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GRADE 12

VISUAL ARTS P2

(PRACTICAL)

(15 JULY–14 OCTOBER 2024)

MARKS: 100

TIME: TOPIC 1: Must be done at school and/or at home during the 3rd term [50]
TOPIC 2: Must be done ONLY at school during the 4th term under controlled conditions: a minimum of 12 hours and a maximum of 24 hours [50]

**This question paper consists of 27 pages.
This question paper must be printed in full colour.**



INSTRUCTIONS AND INFORMATION

1. This question paper consists of TWO sections:

TOPIC 1: SOURCEBOOK
TOPIC 2: ARTWORK
2. Answer ALL the questions in TOPIC 1 and TOPIC 2.
3. Your teacher must introduce and facilitate this examination.
4. In this examination you will be expected to demonstrate the following skills:
 - Apply advanced approaches independently and creatively to generate ideas in response to a project brief.
 - Demonstrate an advanced degree of technical skill in the use of a range of materials and techniques.
 - Solve visual and conceptual problems with the creation of imaginative and innovative artworks, using a personal, expressive visual language.
 - Manage time and the working process effectively and present own work in a professional manner that enhances the expressive and conceptual impact of the work.
5. Your final practical art examination for Grade 12 represents the culmination of your art studies this year. Your creativity, originality and skill will be displayed. It is hoped that you will enjoy creating this artwork and that it will be fresh, original and reflect personal experience.

The imagery used in the artworks must comply with the school code of conduct according to the South African Schools Act.



TOPIC 1: SOURCEBOOK (Conceptualising through the development and realisation of creative ideas) ...

- The sourcebook provides insight into how you have formed ideas, how many alternatives you have investigated and other processes leading to the final work. The sourcebook should clearly communicate all thought processes leading to the making of artworks.
- **You should visually tell the 'story' of how your artwork was conceived, developed and produced through drawing, experimentation and writing. It should reflect your individuality and creativity as a Visual Art candidate.**
- A minimum of 30 per cent should be drawings (from simple line drawings/sketches to tonal drawings) to explain concept development. There should be a clear link between sourcebook, the original concept and the final artwork.
- The sourcebook forms an important part of this examination. You may work on it both at school and at home. You **MUST** clearly label this sourcebook as examination work and present it with your final artwork TOPIC 2.
- The utmost importance is placed on the process of TRANSFORMATION of the source material.
- If you need to use appropriate borrowed images, you must combine them with your own original images or significantly change the image TO DEVELOP YOUR OWN INTERPRETATION.

Direct copying from magazines, the internet, etc. is NOT allowed. Direct copying of an image that is not your own, WILL BE PENALISED. This is a form of plagiarism and is unacceptable.

- Your teacher must facilitate the initial brainstorming and will help guide you in your creative process.



TOPIC 2: THE ARTWORK (The making of creative artworks, the management of the process and presentation, following safe practice)

The examination work must be done in the presence of an invigilator within the confines of the art room, using a minimum of 12 hours and a maximum of 24 hours. The Visual Art teacher should be available to assist with any technical issues.

GENERAL GUIDELINES


- You are required to produce ONE artwork in the **practical discipline(s) that you are most confident with.**
- You may present your artwork as a single piece or possibly in the form of a diptych, triptych or a series of works that reads as one work.
- **You may NOT take the artwork out of the classroom/examination venue. This is regarded as an examination irregularity.**
- You may discuss the examination paper with your Visual Arts teacher PRIOR to starting the final artwork.
- There are no restrictions on size, but the artwork must be manageable and durable in terms of transportation to the examination centre, if required by the province.
- There are no specific prescriptions regarding the style of the work. It can be naturalistic, expressionistic, decorative, etc.
- You may incorporate other media to create mixed-media work in any of the practical disciplines.
- Remember the importance of the elements and principles of art, such as line, shape, colour, texture, space, rhythm, balance, harmony, proportion and composition.
- **Continue working and annotating in your sourcebook up until the end of the 24-hour examination, which will allow for final changes and ideas. The process is important as it will allow you to explain and record your success and shortcomings during the examination.**



INSTRUCTIONS


These prompts can be used in any order to assist you with the development of your sourcebook. Each artist follows a different path in creating. But, each of these stages can help you to deepen your research and try different approaches.

You may photocopy this page and cut up these prompts individually. Stick them in your sourcebook as headings in any order that relates to your artistic process.




