



education

Department:
Education
REPUBLIC OF SOUTH AFRICA

VISUAL ARTS

GUIDELINES FOR PRACTICAL ASSESSMENT TASKS

2010

These guidelines consist of 13 pages.

VISUAL ARTS PRACTICAL ASSESSMENT TASK 2010

1. REQUIREMENTS (note Task 2 and 6 is Visual Culture Studies [theory] – Task 4 is an midyear Examination task)

Task 1: (term 1) Integrated task: Visual Arts - (various art forms) <ul style="list-style-type: none"> • Preparation (Written and Visual) • Practical 25 + 25 (50) (At least ONE or more major artworks must be completed in this PAT – with substantive process work shown in sourcebook.)	Task 3: (term 2) Integrated task: Visual Arts - (Various art forms) <ul style="list-style-type: none"> • Preparation • Practical 25 + 25 (50) (At least ONE or more major artworks must be completed in this PAT – with substantive process work shown in sourcebook.)	Task 5: (term 3) Integrated task: Visual Arts - (Various art forms) <ul style="list-style-type: none"> • Preparation • Practical 25 + 25 (50) (At least ONE or more major artworks must be completed in this PAT – with substantive process work shown in sourcebook.)
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The Visual Arts PAT consists of THREE separate **integrated tasks** which are undertaken during the year and each includes two components: **written preparation** and the **actual practical work**. Marks should be allocated to both the preparation and practical processes and both the informal and formal preparation for a practical should be recorded in a sourcebook/visual diary kept specifically for Visual Arts Studies. The written preparation should comprise of research, planning and any other record-keeping required to prepare for a practical in Visual Arts.

Theory and practice cannot be taught in isolation; they are *inter-related* and embedded in the subject LOs and ASs. However, during the term, teachers will find that they need to focus on the development of *specific* practical skills and specific theoretical knowledge (e.g. visual arts language and terminology, visual literacy, historical content and contextual art knowledge through case studies and research etc) *within the broader context of the Integrated Task (PAT) for the term.*

Learners should have TWO source books:

- Practical sourcebook/visual diary
- Visual Research and Investigation Sourcebook

The Subject Assessment Guidelines for Visual Arts provide useful examples of how LOs and ASs can be interpreted (pp 7 - 10)

The format for integrated practical tasks in Grade 12:

- **Term 1:** Practical task - Visual Arts (at least ONE or more finished works) – various disciplines see (2008) SAG + LPG document (50 marks)
- **Term 2:** Practical task Visual Arts (at least ONE or more finished works) – various disciplines (50 marks)
- **Term 3:** Practical task Visual Arts (at least ONE or more finished works) – various disciplines (50 marks)
- **Term 4:** Exhibition of at least FOUR completed artworks + Sourcebook from PATs done during Terms 1, 2, 3

This may include works from Grade 11

2. RESOURCES OR EQUIPMENT REQUIRED FOR THE TASKS

By the teacher/art department

The following resources, equipment and facilities are suggested for the implementation of the PAT:

- Literature/articles/texts on:
 - Available resource books on Visual Arts
 - The recommended Art reference books that have been placed on the national list of accepted books (See LPG Subject Framework Grade 12)
 - Case studies and activities in Visual Arts
- Equipment:
 - All the necessary equipment used in the practical work chosen by the school
 - Relevant books on the use of equipment in Visual Arts
 - Camera to take photos of the work in progress as well as the finished product.
 - Security system and lock-up gates
- Facilities:
 - Large well lit and ventilated classroom with taps and sinks, easels/desks/trestle tables
 - The required instruments and accessories according to the school context and medium
 - Storage room for the practical work and a dark room for photography (if necessary).

By the learner

The following resources, equipment and facilities are required for the implementation of the PAT:

- **Source book or Visual Diary**

A Source Book/Visual Diary must be developed to provide evidence of the preparatory work undertaken prior to the production of the artwork.