ASK **FIND THE PROBLEM**

Engage with the theme of the brief.



LOOK **ACQUIRE THE KNOWLEDGE**


Look around you: **research** and **collect**. **Research** artworks. **Collect** material that inspires you.



LEARN

GATHER RELATED INFORMATION

Think about the things you associate with the theme.
Brainstorm. Personal reflection.



PLAY


INCUBATION

Experiment with media. Practise your techniques.
Take risks by trying new things with your technique.



THINK **GENERATE IDEAS**

Take photographs.
Make drawings.



FUSE

COMBINE IDEAS

Bounce ideas around. Look for unexpected combinations. Eliminate some ideas and add others.
Experiment further to examine new possibilities.



CHOOSE

SELECT THE BEST IDEAS

Make final compositional drawings with decisions about your chosen media.



BRIDGE

A BRIDGE IS A STRUCTURE
AND IT ALSO HAS OTHER
MEANINGS: TO JOIN
WHAT IS SEPARATED

EDVARD MUNCH, *THE SCREAM*



Bridge

A **bridge** is a physical structure that connects two places, e.g. a bridge over a river.

A **bridge** can also have other meanings:

We build **bridges** in our **connections** with other people.

A bridge can also **connect** the different stages of our lives and in that way can be seen as a journey through different **passages of life**.

You are about to embark on a journey as you finish Grade 12. Imagine a **bridge** between your school life and the outside world you are about to enter.

We start with the artwork of Edvard Munch to show how he **bridges** his personal experiences, his artistic influences and his exploration of art elements and techniques to develop his painting of **The Scream**.



Edvard Munch, **The Scream**, oil, tempera, pastel and crayon on cardboard, 1893.



EDVARD MUNCH, *The Scream*

This is the story of how Edvard Munch worked with a personal experience. His artistic process is shown to demonstrate how we can take experiences that are meaningful in our everyday life and transform them into artworks.

Look

Munch recalled walking along a path with two friends while the sun was setting and the sky turned blood red. Munch said, 'I paused, feeling exhausted. I stood there trembling with anxiety. I sensed an infinite scream passing through nature.'

Photographs from Munch's context



This is the site of the painting on a hill above Oslo, Norway.



Munch saw rare nacreous clouds that reflected coloured light after sunset.

Think

Munch did not know about nacreous clouds. He was left with a feeling of dread and anxiety that he spent years trying to manifest in his art. He tried to depict the feeling of desperation he had encountered by drawing man, isolated and detached, on bridges in nature.

Drawings that explored his subject matter



Edvard Munch, *The Path of Death*, pen, 1890.

Play

Munch was obsessed with the memory of a sunset red as blood. He painted over his drawings to depict the oblong red clouds that suggest the strong feeling of anxiety that had ensued.

Introduction of colour

Edvard Munch, *Despair*, oil and charcoal, 1892.



Learn

The red was not enough. Munch needed to make changes to the style of the figure to depict the horror. In later versions of the painting, he adopted distorted figures. These figures made a difference to the painting.

Research on other artists

A Peruvian mummy at *La Specola*, Florence

The skeletal creature in the foreground of the painting was inspired by a Peruvian mummy, which Munch could have seen at the *1889 Exposition Universelle* in Paris.

Think

Munch heightened the sense of angst by skewing the composition. He exaggerated the angle of the fence with a strong diagonal to create a feeling of instability in the painting.

Composition**Play**

Munch did not jump from drawing to painting. Before making his final painting, he experimented with colour and paint. He explored using mark making to expressive effect in paint to capture the energy and angst of the landscape.

Experimentation with media

The Scream, pastel on cardboard, 1893.



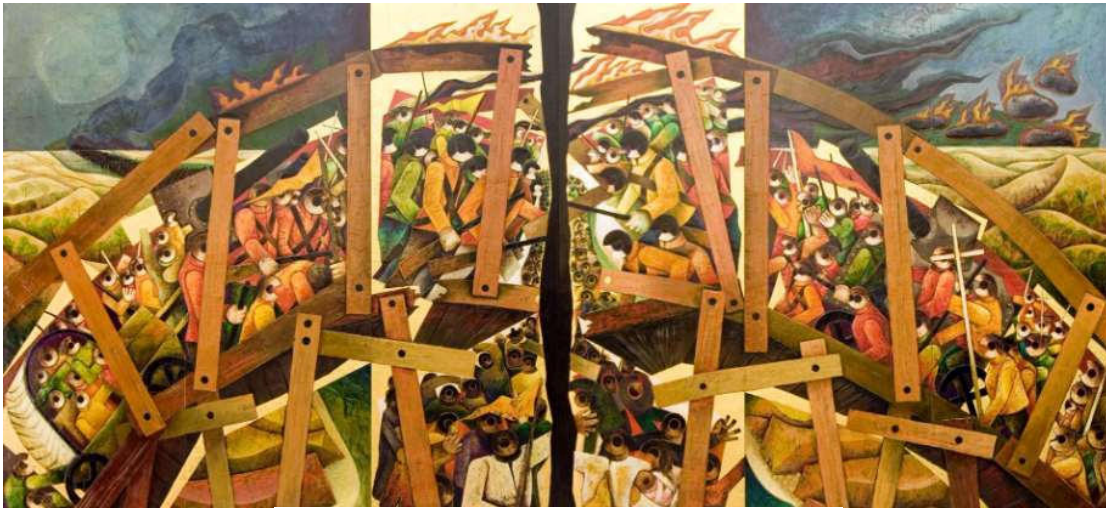
The Scream, oil, tempera and pastel on cardboard, 1893.

This story shows the process of transformation of Munch's subject matter. He started with the picture of the actual bridge he stood on and through the inspiration of other artists and focused experimentation, he created a painting that went beyond his immediate time and place to become a symbol of the pain and anxiety of the early 20th century. In this practical examination, you must develop your own personal interpretation of the theme of *Bridge* that relates to your life, your thoughts and ideas.



Bridge as a journey

A bridge is a physical structure that is erected to direct a journey.



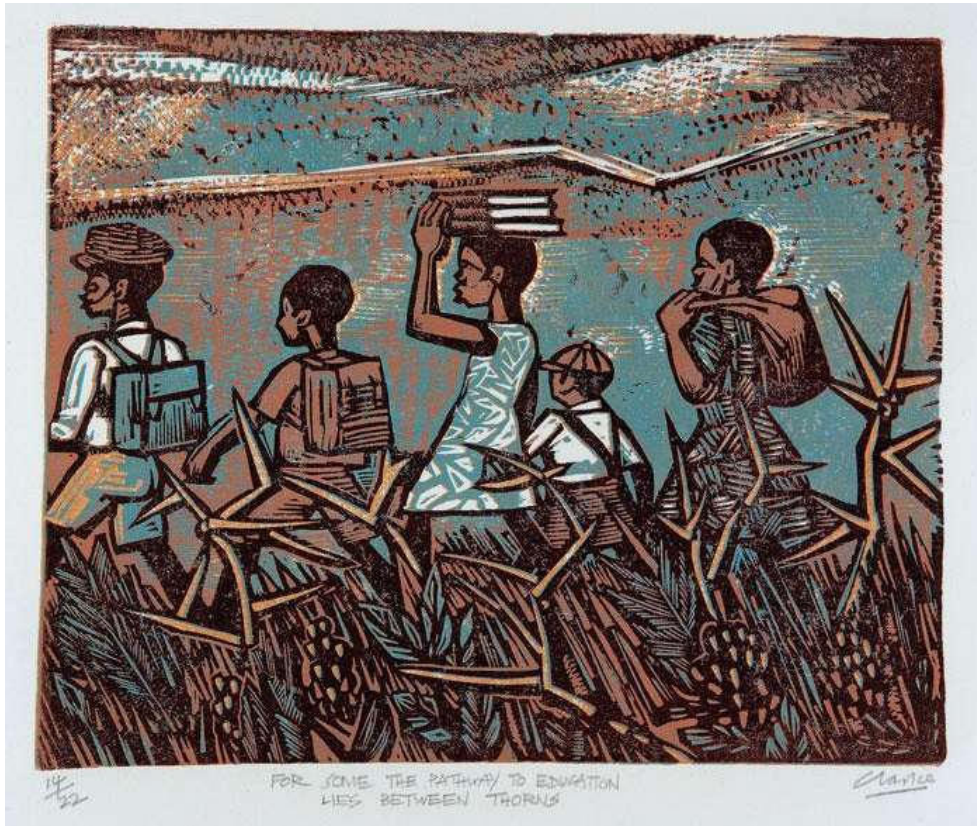
Leonard French, *The Bridge*, mural, 1984.