- This preparatory work could include planning, preliminary sketches, research or any other tasks required to be carried out before the artwork is produced.
- Learners must show in writing all their planning and preparation work for each practical task (LO 4).
- This must be detailed in such a way that the teacher/moderator can know the following:
 - What was selected as a subject for the artwork
 - Why was it selected
 - What amount of planning was done
 - How the learner prepared for the practical work
 - Difficulties experienced and how they were overcome
 - What was enjoyable/exciting/positive about the practical work
 - What was learned in the making of the artwork

NOTE: It is recommended that learners keep a separate Source Book for Visual Culture Studies (theory) for the sake of information management and accessibility.

The sourcebook is important for the allocation of marks in ALL PATS in terms 1 , 2, 3, 4.

- **Practical Work**
Appropriate and acceptable art materials for the chosen discipline – must be cost effective to the learner.

SUBJECT FRAMEWORK CONTENT
GRADE 12: Visual Culture Studies (Learning Outcome 4)

**** Select a minimum of SIX themes (TWO per term) – should be integrated in the practical tasks (PATs)**

****At least TWO artists must be addressed in each chosen theme**

THEME	CONTENT/INFLUENCES	CONTENT/INFLUENCES (including international art)
Select a minimum of 6 themes	South African art, applied design and craft since c. 1950	Links to art in other parts of Africa and international art movements (i.e. similar styles, mediums or intention)
Select TWO artists/architects/craftsman - discuss TWO artworks/buildings for each individual. (NB: The following suggested list of artists/architects/craftsman is not exhaustive or compulsory – teachers can select their <u>own appropriate examples.</u>)		
1. The Emerging Voice of Black Art in the Twentieth Century (so-called 'Township Art' etc.)	Gerard Bhengu Peter Clarke Ernest Mancoba Gladys Mgudlandlu George Pemba Gerard Sekoto Michael Zondi, etc.	Art of Pan Africa Expressionism School of Paris
2. Search for an African Identity in South African Art	Irma Stern, Edoardo Villa, etc Walter Battiss Cecil Skotnes Sydney Kumalo Alexis Preller Helen Sebidi Mary Stainbank	San Rock Art African tribal art Ndebele architecture and wall decoration German Expressionism Cubism Henry Moore
3. Art and Politics: Resistance or Protest Art in South Africa	Willie Bester Norman Catherine Sifiso Ka Mkame William Kentridge Helen Sebidi Paul Stopforth . Sue Williamson Gavin Younge Manfred Zylla, etc. Also murals, posters	Examples of political statements by Goya, David and Delacroix German Expressionism Graphic art of Käthe Kollwitz Russian Revolutionary art Mexican Muralists e.g. Rivera, Siqueiros, Orozco Picasso - <i>Guernica</i> Pan African socio-political environment.
4. Craft and Applied Art – exploring indigenous knowledge systems – traditional and contemporary approaches – marketing issues	Ardmore Studio (ceramics) Nesta Nala (ceramics) Rebecca Matibe (ceramics) Hylton Nel (ceramics) Clementina Van der Walt (ceramics) Allina Ndebele (tapestry weaving) Reuben Ndwandwe (basket weaving) Beauty Nxgonga (basket weaving) Elliot Mkize (wire weaving) Kaross Weavers Co-op (embroidery) Esther Mahlangu (Wall Decoration) etc.	Pan African craft Bauhaus Art Deco applied design Native American craft

<p>5. Art and Power – commemorative buildings, memorials and artworks</p>	<ul style="list-style-type: none"> - <i>Union Buildings</i> 1913 – British imperialism - <i>Voortrekker Monument</i> 1948 – Afrikaner nationalism - <i>Vrouemonument</i> – Bloemfontein 1913 - <i>Sharpeville Human Rights Precinct</i>, Gauteng, 2001 - <i>Freedom Park</i>, Pretoria 2004 - <i>Constitutional Court</i>, Johannesburg 2005 – democracy in action etc. 	<p>Commemorative art and architecture of ancient Egypt Greek commemorative sculptures and memorials Roman triumphal arches and columns War Memorials in European cities, e.g. Paris, London. etc.</p>
<p>6. Role of Formal and Informal Art Centres in the training of artists in Apartheid/Post Apartheid South Africa</p> <p>Select ONE art centre for in-depth study and research.</p> <p>Research current directions in the Visual Arts at FET Colleges, Universities of Technology and academic universities with consideration to career pathways in art and design.</p>	<p>Rorke's Drift Art and Craft Centre Azaria Mbatha (printmaker) Gordon Mbatha (ceramicist) John Muafengejo (printmaker) Alinna Ndebele (weaver) Dan Ragoathe (printmaker) Cyprian Shilakoe (printmaker) Vuminkosi Zulu (printmaker) etc.</p> <p>Polly Street Art Centre Dumile Feni Sydney Kumalo Ezrom Legae Louis Maqhubela Ephraim Ngatane Lucas Sithole etc.</p> <p>Nyanga Arts Centre Patrick Holo Sydney Holo, etc.</p>	<p>German Expressionist Printmaking Pan African tribal art Cubism Swedish applied design, etc.</p>
<p>7. Multimedia – alternative contemporary and popular art forms in SA</p>	<p>Beezy Bailey Kendell Geers William Kentridge Clive Van den Berg Robert Hodgins <i>also Popular Art forms e.g. Bitter Komix/Mural Art/ T-shirts Posters, etc.</i></p>	<p>Pop Art Video Art Op Art Minimalism Conceptual Art Performance art Digital Art Installations</p>
<p>8. Art and the Spiritual Realm – issues in art around belief systems, the spiritual in art - (not necessarily religious art) and esoteric thinkers.</p>	<p>Frans Claerhout Jackson Hlongwane Noria Mabasa Trevor Makhoba Credo Mutwa Bonnie Nthshalishali</p>	<p>African ritual art and artefacts Australian Aboriginal art Buddhist ritual art and artefacts Expressionism Mexican religious art Paul Gauguin</p>
<p>9. Gender Issues in SA Art: Masculinity and Feminity</p>	<p>Jane Alexander Faiza Galdhari Helen Sebidi Penny Siopis Langa Magwa</p>	<p>Frida Kahlo Georgia O'Keefe Feminist Art in USA e.g. Miriam Shapiro, Judy Chicago (<i>Dinner Party</i>) Tracey Emin Gilbert and George</p>

10. Contemporary Architecture in South Africa	Appropriate outstanding local examples of architecture. Consider: - Buildings responding to community needs - Issues around low cost housing - Use of new and traditional building materials and methods - Contextual issues - Environmental issues etc.	New trends in world architecture, e.g. Post Modernism High Tech Deconstructivism
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VISUAL CULTURE STUDIES FINAL EXAMINATION

INTERNATIONAL AND SOUTHERN AFRICAN ART

GENERAL: IN REVISING FOR THE EXAMINATION, THE FOLLOWING SHOULD BE ADDRESSED BY THE TEACHER / LEARNER:

- Learners should be acquainted with, and able to apply concepts relevant to South African art. They should have a clear understanding of the meaning of such terms as: resistance art, propaganda art, appropriation, the 'neglected tradition', etc.
- A critical approach to this section is recommended. Learners should be made aware of problematic terminology, issues, assumptions and bias in relation to the art that they study. It is recommended that learners study at least ONE Southern African artist who has not traditionally been considered 'mainstream'.
- Regular, continuous visits to contemporary exhibitions are strongly recommended. Where visits are impossible (schools in rural areas, etc.), newspaper reviews etc. should be regularly consulted. Learners will be expected to be familiar with at least one recent local exhibition.

LTSM – SOURCE REFERENCES

Visual Arts teachers make their own selection of Art and Design books to suit their teaching contexts and needs. The most frequently used ones, by the examining panel and by most Visual Arts teachers are included in this selection.

NB: Teachers should use their own collection of project briefs, class notes, reference books, catalogues and magazines, photographs, slides, videos, etc to provide valuable teaching and learning support material for the theory content and practical skills required by the new Visual Arts curriculum.

The examination panel has taken cognisance of this by setting broad questions in which learners can select their knowledge in a relevant way, justify their interpretations and opinions or solve problems through applied knowledge and knowledge construction. NSC Visual Arts strongly promotes this model in the SAG and LPG documents.

In Visual Arts and Design, it has been agreed that there should be **many** recommended resources that can be used to deliver subject SKVs but that **no one single textbook** will do anything other than reinforce rote learning and a prescriptive 'one cap fits all' level of subject understanding.