This mural was commissioned for the Brenthurst Library in Johannesburg. The collapse of a bridge signals chaos and human fragility.



William Kentridge, *Arc/Procession: Develop, Catch Up, Even Surpass*, charcoal and pastel on paper, 1990.

This is a large drawing on a series of eleven sheets of paper. It depicts a procession of people.



Peter Clarke, **For Some the Pathway to Education Lies Between Thorns**, linocut, 1994.



Dumile Feni, **Train Crash**, blue ballpoint on paper, 1966.



Bridge with nature

Bridges allow people to cross spaces in nature. Artists have used bridges as a symbol of the relationship between humans and the environment in environmentally conscious artworks.



Yoshio Makino, **Battersea Bridge**, woodblock print, ink and colour on paper, c. 1930.



Ilan Averbuch, **The Bridge**, recycled materials, work in progress.

Averbuch repurposed steel from the 100-year-old historic Rodgers Bridge, which served as a transportation link for over a century.

Bridge as connection

The bridge is a metaphor for reaching out to another to make a connection.

Simon and Garfunkel's song ***Bridge over Troubled Water*** speaks about friendship and connection: 'Oh, if you need a friend / I'm sailing right behind / Like a bridge over troubled water / I will ease your mind ...'



Beili Liu, ***Lure***, site-specific installation, 2012.

Beili Liu has interpreted an ancient Chinese legend involving red thread. The belief is that every person is tied to another person with an invisible red thread at birth.



Lorenzo Quinn, ***Building Bridges***, installation (Venice Biennale), 2019.

The clasped hands over a waterway is an invitation to build bridges with others around the world, rather than creating barriers.



Bridge as a rite of passage

Bridges occupy positions on both sides of a boundary, such as between past and present, between life and death and between the physical world and the world of ancestors.

'There are endings and there are beginnings, and the two always meet.'
– Della Hicks-Wilson



Sithembiso Sibisi, *Baptism – Spiritual Healing in the Sea*, oil on canvas, 2005.



Sethembile Msezane, *Sebashilo Ukuthi Basilinde 1 (They Said They Were Waiting for Us)*, photographic print on mirror, 2018.

Msezane channels her ancestors to communicate messages to the living.





Edvard Munch, *The Dance of Life*, oil on canvas, 1899–1900.

The arch of life spans from the young virgin in white to an old widow in black.



Paula Rego, *The Dance*, acrylic paint on paper on canvas, 1988.

Across the picture's surface, the painting explores a variety of ways of being a woman: child, mother, grandmother – a complete cycle of femininity.

Bridge as materiality

The notion of a bridge can also provide a lens to look at artistic activity; we can think about the materials used to create an artwork. Many artists **connect** different materials/images together in a multimedia artwork.



Elliot Hundley, *Siren* (detail), cut up magazines, photographs, plastic, fabric, pins, wood, oil and acrylic paint, charcoal, pastel, string, ceramic shells. Date unknown.

Hundley layers and overlaps the different images to connect the pieces.



Gabriella Kruger, *Overgrowth 1* and *Overgrowth 1* (detail), acrylic on canvas, 2018.

Kruger dries out acrylic paint into hardened strips that she then weaves together.



Neo Matloga, ***Dikarata (Cards)***, photo-collage, charcoal, liquid charcoal, ink, soft pastel and acrylic on canvas, 2021.

A bridge can also make us think about suspension or artworks that do not touch the ground.



Glenn Kaino, ***Bridge (Raise Your Voice in Silence)***, installation, 2022.

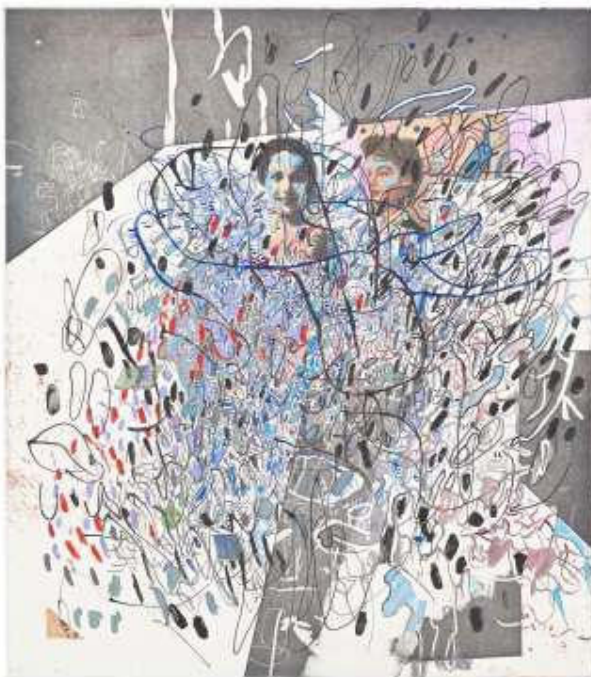
The work features a series of repeating casts of Tommie Smith's arm, immortalising his historical human rights salute after winning the gold medal in the 200-metre men's race at the 1968 Olympic Games.

Bridge as a compositional element

'Good composition is like a suspension bridge; each line adds strength and takes none away.'

– Robert Henri

Artists think about compositional lines, focal points and interesting viewpoints as ways to bridge together the different elements of their subject matter and lead the viewer through an artwork.



Hundley uses a dark black line to bring together all of the small pieces in the artwork and directs the eye back to two people who are the focal point.

Elliot Hundley, ***String Figures VII***,
printmaking with digital
photographic images, 2021.

In Bruegel's painting (below) the figures form a strong diagonal composition to create a sense of movement in the painting. This contrasts against the horizontal line of the landscape.



Pieter Bruegel the Elder, ***The Blind Leading the Blind***, oil paint on linen, 1568.

Bridge as artistic influence

Artists are influenced by artists of the past, creating a bridge between the art of the past and the present.



Ernst Ludwig Kirchner, ***Moonrise, Soldier and Maiden***, oil on board, 1905.

Kirchner belonged to the German Expressionist Movement, Die Brücke (The Bridge). The name was chosen to emphasise the link to other art movements of the past.



Utagawa Hiroshige, ***Yahagi Bridge***, woodblock print, ink and colour on paper, 1833.



Claude Monet, ***Water Lilies and Japanese Bridge***, oil on canvas, 1899.

The Impressionist artist, Claude Monet, was influenced by Japanese bridges when building the bridge in his garden in Giverny, France.



BRIDGE

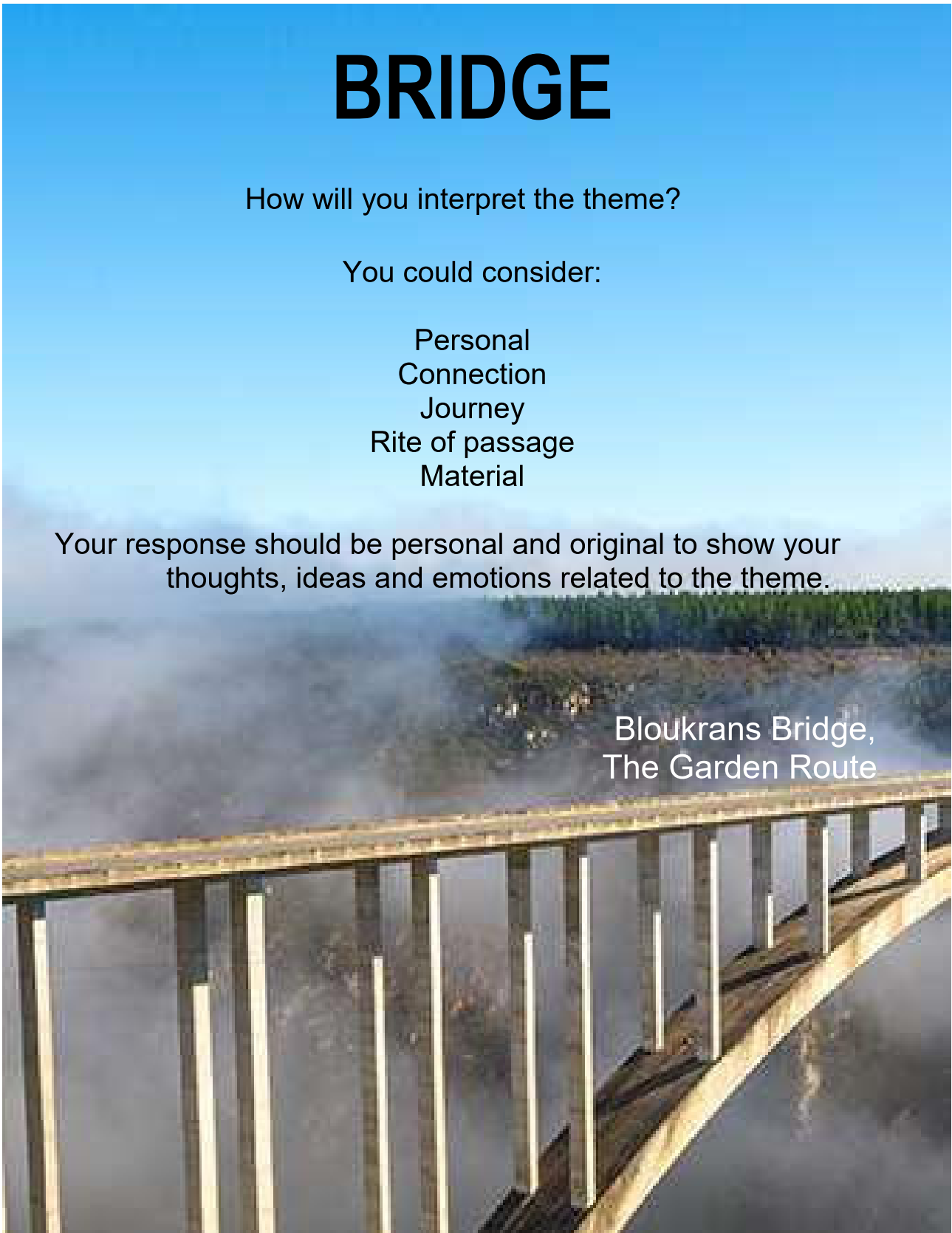
How will you interpret the theme?