Provinces can assist teachers by developing - source *best practice* teaching support material from experienced and innovative teachers for collation as a CD, and distribution through the education media department in that province.

NCS Visual Arts examiners have strongly recommended the following widely available (nationally) reading list for teachers, to assist them with LO4 Visual Culture Studies.

- BEDFORD, E. 2004. *A Decade of Democracy South African Art 1994-2004: from the permanent collection of Iziko: SA National Gallery*. Cape Town: Double Storey Books
- BERMAN, E. 1993. *Painting in South Africa*. Halfway House: Southern Books
- GEERS, G. (ed.) 1997. *Contemporary South African Art: the Gencor Collection*. Jonathan Ball 1997
- HOBBS, P. and RANKIN E. 2003. *Rorke's Drift, Empowering prints*. Cape Town: Double Storey Books
- HOBBS, P. et al. 1999. *Printmaking Resource. Live Art series. Johannesburg: MTN Art Institute.*
- HUNTLEY, M. 1992. *Art in Outline 1: an introduction to South African Art*. Cape Town: Oxford
- HUNTLEY, M. 1994. *Art in Outline 2: from rock art to the late 18th century*. Cape Town: Oxford
- MILES, E. 1997. *Land and Lives: A story of early black artists*. Cape Town: Human and Rousseau
- MILES E. 2004. *Polly Street: The story of an Art Centre*. Ampersand Foundation
- SCOTT, G. 1998. *Ardmore: an African Discovery*. Vlaeberg: Fernwood Press,
- WILLIAMSON, S. and A. JAMAL 1996. *Art in South Africa: the future the present*. Cape Town: David Philip
- WILLIAMSON, S. 1989. *Resistance Art*. Cape Town: David Philip
- YOUNGE, G. 1988. *Art of the South African Townships*. London: Thames and Hudson
- ART FROM THE AFRICAN CONTINENT – an African Art Resource*. MTN Art Institute
- AN INTRODUCTION TO AFRICAN ART - Teachers resource book – IBHABHATHANE PROJECT – WESTERN CAPE ED. DEPARTMENT*
- 10 YEARS 100 ARTISTS : Art in a democratic South Africa (Bell Roberts) ISBN 1770070893*
- 150 SA PAINTINGS PAST AND PRESENT: Lucy Alexander and Evelyn Cohen (Struik) ISBN 0 947458 25 5*
- HEAVEN'S THINGS: a story of the /Xam: Pippa Skotnes (UCT Press) ISBN 1-919713-41-7*
- PICASSO AND AFRICA Eds. L Madeline and M Martin (Bell Roberts) ISBN 0 620 35721 5*
- A HISTORY OF MODERN ART: Ed.. H Arnason (Thames and Hudson) ISBN 0 50023106 0*
- THE PRINCIPALS OF ARCHITECTURE: STYLE, STRUCTURE, DESIGN: Ed.. Michael Foster (Mallard Press) ISBN 0-792-45190-2*
- ART IN OUTLINE - 1 and 2 Merle Huntley (OUP) Thames and Hudson series*
- THE NEW WENDY COLMAN VISUAL CULTURE SERIES (All Copy Publishers)*

ICT AND INTERNET

Integration of ICT with Visual Arts education: ICT Integration with NCS subjects in Grades 10 – 12. Teachers are encouraged to include IT projects during the year which can range from internet research to working with Visual Arts software as part of an integrated task (depending on facilities available at the school or home).

The following are some useful research sites for Visual culture studies, many more can be found through 'search engines':

- <http://www.cama.org.za/southafr/art.htm>
- <http://www.sanlam.co.za/>
- <http://library.thinkquest.org/18799/jale.html>
- <http://www.mg.co.za/mg/art/fineart/archive/fineart-history.htm>
- <http://www.artthrob.co.za/00sept/index.html>
- <http://www.artslink.co.za/>
- <http://www.artnews.co.za/html/home.html>

INSTRUCTIONS FOR THE LEARNER**PRACTICAL ASSESSMENT TASKS FOR VISUAL ARTS GRADE 12.**

The format for integrated practical tasks in Grade 12:

- **Term 1:** Practical task - Visual Arts (at least ONE finished works) – various disciplines see (2008) SAG + LPG document (50 marks)
- **Term 2:** Practical task Visual Arts (at least ONE finished works) – various disciplines (50 marks)
- **Term 3:** Practical task Visual Arts (at least ONE finished works) – various disciplines (50 marks)
- **Term 4:** Exhibition of at least SIX completed artworks from the years work done during Grades 11 and 12
-Terms 1, 2, 3 + Sourcebook + FINAL EXAM PIECE

Your FINAL practical 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 and original, and represents personal experience.

This examination is divided into two sections:

SECTION A: SOURCE BOOK/WORKBOOK**SECTION B: THE ARTWORK*****SECTION A: SOURCE BOOK/WORKBOOK***

The sourcebook forms an important part of this examination. It provides insight into the way that you form ideas, how many alternatives you have investigated and other processes leading to the final work.

The source book should include the following:

- All the ideas and solutions you have investigated.
- All your source material. These include drawings from life, photos, images from magazines and newspapers; poems, lyrics, found objects, etc. Consider taking your own photos where relevant.
- All your preparatory compositional sketches, drawings and notes based on your sources. It is important to personalize these sources through sketching them, planning juxtapositions of them and create original compositions.
- Written explanations and notes on how you are going to handle the subject.

SECTION B: THE ARTWORK

You are required to produce **ONE** artwork in the practical discipline that you have been using this year. It may be in the form of a diptych, triptych or a series of works that reads as one work.

General guidelines:

- You may discuss the examination paper with your Art teacher.
- The examination work must be done in the presence of the Art teacher within the confines of the Art room. No examination work may be taken out of the classroom.
- Size: no restrictions, but it must be manageable.
- Remember the importance of elements and principles of art such as line, shape, colour, texture, space, rhythm, balance, harmony, proportion and composition.
- 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.
- Present your work according to the requirements of your Art teacher e.g. mounting, a portfolio of work or an exhibition, etc.

THE FOLLOWING IS AN EXAMPLE OF BASIC ASSESSMENT CRITERIA USED TO EVALUATE THE FINAL PRACTICAL EXAMINATION

SECTION 1: *SOURCE BOOK/WORKBOOK/RESEARCH*

<i>LO1 -- CONCEPTUALISE</i>	
Proposal	5
Investigation	10
Exploration	10
Reflective report on completion of task	5
<i>TOTAL</i>	30

SECTION 2: *THE ARTWORK/PRACTICAL*

<i>LO2 - MAKING</i>	
Use of materials	10
Use of formal art elements and principals	10
Overall impression	10
<i>TOTAL</i>	30

THIS VERSION COULD BE USED FOR SMALLER PROJECTS DURING THE YEAR

SECTION A: SOURCE BOOK/WORKBOOK

SECTION B: THE ARTWORK

<i>CRITERIA</i>			
Investigation of a variety of approaches and ideas	5	Technical skills, use of materials	10
Exploration and experimentation of materials and techniques	5	Aesthetic use of art elements and Application of original research in source book	10
At least TWO preparation - composition drawings/collages/assemblages		Overall impression of work – originality, creativity, complexity, innovation and Presentation of work	20
<i>TOTAL</i>	10	<i>TOTAL</i>	40

ASSESSMENT TOOLS:

NOTE ALL THE FOLLOWING SUGGESTED RUBRICS MAY BE ADAPTED TO EACH PAT – ACCORDING TO THE CONTEXT OF THE PROJECT REQUIREMENTS - (MAY DIFFER FROM PROJECT TO PROJECT)

Suggested Rubric for the assessment of a Source book/Visual Diary					
Inadequate 0 – 29 %	Partial 30 – 39 %	Adequate 40 – 49 %	Satisfactory 50 – 59 %	Meritorious 60 – 70 %	Outstanding 80 – 100%
The learner can not record accurately, nor use appropriate vocabulary/ drawing/planning skills	The learner records and uses language/drawing/ planning skills inadequately	The learner records adequately and has a limited grasp of the creative language/drawing/ planning skills	The learner's ability to record is satisfactory, and grasp of the creative language drawing/planning skills is consistent and appropriate	The learner records well And uses the creative language/drawing/ planning skills accurately.	The records with complete accuracy and has mastered the use of the creative language/drawing/planning skills
The learner does not show an understanding of the relevant art making processes, nor is he/she able to reflect on own level of development	The learner only partially understands the art making processes, and reflection on own level of development is inadequate	The learner has a limited understanding of the art making processes, and is reasonably able to reflect on own level of development	The learner has a satisfactory understanding of the art making processes and is able to reflect appropriately on own level of development	The learner has a good understanding of the art making processes and is able to reflect accurately on own level of development	The learner has excellent and complete understanding of the art making processes, and has exceptional insight into own level of development
The learner cannot describe how to apply skills to own further development	The learner is only partially able to apply skills and material to own further development	The learner is able, within limits, to apply the learned skills and material to own further development	The learner has a satisfactory ability to apply the learned skills and material to own further development	The learner is well able to apply the learned skills and material to own further development	The learner shows deep insight in applying the learned skills and material to own further development

1. **SUGGESTED EXAMPLE OF RUBRIC FOR PRACTICAL PAT - 1, 3 AND 5 AND FINAL PRACTICAL EXAMINATION.**

SECTION A: *SOURCE BOOK/WORKBOOK/RESEARCH*

CRITERIA	
Learner's intention/proposal	10
Investigation of a variety of approaches and ideas	10
Exploration and manipulation of materials and techniques	10
Reflective report on completion of task.	10
Time management	5
Presentation	5
TOTAL	50

SECTION B: *THE ARTWORK/PRACTICAL*

CRITERIA	
Choice and use of materials/techniques	10
Use of formal art elements	10
Overall impression of work – originality, creativity, innovation	10
Interpretation and practical implementation of research.	10
Completion of artwork/time management	5
Presentation of work	5
TOTAL	50
COMBINED TOTAL	100

2. **SUGGESTED EXAMPLE OF RUBRIC FOR PAT – TASKS 1, 3 AND 5 AND FINALm PRACTICAL EXAMINATION.**

SECTION 1: *SOURCE BOOK/WORKBOOK/RESEARCH*

LO1 – CONCEPTULISE	
Proposal	5
Investigation	10
Exploration	10
Reflective report on completion of task.	5
TOTAL	30

SECTION 2: *THE ARTWORK/PRACTICAL*

LO2 – MAKING	
Use of materials	10
Use of formal art elements and principles	10
Overall impression	10
TOTAL	30

SECTION 3: PRESENTATION

<i>LO3 – PRESENTATION AND TIME MANAGEMENT</i>	
Source Book – Presentation	5
Source Book – Time Management	5
Artwork – Presentation	5
Artwork – Presentation	5
<i>NOTE: TOTAL = 20 ÷ 2 = 10</i>	10

SECTION 4: LINK WITH VISUAL CULTURE STUDIES

<i>LO4 – VISUAL CULTURE STUDIES</i>	
Written section of the PAT (Teacher to construct own criteria suited to the brief)	30
<i>TOTAL</i>	30
<i>COMBINED TOTAL</i>	100

SUGGESTED ASSESSMENT RUBRICS FOR VISUAL CULTURE STUDIES

Suggested forms of testing in Visual Culture Studies:

Testing may comprise of:

- Informal short essays/reflections and questioning related to practical work
- Reading studies of selected texts and comments by artists/art historians
- Quiz questions
- Visual comprehension of local Artworks in galleries / collections
- Tests of skills and techniques
- Workbook / journal projects
- Teach-backs and point presentation
- Formal research essay

VISUAL CULTURE STUDIES FINAL EXAMINATION

INTERNATIONAL AND SOUTHERN AFRICAN ART

THIS RUBRIC CAN BE ADAPTED ACCORDING TO THE BRIEF AND REQUIREMENTS OF THE RESEARCH PROJECT.

Suggested Criteria – Visual Culture Studies (Research essay) (LO4)	5	4	3	2	1	SCORE
The learner understands and executes the brief with relevant thematic content.						
The learner shows creativity and innovation in the use of information and images.						
The learner demonstrates critical analysis and multi-sourced research skills.						
The learner has made use of appropriate art terminology.						
The learner has provided evidence of research and writing skills.						
TOTAL						