You could consider:

Personal
Connection
Journey
Rite of passage
Material

Your response should be personal and original to show your thoughts, ideas and emotions related to the theme.

Bloukrans Bridge,
The Garden Route



GLOSSARY:

Metaphor: a figure of speech that describes an object or action in a way that isn't literally true, but helps explain an idea or make a comparison

Angst: a feeling of deep anxiety or dread

Transformation: a marked change in form, nature or appearance

Symbol: a representation of an object or an idea

Rite of passage: a ceremony or event marking an important stage in someone's life, especially birth, the transition from childhood to adulthood, wedding and death

Materiality: in art, materiality refers to an interest in the medium, texture or surface of the artwork



ASSESSMENT**TOPIC 1: SOURCEBOOK**

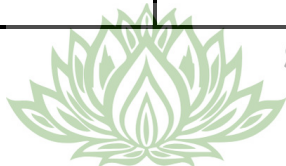
ASSESSMENT CRITERIA	This includes the following:	Suggested mark allocation
Concept development	<ul style="list-style-type: none"> Mind maps, annotated sketches and drawings to show concept development 	25%
Research, investigation, experimentation, etc.	<ul style="list-style-type: none"> This should include some or all of the following: <ul style="list-style-type: none"> Sketches, drawings, photos, images, collected poems, lyrics and any other material that inspire you Research on artists that have inspired you Experimentation with media and/or different techniques All material must relate to the development of your work, substantiating your decisions. 	25%
Process drawings	<ul style="list-style-type: none"> At least 30% should be drawings to explain your concept development. 	25%
Presentation and overall view	<ul style="list-style-type: none"> It must be visually interesting and show personalised approach. Your sourcebook should consist of an average of 8 to 10 pages. 	25%
TOTAL		50

The artwork must develop from the sourcebook and there must be a clear link between the sourcebook and the artwork.

- An idea is only as good as its execution and attention to detail.
- Let the artwork be an expression of your own experiences, ideas, feelings, etc.
- Work with your strengths.

TOPIC 2: THE ARTWORK

ASSESSMENT CRITERIA	This includes the following:	
Choice and use of materials/techniques	<ul style="list-style-type: none"> Suitability of material and technique according to the concept Safe and manageable Technical skill 	
Use of formal art elements	<ul style="list-style-type: none"> The importance of the elements and principles of art, such as line, shape, colour, texture, space, rhythm, balance, harmony, proportion and composition 	
Overall impression of work – originality, creativity, innovation	<ul style="list-style-type: none"> Generation of new, unique and novel responses/solutions 	
Interpretation and practical implementation of research	<ul style="list-style-type: none"> A personal interpretation of a theme Experimenting Meeting new challenges 	
Completion and presentation of artwork	<ul style="list-style-type: none"> Attention to detail Task completed in allocated time Presentation according to task 	
TOTAL		



ASSESSMENT CRITERIA FOR PRACTICAL WORK
Assessment/Moderation Rubrics/Tools

Outstanding	90–100	<ul style="list-style-type: none"> • The candidate generated many ideas; tried unusual combinations or changes before choosing one final idea; made connections to previous knowledge; mastery of problem-solving skills. • Effort far beyond that required. • The 'WOW' factor is evident. • Work shows great innovation. • The work as a whole is confident and evocative; it engages the viewer with outstanding visual qualities. • The work clearly demonstrates original vision, a variety of innovative ideas and/or risk-taking and inventive articulation of a broad range of elements and principles. • Content/Conceptual richness of the work is excellent. • Outstanding and original presentation; exceptional ability; creativity richness; insightful; fluent; high skill; observation and knowledge powerfully expressed; supported by an original or unusual selection of relevant visual references.
Excellent	80–89	<ul style="list-style-type: none"> • Striking impact; detailed; well organised and coherent; polished; skill evident; supported by original/unusual/relevant visual references; presentation original and considered; less resolved; some minor flaws evident. • Usually most of the above, but without the 'WOW' factor. • Often excellent technical abilities, but not as innovative OR very innovative, but lacking technical richness.
Very good	70–79	<ul style="list-style-type: none"> • Well organised, as above, but lacks the 'glow and sparkle' (less convincing in terms of imagination, creativity and innovation); good level of competence and selection of content; supported by a good selection of relevant visual references; obvious care and effort taken with original presentation; some obvious inconsistencies/flaws evident. • Good evidence of effort and commitment. • Interesting/Innovative/Creative, but not technically resolved. • Technically good, but lacks conceptual richness, or vice versa.
Good	60–69	<ul style="list-style-type: none"> • The work demonstrates some originality; clear intent; convincing; simple direct use of medium; displays understanding, but tends towards the pedestrian and stereotyped response at times; adequate selection of relevant visual references; reasonable effort taken with presentation; distracting/obvious inconsistencies. • Sound level of competence.
Average	50–59	<ul style="list-style-type: none"> • Adequate; feels mechanical; derivative or copied; little insight. • Unimaginative; some visual references not always clearly identified. • Fair presentation; many distracting inconsistencies. • Average level of technical competence; possibly limited commitment in terms of time and effort. • Imagery is copied from another source with little transformation of images. • Little evidence of trying anything unusual. • Scope of work is narrow and/or repetitive.



Below average	40–49	<ul style="list-style-type: none"> • Enough material/works to pass; not logically constructed. • Limited selection of information; poor technical skills and/or lack of time on task might be contributing factors. • Little use of visual information; clumsy or careless presentation; in need of support/motivation to pass. • Imagery is copied from another source with very little transformation. • Composition is weak and undeveloped; no evidence of planning, or incomplete planning.
Weak	30–39	<ul style="list-style-type: none"> • Just enough material/works to pass. • Visually uninteresting; uncreative; limited/poor technical skills used. • Little attempt to present information in an acceptable manner; little or no visual information/reference. • General lack of commitment; in need of support/motivation to pass. • Insufficient time on task; standard below that which is acceptable. • Poor solutions to problems; artwork copied and superficial; no evidence of original thought.
Very weak Fail	20–29	<ul style="list-style-type: none"> • Very little information; jumbled; not easy to view; little or irrelevant work/visual information. • No effort made to present work in an acceptable manner; general lack of commitment/cooperation. • Very poor skills level. • Project very weak or incomplete. • Poor artistic decision-making; candidate has little input. • Classes were missed and candidate failed to make up the time.
Unacceptable Fail	0–19	<ul style="list-style-type: none"> • Incoherent; irrelevant; very little or no work; lack of even limited skills; no commitment/cooperation. • Work incomplete. • Poor artistic decision-making; candidate put forth no effort. • Most classes were missed and the candidate failed to make up the time.



GENERAL GUIDELINES

1. You are required to produce ONE artwork in the *PRACTICAL OPTION* that you *HAVE CHOSEN THIS YEAR*. Specialised options include drawing, painting, sculpture, printmaking, multimedia work, photography, installations, new media, etc.
2. You have the freedom to work across disciplines. This is in keeping with contemporary art practices that are constantly evolving. A specialised focus on painting could include the exploration of three-dimensional work and new media.
3. You are marked according to the criteria set for the subject, Visual Arts, and not according to the specialised option, e.g. painting or photography. In all specialised options there should be a balance between technical (form) and conceptual (content) aspects within the selected approach. Your intention and approach to both the technical and conceptual aspects of the work will be considered when assessing the artwork(s).
4. Creativity and individuality are important.

SOURCEBOOK FOR NEW MEDIA/MULTIMEDIA/DIGITAL ART/PHOTOGRAPHY

The development of a strong concept is of utmost importance in all new media/multimedia and photographic artwork. Evidence of your thought processes that lead to the final realisation of the concept in your work should be visually evident in the sourcebook:

- Relevant source material – own photographs and images
- Research on contemporary artists using similar approaches to show an understanding of developments in the relevant field
- A minimum of 30 per cent should be drawings/demonstrate hand-skills
- Experimentation with images and techniques, the incorporation of other materials e.g. collage or stitching, or digital collaged imagery
- Concept development (thumbnail sketches, writing and/or a storyboard)
- Documentation of process steps: screenshots that record the editing decisions made; the tools used to manipulate images; any words; adjustments made; filters used (distort, noise, render, sketch), etc.

ARTWORK FOR NEW MEDIA/MULTIMEDIA/DIGITAL ART/PHOTOGRAPHY

The artwork must demonstrate an overarching concept with a clear artistic voice.

- In digital art, video and photography, you should not be overly-reliant on software or digital processes to produce visual effects but should be conscious of using your medium/technology to transform your images. The medium is a tool to realise the imaginative, conceptual and artistic elements.
- In video, you must carefully consider the soundtrack to avoid giving a 'music video' feel to the work that may contradict the message. You can create your own sounds.



- In installation, viewer interaction with the space is important. Installation artworks must be resolved fully, both technically and conceptually, in the examination venue under supervision.
- In performance art, you must pay careful attention to the subtle differences between Performance Art as Visual Art and Performance as Dramatic Art. For the final examination, the documentation of the performance will be assessed and not the actual performance, due to the nature of the examination and moderation process.
- All visual imagery/artworks should be in line with the school's code of conduct. Be mindful of sensitive images and issues in all cultural practices.

NOTE: ALL ARTWORK in ANY MEDIA must be done under supervision during the 24-hour examination.

The SD, memory or any storage device card must remain at school for the duration of the examination.

PRESENTATION FOR NEW MEDIA/MULTI-MEDIA/DIGITAL ART/PHOTOGRAPHY

- Presentation is important.
- In art galleries and museums, video art and animations are usually presented in a large format to engulf the viewer with a total sensory experience. Although this is not possible in most schools, the impact of the work on a computer screen must be considered.
- In two-dimensional digital work or photography, the final artwork cannot be an A4 print only. It either has to be a series of at least THREE A4 works that relate in narrative OR printed in A2 or larger and mounted with a self-contained narrative.
- Ensure that permission is granted for the digital sharing of artworks.

ACKNOWLEDGMENTS

Egan, B. (no date). *The Scream* (various media 1893–1910) by Edvard Munch. Painting location: Oslo, Norway. Available: <https://popspotsnyc.com>

Pettersen, P. 2022. Edvard Munch – The Scream. *International Journal of Conservation Science*, 13, pp. 1405–1420.

Prata, F, Robock, A, & Hamblyn, R. 2018. The Sky In Edvard Munch's *The Scream*. *Bulletin of the American Meteorological Society*, 99(7), pp. 1377–1390.

The Princeton Art Museum. 2023. *Not Just a Bridge: Works from the Museum Collections*. Available: <https://artmuseum.princeton.edu/learn/explore/collections-themes/not-just-bridge-works-museum-collection>



DECLARATION OF AUTHENTICITY

This declaration must be completed and signed by the candidate and countersigned by the teacher and cover all evidence submitted.

Candidate's name:

Date:

I declare that the attached NSC practical examination is all my own work and does not include any work completed by anyone other than myself. I have completed the examination in accordance with the instructions and time limits.

Candidate's signature:

Date:

Teacher's name:

Date:

On behalf of (centre name), I confirm that, to the best of my knowledge, the above-mentioned candidate is the sole author of the completed examination attached, which has been completed under the required conditions.

Teacher's signature:

Date:

School principal's signature:

Date:

