



**education**

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Department:  
Education  
REPUBLIC OF SOUTH AFRICA

# **NATIONAL CURRICULUM STATEMENT GRADES 10-12 (GENERAL)**

## **LEARNING PROGRAMME GUIDELINES**

### **VISUAL ARTS**

### **JANUARY 2008**

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# SECTION 1

## INTRODUCTION

### INTRODUCING THE NATIONAL CURRICULUM STATEMENT

#### 1.1.1 BACKGROUND

In 1995 the South African government began the process of developing a new curriculum for the school system. There were two imperatives for this. First, the scale of change in the world, the growth and development of knowledge and technology and the demands of the 21st Century required learners to be exposed to different and higher level skills and knowledge than those required by the existing South African curricula. Second, South Africa had changed. The curricula for schools therefore required revision to reflect new values and principles, especially those of the Constitution of South Africa.

The first version of the new curriculum for the General Education Band, known as Curriculum 2005, was introduced into the Foundation Phase in 1997. While there was much to commend the curriculum, the concerns of teachers led to a review of the Curriculum in 1999. The review of Curriculum 2005 provides the basis for the development of the Revised National Curriculum Statement for General Education and Training (Grades R – 9) and the National Curriculum Statement for Grades 10 –12.

#### 1.1.2 THE NATIONAL CURRICULUM STATEMENT

The National Curriculum Statement consists of 29 subjects. Subject specialists from the provincial education departments and Department of Education developed the Subject Statements which make up the National Curriculum Statement. The draft versions of the Subject Statements were published for comment in 2001 and then re-worked to take account of the comments received. In 2002 24 subject statements and an overview document were declared policy through Government Gazette. In 2004 five subjects were added to the National Curriculum Statement. The National Curriculum Statement now consists of the Subject Statements for the following subjects:

- Languages – 11 official languages (each counted as three subjects to cater for the three levels Home Language, First Additional Language and Second Additional Language); 13 non-official languages
- Mathematics; Mathematical Literacy; Physical Sciences; Life Sciences; Computer Applications Technology; Information Technology
- Accounting; Business Studies; Economics
- Geography; History; Life Orientation; Religion Studies
- Consumer Studies; Hospitality Studies; Tourism
- Dramatic Arts; Dance Studies; Design; Music; Visual Arts
- Agricultural Sciences, Agricultural Management Practices, Agricultural Technology

- Civil Technology; Mechanical Technology; Electrical Technology; Engineering Graphics and Design

### **1.1.3 NATIONAL SENIOR CERTIFICATE**

The *National Senior Certificate: A Qualification on Level 4 of the National Qualifications Framework (NQF)* provides the requirements for promotion at the end of Grades 10 and 11 and the awarding of the National Senior Certificate at the end of Grade 12. This document replaces two of the original National Curriculum Statement documents: the *Overview* and the *Qualifications and Assessment Framework*.

### **1.1.4 SUBJECT ASSESSMENT GUIDELINES**

The Subject Assessment Guidelines set out the internal or school-based assessment requirements for each subject and the external assessment requirements. In addition, the *National Protocol for Recording and Reporting (Grades R-12)* (an addendum to the policy, *The National Senior Certificate*) has been developed to standardise the recording and reporting procedures for Grades R to 12. This protocol came into effect on 1 January 2007.

## **1.2 INTRODUCING THE LEARNING PROGRAMME GUIDELINES**

### **1.2.1 PURPOSE AND CONTENT OF THE LEARNING PROGRAMME GUIDELINES**

The Learning Programme Guidelines aim to assist teachers and schools in their planning for the introduction of the National Curriculum Statement. The Learning Programme Guidelines should be read in conjunction with the National Senior Certificate policy and the National Curriculum Statement Subject Statements.

Section 2 of the Learning Programme Guidelines suggests how teaching the particular subject may be informed by the principles which underpin the National Curriculum Statement.

Section 3 suggests how schools and teachers might plan for the introduction of the National Curriculum Statement. The Department of Education strongly encourages careful planning to ensure that the high skills, high knowledge goals of the National Curriculum Statement are attained.

The Learning Programme Guidelines do not include sections on assessment. The assessment requirements for each subject are provided in the Subject Assessment Guidelines which come into effect on 1 January 2008.

### **1.2.2 WHAT IS A LEARNING PROGRAMME**

#### **INTRODUCTION**

A Learning Programme assists teachers to plan for sequenced learning, teaching and assessment in Grades 10 to 12 so that all Learning Outcomes in a subject are achieved in a progressive manner. The following three phases of planning are recommended:

Phase 1 – develop a *Subject Framework* for grades 10 to 12

Phase 2 – develop a *Work Schedule* for each grade

Phase 3 – develop *Lesson Plans* to cover each classroom contact session

It is recommended that the teachers of a subject at a school or cluster of schools first put together a broad subject outline (Subject Framework) for the three grades to arrive at an understanding of the content of the subject and the progression which needs to take place across the grades (see Section 3.3.1). This will assist with the demarcation of content for each grade. Thereafter, teachers of the subject teaching the same grade need to work together to develop a Work Schedule. The Work Schedule should indicate the sequence in which the content and context will be presented for the subject in that particular grade (see Section 3.3.2). Finally, individual teachers should design Lesson Plans using the grade-specific Work Schedule as the starting point. The Lesson Plans should include learning, teaching and assessment activities that reflect the Learning Outcomes and Assessment Standards set out in the Subject Statements (see Section 3.3.3). Learning Programmes should accommodate diversity in schools and classrooms but reflect the core content of a national curriculum.

The process to be followed in the development of a Learning Programme is not a neatly packaged sequence of numbered steps that follow one another in a particular order. Teachers may find themselves moving back and forth in the process as they plan and critically reflect on decisions taken before moving on to the next decision in the process. The process is therefore not strictly linear and is reflective in nature. For this reason the steps provided in this Section are a guide and can be used as a final checklist in the planning process.

An outline of the process involved in the design of a Learning Programme is provided on page 6.

## **DESIGNING A LEARNING PROGRAMME**

A detailed description of the process involved in the design of a Learning Programme is provided in Sections 3.3.1 – 3.3.3 of the Learning Programme Guidelines. The first stage, the development of a Subject Framework does not require a written document but teachers are strongly advised to spend time with subject experts in developing a deep understanding of the skills, knowledge and values set out in the subject statements. The quality and rigour of this engagement will determine the teaching and learning in the classroom.

Once the Subject Framework has been completed, teachers should develop Work Schedules and Lesson Plans. Examples of Work Schedules and Lesson Plans are provided in the Learning Programme Guidelines. Teachers are encouraged to critically engage with these formats and develop their own.

- ***Developing a Subject Framework (Grades 10-12)***

Planning for the teaching of subjects in Grades 10 to 12 should begin with a detailed examination of the scope of the subject as set out in the Subject Statement. No particular format or template is recommended for this first phase of planning but the steps recommended should be used as a checklist.

Although no prescribed document is required for this stage of planning, school-wide planning (timetables, requisitioning, teacher development, classroom allocation) as well as the development of grade-specific work schedules would benefit from short documents which spell out the:

- Scope of the subject – the knowledge, skills and values; the content; the contexts or themes; electives etc. to be covered in the three grades for each subject
  - A three-year assessment plan for the subject
  - The list of LTSM required for the subject
- ***Designing Work Schedules***

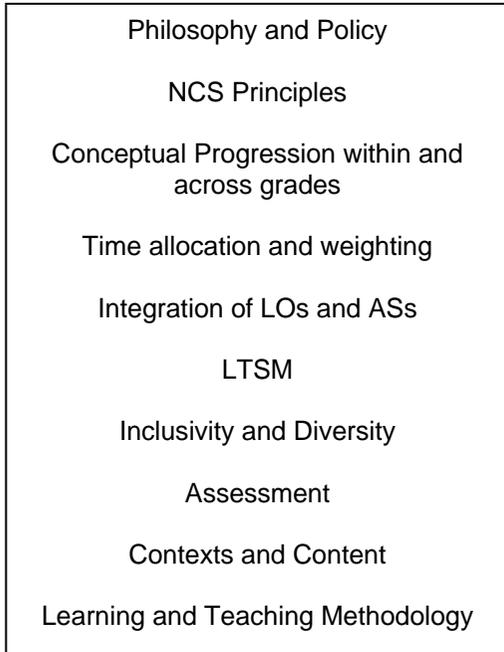
This is the second phase in the design of a Learning Programme. In this phase teachers develop Work Schedules for each grade. The Work Schedules are informed by the planning undertaken for the Subject Framework. The Work Schedules should be carefully prepared documents that reflect what teaching and assessment will take place in the 36-40 weeks of the school year.

- ***Designing Lesson Plans***

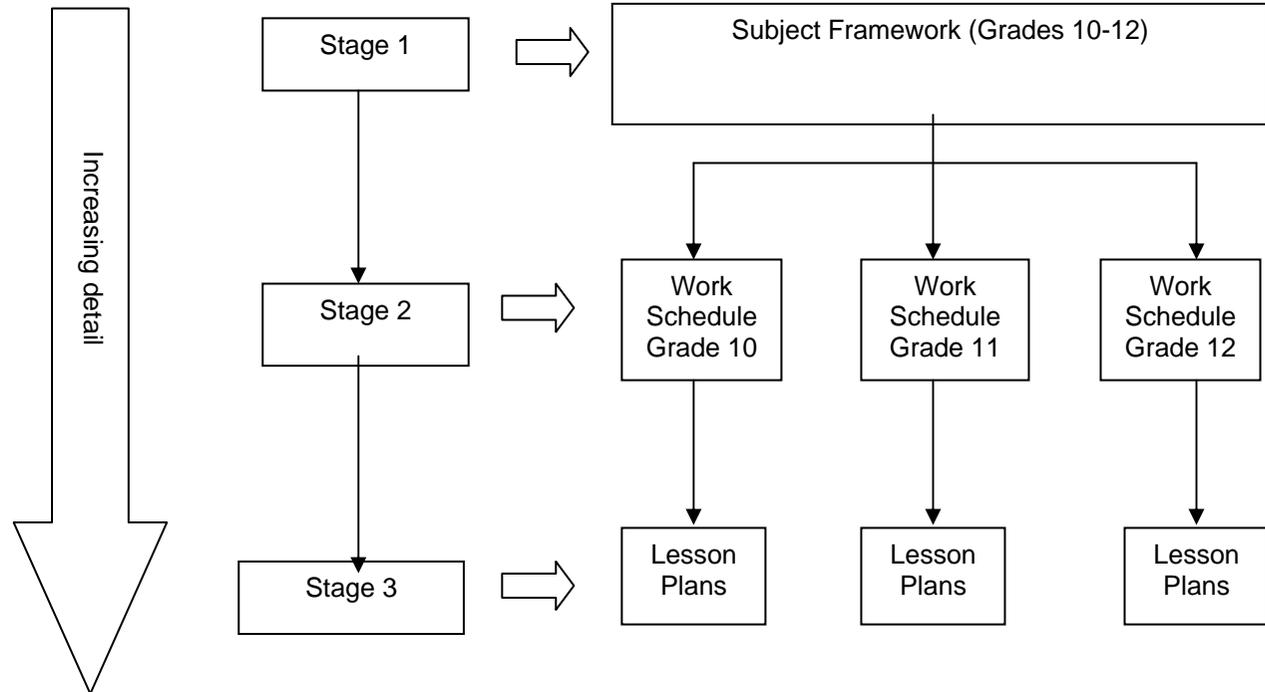
Each grade-specific Work Schedule must be divided into units of deliverable learning experiences, that is, Lesson Plans. A Lesson Plan adds to the level of detail for each issue addressed in the Work Schedule. It also indicates other relevant issues to be considered when teaching and assessing a subject.

**FIGURE 1: RELATIONSHIP BETWEEN THE 3 STAGES OF PLANNING WHEN DEVELOPING A LEARNING PROGRAMME**

**ISSUES TO BE CONSIDERED**



**STAGES**



## SECTION 2

### INTRODUCING VISUAL ARTS

*“Arts and Culture is a crucial component of developing our human resources. This will help in unlocking the creativity of our people, allowing for cultural diversity within the process of developing a unifying national culture, rediscovering our historical heritage, and assuring that adequate resources are allocated.” (RDP, 1994)*

#### 2.1 WHAT IS VISUAL ARTS?

Art is an indispensable component of human culture. Art is informed by and enriches culture. The need exists in every person, consciously or unconsciously, to be part of a cultural heritage and to make some contribution, whether it be small or significant, to enrich this culture with new creations or Visual Arts. Its social value lies in extending the frontiers of ways of seeing and knowing through innovative Visual Arts.

Through the subject Visual Arts the learner will develop knowledge, skills, attitudes and values through the study of the diverse roles and functions of the Visual Arts in contemporary life and in different times and cultures. Learners will have the opportunity to analyse the role of the Visual Arts in past and present cultures in Africa and globally, and explore the inter-relationship between art and society. Learners will be encouraged to research and debate issues of cultural bias, stereotyping and discrimination embedded within images and cultural practices.

Learners apply what they have learned in the Visual Arts across subjects. They will develop competencies and creative skills in problem solving, communication, and management of time and resources that contribute to lifelong learning and career skills. They also learn about careers and business practices related to the Visual Arts.

The distinct, yet inter-related Learning Outcomes for Visual Arts in the Grade 10-12 Subject Statement are as follows:

##### **Learning Outcome 1:**

*The learner is able to explore, develop and realise ideas in response to a brief.*

The learner is provided with a variety of opportunities to explore and develop personal thoughts and ideas. Learners undertake research from a variety of resources, work within time and resource constraints and develop personal imagery.

##### **Learning Outcome 2:**

*The learner is able to explore and apply materials, techniques, processes and technologies in the making of objects of imagination and innovation.*

Learners apply artistic processes and skills, to communicate meaning and intent in original works of art. Through experimenting and producing they explore a variety of media, techniques, processes, and technologies to find those most relevant to their personal work.

**Learning Outcome 3:**

*The learner is able to explore and apply two and three-dimensional visual language thereby developing visual literacy skills.*

Learners are able to understand and apply meaning from works of art, including their own, according to the elements of art, the principles of Visual Arts, and aesthetic qualities.

**Learning Outcome 4:**

*The learner is able to reflect on and critically evaluate own work and that of others.*

Learners develop their perceptual and analytical skills so as to perceive and respond to works of art. The emphasis is on ongoing reflection, deconstruction and evaluation of Visual Arts processes, forms and products. They use the vocabulary of the Visual Arts to express their observations.

## **2.2 WHAT IS THE PURPOSE OF VISUAL ARTS?**

Visual Arts education enables the learner to develop:

- the ability to make, recreate and invent meaning;
- innovation, creativity and resourcefulness;
- effective expression, communication and interaction between individuals and groups;
- a healthy sense of self, exploring individual and collective identities;
- understanding and acknowledgement of South Africa's rich and diverse culture;
- a deepened understanding of South Africa's social and physical environment, and our place within that environment;
- practical skills and different modes of thinking, within the various forms of art and diverse cultures;
- career skills and income-generating opportunities that lead to enhanced social, economic and cultural life;
- respect for human value and dignity; and
- insight into the aspirations and values of our nation.

Visual Arts education can promote cohesion if it strives to take the diversity of individuals and groups into consideration while taking care that it does not itself contribute to social exclusion. Regard for diversity and individuality is a fundamental principle of Visual Arts.

Teachers should strive to increase the participation in, and reduce the exclusion from, the cultures, curricula and communities within the school. This involves re-inventing and even restructuring of the cultures, policies and practices in a school so that they respond to the diversity of learners within that school.

Visual Arts should promote cultures that welcome, appreciate and accommodate diversity for the purposes of understanding and solidarity. Learners are encouraged to collect, analyse, organise and critically evaluate relevant resource information and to critically appraise their own work and that of others and make informed personal aesthetic judgments whilst being culturally and aesthetically sensitive.

Learners are taught to value and appreciate the diversity of Visual Arts traditions present in the Southern African context, and view both their own and other cultural traditions as a vital creative resource. Visual Arts has a critical role to play in South African society. Through the Visual Arts people can explore and reflect on social issues, past and present.

Visual Arts opens up an exciting world of creative and personal exploration. Learners are able to develop new ways in which to respond to and interact with their world. Learners should be encouraged at all time to investigate and experiment with the creative possibilities of the various materials and tools at their disposal.

An integral part of the Visual Arts subject is to develop entrepreneurial skills and professional practice within an art context; to explore a variety of career options and make an economic contribution to self and society; and create awareness of further learning and career development opportunities.

The teacher should continually stimulate the learners' thought processes, imagination and insight so as to improve their skills and knowledge. Learners should be treated as if there is no limit to their success. The achievement of each learner should be valued in relation to his or her own possibilities.

### **2.3 WHAT IS THE RELATIONSHIP BETWEEN VISUAL ARTS AND THE NATIONAL CURRICULUM STATEMENT PRINCIPLES?**

The Constitution of the Republic of South Africa (Act 108 of 1996) provided a basis for curriculum transformation and development in South Africa. The National Curriculum Statement Grades 10-12 (General) lays a foundation for the achievement of these goals by stipulating Learning Outcomes and Assessment Standards, and by spelling out the key principles and values that underpin the curriculum. The Visual Arts curriculum supports the application of the nine NCS principles as follows:

#### **2.3.1 Social Transformation**

The Constitution of South Africa forms a basis for social transformation in a post-apartheid society. Social transformation in education is aimed at ensuring that the educational imbalances of the past are addressed, and that equal educational opportunities are provided for all sections of our population. If social transformation is to be achieved, all South Africans have to be educationally affirmed through the recognition of their potential and the removal of artificial barriers to the attainment of qualifications.

Visual Arts contributes to nation-building by: (LO3&4)

- Challenging and celebrating values and attitudes in society through arts and culture practices, processes and products;
- Affirming the dynamic nature of culture in an inclusive way; and
- Redressing the imbalances of the past, by working towards the elimination of prejudice, bias, stereotyping and bigotry.

Learning Outcome 4 identifies and discusses images and issues in art works relating to bias, prejudice, propaganda and stereotyping.

#### **2.3.2 Outcomes-based education**

The Visual Arts Subject Statement indicates the Learning Outcomes to be achieved in the subject by the end of Grade 12. This in turn encourages a learner-centred and activity-based approach to the teaching of Visual Arts which is in keeping with the practical nature of the subject Visual Arts.

### **2.3.3 High knowledge and high skills**

The *National Curriculum Statement Grades 10-12 (General)* aims to develop a high level of knowledge and skills for learners. It sets high expectations of what South African learners can achieve. The NCS specifies the minimum standards of knowledge and skills to be achieved at each grade and sets high standards in all subjects.

Visual Arts is a valuable subject for learners who wish to develop their creativity. Learners can enrich their studies in other subjects by using Visual Arts skills, knowledge, attitudes and values. Learners who are going to study further or who opt to enter the world of work at the end of Grade 12 will be advantaged by the skills acquired in Visual Arts e.g. architecture and allied fields, arts industries, arts management, community arts, cultural tourism, Visual Arts industry, engineering fields, events management, visual arts education etc.

### **2.3.4 Integration and applied compliance**

The integrated development of skills, knowledge, understanding and values within and across NCS subjects is an important element of the curriculum and is crucial for achieving applied competence. The learning outcomes in Visual Arts are closely allied to skills in the subjects Languages and Life Orientation, which all learners will be doing, thus allowing for substantial integration across subjects. If learners are involved in doing more than one art form, then teachers should be aware of how similar skills and concepts are being developed in those subjects. Activities could be designed in collaboration with other teachers.

### **2.3.5 Progression**

The subject statement for Visual Arts shows progression from one grade to another. Each Learning Outcome is accompanied by Assessment Standards that provide an explicit statement of what level of performance is expected per grade. The content and context of the Visual Arts Assessment Standards for each grade show progression from simple to complex.

### **2.3.6 Articulation and portability**

The Further Education and Training Band promotes access from the General Education and Training Band to the Higher Education and Training Band. The Learning Outcomes and Assessment Standards of Visual Arts link up closely with those in the Arts and Culture learning area. See 2.5.2. for more details.

### **2.3.7 Human rights, inclusivity and environmental and social justice**

South Africa is a country inhabited by diverse peoples, cultures and religions. The subject Visual Arts opens up an exciting world of creative and personal exploration. Through the study of Visual Arts learners are able to develop new ways in which to respond to and interact with their world and that of their peers. They are able to:

- understand the dynamic role of visual culture as a tool for social transformation;
- be aware of the history, culture and social aspects of African culture and the influences and contributions of other cultures to it and visa-versa;
- value and appreciate the diversity of Visual Arts traditions present in the Southern African context, and view both their own and other cultural traditions as a vital creative resource;
- become aware of the history of Visual Arts within a global context;

- develop an awareness of the ethical and environmental implications of their own practices and explore the recycling of waste materials;
- develop entrepreneurial skills and professional practice within an art context to explore a variety of career options and make an economic contribution to self and society; and
- become aware of further learning and career development opportunities.

Visual Arts provides an excellent vehicle for exploring, expressing and commenting on human rights, social justice and environmental issues, when: (LO4)

- Raising consciousness of national imperatives (including HIV-AIDS issues, environmental issues, human rights and social justice issues) **through** art practices, processes and products;
- Developing learners' self-image through the awareness and celebration of own identity, culture and heritage, while affirming the identity, culture and heritage of others;
- Expressing cultural and personal identity in an anti-biased way through a variety of art forms and practices; and
- Culture fairness and gender equality are fundamental principles. Learners should be provided with ample opportunities to explore a diversity of art forms, processes and cultural practices and to identify, acknowledge and understand their commonalities and differences.

In Visual Arts, Learning Outcome 3 identifies and utilizes alternative materials in the making of art works (recycling). Furthermore, Learning Outcome 4: (LO 4)

- demonstrates an understanding of the dynamic nature of acculturation and enculturation within African art;
- researches the role of African art within historical, geographical, social, religious and cultural contexts;
- researches the relationship between cultural practices and human rights and inclusivity principles; and
- researches issues related to conservation and heritage within contemporary South Africa.

### 2.3.8 Valuing indigenous knowledge systems

The NCS has been developed around the principle that there are many varied perspectives and views from which to understand and make sense of our world. A curriculum based on this view requires that these different perspectives and worldviews should be recognised in the curriculum. In the South African context, the recognition and valuing of indigenous knowledge systems is crucial for affirming a great majority of our people. Indigenous knowledge systems incorporate ways of doing and thinking associated with indigenous local communities in our country, region and continent. Visual Arts should draw on indigenous technologies and skills in the creation and production of art works e.g. traditional methods of firing clay pots.

Visual Arts celebrates and promotes indigenous knowledge systems when: (LO4)

- Working *in and through* arts and culture practices, processes and products to analyse past and present contexts, diverse traditions and heritages (including indigenous knowledge systems);
- Exploring the social and situational nature of indigenous knowledge practices in a range of cultural contexts, including African culture; and
- Exploring cultural practices and processes, including: traditions, customs, festivals and rituals specifically in a local and African context as well as globally.

In Visual Arts, Learning Outcome 4 researches and describes visual characteristics and themes found in indigenous Southern African art within a historical and cultural context and investigates the relationship between works of an artist and his or her culture.

### 2.3.9 Credibility, quality and efficiency

The NCS Visual Arts curriculum will ensure that learners are equipped to meet internationally acceptable standards. The assessment standards are comparable in quality, breadth and depth to those of other countries. This provides a basis for recognition of the National Senior Certificate qualification gained at different sites and transfer within and between sites and countries. Quality is to be assured through national and provincial moderation, among other mechanisms.

Learners who select Visual Arts at Grade 10-12 level will be equipped with extensive skills for entry into institutions of higher education. Learners who opt to enter the world of work at the end of Grade 12 will be advantaged by the skills acquired in Visual Arts when entering a range of career fields.

## 2.4 PROFILE OF A VISUAL ARTS LEARNER

The subject Visual Arts encourages the holistic development of the learner, building self-confidence, communication skills and creativity. It develops the intellectual, emotional, physical, spiritual and inter-personal facets of the learner. Visual literacy and communication skills in a number of modes (verbal, non-verbal, written, symbolic, aesthetic) form an important part of the subject.

The promotion of values is important not only for the sake of personal development, but also to ensure that a national South African identity is built on values very different from those that underpinned apartheid education. The kind of learner that is envisaged is one who will be inspired by these values, and who will act in the interest of society based on respect for democracy, equality, human dignity, life and social justice.

### Grade 10 Entry

The prospective grade 10 learner who chooses Visual Arts as a subject will be confident and independent, visually and orally literate, entrepreneurial, numerate, multi-skilled, and compassionate. The curriculum seeks to create a lifelong learner who is equipped with a respect for the environment and the ability to participate in society as a critical and active citizen. Grade 10 learners have a sense of identity and are able to think in an increasingly abstract and complex way. They are also interested in re-examining themselves, their existing values, and those of a larger world. This interest promotes a seriousness of purpose, together with an increased personal investment in art making. The potential for development is immense. For instance:

#### *From an intellectual perspective learners:*

- gain cognitive competence – increasing ability to think abstractly in more complex structures of thinking, perceiving and hypothesizing;
- examine the logic and consistency of existing personal beliefs and established belief systems;
- should have the ability to separate issues from self;
- can engage in meta-cognition (thinking about thinking) on a wide range of topics; and
- think about global issues and what they can do about them.

#### *From a social and emotional perspective learners:*

- have a deepened sense of self and a sense of personal power;
- are eager to explore the new world with their new bodies;

- participate in large group gatherings and various subcultures and interests in which adult values are expressed and tried out, i.e. sports, teams, bands, clubs, gangs, cliques etc.;
- address themes such as drugs, sex, pregnancy, HIV-Aids, career goals, world peace;
- develop true friendships with one or two best friends of either sex;
- develop intense romances;
- develop a feeling of personal invulnerability and a sense of immortality, leading to taking chances;
- may return to a respect for parents, teachers and adults;
- feel that they are redefining and creating a new and better world; and
- enjoy a strong sense of independence.

When choosing themes, learning materials, activities and projects, teachers can build on the abilities, challenges and preoccupations, which are described above.

### Grade 12 Exit

The learner exiting from the Visual Arts programme should ideally be a creative and critical lateral thinker, as well as a resourceful and independent individual.

The learner will be expected to display several of the following qualities:

- be creative, imaginative and inventive;
- be intellectually inquisitive and analytical;
- be knowledgeable about art-making skills;
- be sensitive to aesthetics;
- be sensitive to a diverse range of cultures;
- be aware of the role of culture in image-making;
- be aware of contemporary art trends;
- be visually and orally literate; and
- be self-motivated to produce art works.

It is expected that teachers continually update themselves on issues related to education and the arts. Teachers should not enforce adult standards or personal opinions on learners, but should provide a secure environment that will ensure the learners' development. The teacher should always be prepared and willing to assist without being prescriptive.

## **2.5 RELATIONSHIP BETWEEN VISUAL ARTS LEARNING OUTCOMES AND THE CRITICAL AND DEVELOPMENTAL OUTCOMES**

### **2.5.1 Relationship between Learning Outcomes and Critical and Developmental Outcomes**

There are seven cross-curricular Critical Outcomes and five cross-curricular Developmental Outcomes. These outcomes are derived from the Constitution and indicate the desired profile of a learner leaving the schooling system. The Critical and Developmental Outcomes in turn inform the Learning Outcomes that are set for each subject and therefore inform the learning, teaching and assessment process in Visual Arts.

The Critical and Developmental Outcomes are applied in learning, teaching and assessment of Visual Arts as follows:

***CO1: Identify and solve problems, and make decisions using critical and creative thinking***

Learners demonstrate problem-solving and critical and creative thinking in Learning Outcomes 1 & 2 when they:

- explore different approaches to generating ideas in response to a motivational task;
- independently research and integrate a variety of sources for ideas, subjects, themes, or symbols to make selections which best communicate an intended meaning;
- apply the creative process to solve visual and conceptual problems;
- document and evaluate the creative process and artworks selecting works best suited for inclusion in their portfolios.

***CO2: Work effectively with others as members of a team, group, organisation and community***

Learners develop skills relating to co-operation and group work in Learning Outcomes 2 & 4 when they:

- research issues related to conservation and heritage within own community; and
- demonstrate and promote the safe use of materials, equipment, and technology in a group work context.

***CO3: Organise and manage themselves and their activities responsibly and effectively***

Learners develop organisational and management skills in Learning Outcomes 2 & 3 when they:

- plan and complete given tasks within specified time constraints;
- use equipment, materials and technology safely and correctly under supervision; and
- display / exhibit / present own work.

***CO4: Collect, analyse, organise and critically evaluate information***

Learners develop these skills particularly in Learning Outcomes 1 & 4 when they:

- independently research and integrate a variety of sources for ideas, subjects, themes, or symbols to make selections which best communicate an intended meaning;
- demonstrate basic drawing skills for information gathering (observational) and as a basis for art making activities (drawing as preparation);
- research and describe visual characteristics and themes found in indigenous Southern African art within a historical and cultural context;
- research examples of visual culture from a variety of cultures within Southern Africa;
- research the role of African art within historical, geographical, social, religious and cultural contexts;
- research the relationship between cultural practices and human rights and inclusivity principles;
- research and describe how a particular collection in a gallery or museum has been created, and analyse the potential impact on individual viewers and communities; and
- independently research, identify and critically evaluate a range of income-generating opportunities linked to own art practices.

***CO5: Communicate effectively using visual, symbolic and/or language skills in various modes***

Learners develop these skills particularly in Learning Outcomes 1 & 2 when they:

- formulate ideas, plans, and execute multiple solutions to challenging Visual Arts problems so as to improve communication of intended meaning;
- motivate and substantiate their choices made throughout the creative process;
- demonstrate an understanding of the use of two-and three-dimensional Visual Arts elements and principles in the recording of observations, formulation of visual ideas and for expressive purposes; and
- demonstrate an understanding of the relationship between form, function and meaning through the use of visual language.

***CO6: Use science and technology effectively and critically showing responsibility towards the environment and the health of others***

Learners develop these skills particularly in Learning Outcomes 2 & 4 when they:

- demonstrate and promote the safe use of materials, equipment, and technology;
- describe the influences of technology on visual culture;
- create and transform visual images, using both new and traditional technologies;
- choose the materials, tools, techniques, themes and processes best suited to their chosen visual art or craft forms; and
- demonstrate an advanced degree of technical skill and knowledge of materials, techniques, processes, equipment related to the chosen art or craft forms.

***CO7: Demonstrate an understanding of the world as a set of related systems by recognizing that problem-solving contexts do not exist in isolation***

Learners develop these skills particularly in Learning Outcome 4 when they:

- demonstrate an understanding of the dynamic nature of acculturation and enculturation within African art; and
- describe ways in which the media and art works reflect the changing roles of men and women in society.

***DO1: Reflect on and explore a variety of strategies to learn more effectively***

Learners develop these skills particularly in Learning Outcome 4 when they:

- study roles and functions of visual arts in different times.

***DO2: Participate as responsible citizens in the life of local, national and global communities***

Learners develop these skills particularly in Learning Outcome 4 when they:

- analyse the different contexts of works of art.

***DO3: Be culturally and aesthetically sensitive across a range of social contexts***

Learners develop these skills particularly in Learning Outcome 4 when they:

- study roles and functions of visual arts in different social and cultural contexts.

#### ***DO4: Explore education and career opportunities***

Learners develop these skills particularly in Learning Outcome 4 when they:

- research educational and career opportunities in Visual Arts.

#### ***DO5: Develop entrepreneurial opportunities***

Learners develop these skills particularly in Learning Outcome 3 when they:

- plan, manage, complete and display their own works of art.

### **2.5.2 Relationship between NCS Grades 10-12 Visual Arts Learning Outcomes and NCS Grades R-9 Learning Outcomes**

The foundation for Visual Arts in Grades 10-12 should have been laid in the learning area Arts and Culture in Grades R-9. The Grade R-9 Learning Area Arts and Culture provides the option of specialised proficiency for learners with an interest in Visual Arts through the additional Assessment Standards provided for Visual Arts in Learning Outcome 1.

The four Learning Outcomes for Arts and Culture in Grades R-9 feed directly into the development of the Learning Outcomes for Visual Arts in Grades 10-12.

The following table shows the relationship between Visual Arts in Grades 10-12 and Arts and Culture in Grades R-9:

<b>NCS Grades 10-12 Learning Outcomes: Visual Arts</b>		<b>NCS Grades R-9 Learning Outcomes: Arts &amp; Culture</b>
LO 1	Conceptualising	Creating, Interpreting and Presenting (LO 1) Reflecting (LO 2) Expressing and Communicating (LO 4)
LO 2	Making	Creating, Interpreting and Presenting (LO 1) Reflecting (LO 2) Participating and Collaborating (LO 3) Expressing and Communicating (LO 4)
LO 3	Management and Presentation	Reflecting (LO 2) Participating and Collaborating (LO 3) Expressing and Communicating (LO 4)
LO 4	Visual Culture Studies	Creating, Interpreting and Presenting (LO 1) Reflecting (LO 2) Participating and Collaborating (LO 3) Expressing and Communicating (LO 4)

## **2.6 WAYS TO ACHIEVE VISUAL ARTS LEARNING OUTCOMES**

### **2.6.1 Approach to the teaching of Visual Arts**

Teachers should infuse the broad principles of OBE into their teaching, including the following:

- learner centredness;
- emphasis on skills, knowledge, attitudes and values;
- a balance between individual work and collaborative work;
- integration of theory and practical work;
- transparency and openness in assessment; and

- assessment as a fundamental part of learning.

(See Annexure 1)

### 2.6.2 Content Planning for Visual Arts

Content in Visual Arts should assist learners to progress towards the achievement of all the Learning Outcomes. Content must serve the Learning Outcomes and not be an end in itself.

Visual Arts content and context, when aligned to the Learning Outcomes and attainment of the Assessment Standards provide a framework for the development of Learning Programmes. Learning Outcomes are statements of an intended result of teaching and learning. They describe skills, knowledge and values that learners should acquire by the end of Grade 12. Assessment Standards embody the skills, knowledge and values required to achieve the Learning Outcomes. They are criteria that provide evidence of what learners should know and be able to demonstrate at a specific grade. The Assessment Standards within each Learning Outcome collectively show how conceptual progression occurs from grade to grade. In the Visual Arts, progression particularly refers to the development of discrete knowledge, skills and values in increasing depth and breadth through grade and phase.

This guideline highlights concepts and issues that need to be considered when teaching Visual Arts:

- a) The Visual Arts Learning Outcomes have been developed in such a manner that although the teacher might need to concentrate on one or two Assessment Standards of a Learning Outcome, they could be integrated with Assessment Standards from other Learning Outcomes.
- b) The Visual Arts **Practical** Disciplines include the traditional fine arts disciplines of drawing, painting, printmaking and sculpture studied separately or in combination in the form of mixed media. “Specialised fields” should be interpreted as broadly as possible. Learners are encouraged to use available and appropriate materials and equipment, rather than limit their exploration to very expensive materials.
- c) Visual Arts **Theory**: Learning Outcome 4 (Visual Culture Studies) provides learners with what is needed in a post modern, multicultural era, not only in South Africa but globally. Art History teaching has tended towards an uncritical repetition of theories about the creation and understanding of artworks, past and present, to the exclusion of the contextual and social dimensions of art.

Visual Arts in the NCS gives teachers and learners the opportunity to explore critically and understand Visual Arts in a contemporary way. The following quote serves to guide teachers in shifting their approach to content in LO 4:

*“Visual Culture has become part of our everyday experience, and the similarities between ‘high art’ and the aesthetics of mass media and consumer goods have collapsed the division between the arts and society. Art educators in turn need to respond to this shift, and art education should encompass all visual artefacts through which we make meaning.”*

Duncum, P (2004). On Knowing: Art and Visual Culture. *Studies in Art Education* 2004 45(3), 274 – 279.

Visual Culture Studies encompasses a wide range of visual forms and images ranging from fine art, design and craft to popular film and television to advertising to visual data in fields that we tend not

to think about in terms of cultural influences. It is the study of the diverse functions and roles of the Visual Arts in contemporary life and in different times and cultures.

Visual Culture Studies, in local, national, pan African and global contexts (past and present), is integral to all areas of visual arts practice, as is the development of visual literacy.

The aim of Visual Culture Studies is to give serious consideration to the social dynamics of art making and the interdisciplinary approach to art education. For example, it incorporates the construction of knowledge by engaging with context, cultural pluralism, alternative interpretations, popular culture and social issues. Art teachers have the potential to change learners' thinking about art, rather than uncritically perpetuating a received body of knowledge about art from one generation to the next. For example, the forms of mass media that learners are familiar with, such as magazines and television, should be examined critically in the classroom to reveal their 'seductive nature'.

Learners who study Visual Arts will be able to follow a wide range of specialised further learning pathways. More importantly, the study of Visual Arts provides learners with an opportunity to develop an awareness and deeper understanding of the impact of Visual Culture in their daily lives as well as hone their creative resources and critical thinking skills. These attributes will add value to any further learning pathway, whether in the arts, humanities, sciences, commerce or engineering.

More specifically, Visual Arts prepares learners for entry into the world of work through a range of careers that are primarily concerned with the deployment of visual language skills: e.g. Architecture, Arts Conservation, Art Education, Arts Management and Events, Culture and Heritage, Curatorial and Museum Fields, Visual Arts practitioners and related fields, Film and Video production, Journalism, and Media Studies etc.

### **2.6.3 Proposed content for Visual Arts**

Teachers will need to do baseline assessment in order to evaluate learners' knowledge of and experience in specific art making skills, especially for those learners who have been through the Grades R-9 Arts and Culture curriculum. While some provision has been made for the development of Visual Arts skills and knowledge in the Senior Phase, there will still be many learners who have not had any Visual Arts education due to the lack of trained Arts and Culture teachers in schools.

The major content focus of the new curriculum is on Visual Culture and the Visual Arts of Africa - local, national and Pan African, but not to the exclusion of global studies. As with any cultural studies, the social and political context in which artists work and the artworks they create should be a major consideration when guiding learners to analyse, interpret and construct possible meanings and functions of visual images and forms.

Visual Culture Studies encompasses an investigation of the role of contemporary popular culture and the mass media and by so doing, the curriculum can help learners become aware of the role and power of the visual arts, past and present.

**(See Annexure 2)**

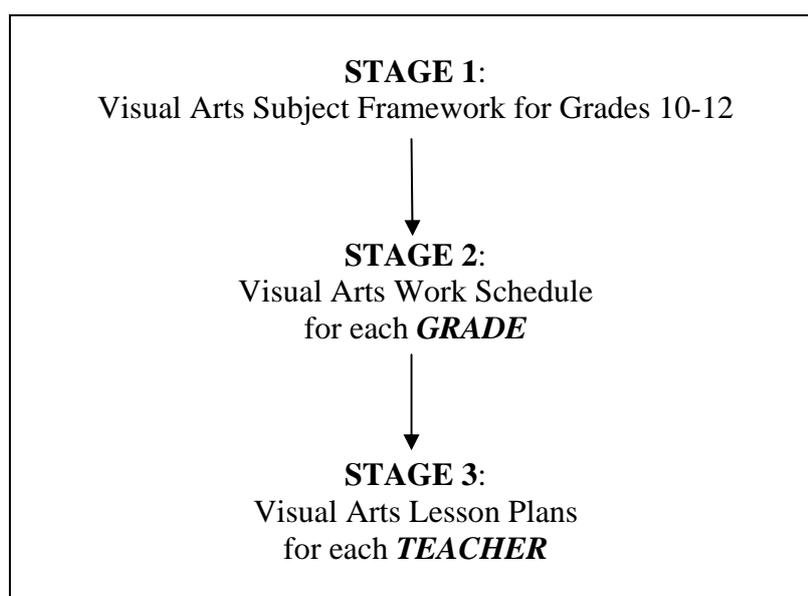
## SECTION 3

### DESIGNING A LEARNING PROGRAMME FOR VISUAL ARTS

#### 3.1 INTRODUCTION

A Learning Programme is a tool to plan for sequenced learning, teaching and assessment across Grades 10-12 so that all four Learning Outcomes in Visual Arts are achieved in a progressive manner. It is recommended that the Visual Arts teachers at a school first put together a broad subject outline (i.e. Subject Framework) for Grades 10-12 to arrive at an understanding of the progression which needs to take place across the grades (see Section 3.3.1). This will assist with the demarcation of content for each grade. Thereafter, Visual Arts teachers teaching the same grade need to work together and draw from the content and context identified for their grade in the Subject Framework, to develop a Work Schedule in which they indicate the sequence in which the content and context will be presented for Visual Arts in that particular grade (see Section 3.3.2). Finally, the individual Visual Arts teacher should design Lesson Plans using the grade-specific Work Schedule as the starting point. The Lesson Plans should include learning, teaching and assessment activities (see Section 3.3.3).

An outline of the process involved in the design of a Learning Programme for Visual Arts is provided in the diagram below:



The process to be followed in the development of a Learning Programme is not a neatly packaged sequence of numbered steps that follow one another in a particular order. Teachers may find themselves moving back and forth in the process as they plan and critically reflect on decisions taken before moving on to the next decision in the process. The process is therefore not strictly linear and is reflective in nature. For this reason the steps provided in this Section are a guide and should be used as a checklist in the planning process.

### 3.2 ISSUES TO ADDRESS WHEN DESIGNING A LEARNING PROGRAMME

The issues to be addressed in the development of a Visual Arts Learning Programme are presented in a tabular format to indicate the implications of each issue at each of the three stages of the development of a Learning Programme:

- Stage 1 – Subject Framework
- Stage 2 – Work Schedule
- Stage 3 – Lesson Plan

#### 3.2.1 Policies and Principles

<b>STAGE 1</b> Subject Framework	The various Policies that impact on curriculum implementation should be considered throughout the planning process. <i>NCS:</i>
<b>STAGE 2</b> Work Schedule	<ul style="list-style-type: none"> <li>• Principles: Refer to Section 2.3 to see how Visual Arts supports the application of the nine principles of the NCS</li> <li>• Critical and Developmental Outcomes: Refer to Section 2.5 to see how Visual Arts supports the application of the Critical and Developmental Outcomes</li> </ul>
<b>STAGE 3</b> Lesson Plan	<i>Other Policies and Legislation:</i> <ul style="list-style-type: none"> <li>• White Paper 6, Language in Education Policy, Religion and Education Policy, HIV/AIDS Policy– all have implications for LTSM and teaching methods in Visual Arts</li> <li>• White Paper 7 – gives an indication on the use of computers in the classroom and therefore has implications for LTSM and teaching methods in Visual Arts</li> </ul>

#### 3.2.2 Content

In the NCS Grades 10-12 content means the combination of knowledge, skills and values.

Where possible, teachers should try to design authentic learning experiences and assessment opportunities (projects, assignments, research opportunities etc). This means ascertaining whether or not an assessment really does assess a learner’s knowledge, skills and values.

<b>STAGE 1</b> Subject Framework	The content is provided by the ASs. These give an indication of the knowledge, skills and values (KSVs) to be covered in each of the three grades. The Subject Framework sets out the content for the three years (i.e. Grades 10, 11 and 12).
<b>STAGE 2</b> Work Schedule	The Work Schedule sets out the content for one year. Here the focus falls on the grade-specific KSVs required by the NCS.
<b>STAGE 3</b> Lesson Plan	The Lesson Plans set out the content to be covered in each coherent series of learning, teaching and assessment activities. Each Lesson Plan can be one or more weeks in duration.

When we speak of the subject matter of an artwork, we are referring to what the artwork is about e.g. a painting of a house. Meaningful subject matter is directly related to the experiences, needs and interests of the learners making the artworks. Therefore the teacher should discuss what themes and subject matter they will explore. These discussions and the growing understanding of the learners influence meaningful subject matter for the Visual Arts learning programme. In most classes, the teacher will focus on one theme for the whole group, rather than having each learner choose his or her own theme. Each learner in the class explores the same theme differently and so

learners can learn from each other's exploration. In Grade 12 learners may be able to motivate why they would rather explore a theme that differs from the one set. This should be encouraged as long as it leads to the achievement of the identified outcomes.

Unfocussed classes where learners create whatever they like without some clearly defined direction are discouraged, as learners tend to reproduce - unthinkingly and uncritically - many of the images that they see on television, in magazines, etc. Learners should create their own images based on a wide exploration of visual arts skills and knowledge, observation, expression and imagination.

There is a danger when all the learners work on a single brief or theme, as they may tend to produce very similar art works. To prevent this from happening, the learners must be encouraged to explore their own personal responses and experiences of the brief or theme, and to experiment with alternative ways of interpreting it.

### 3.2.3 Integration

Integration involves the grouping of Assessment Standards according to natural and authentic links.

<b>STAGE 1</b> Subject Framework	Integration within the subject should be considered in broad terms during discussions at this stage. All Grade 10-12 teachers should consider integration of ASs within and across the grades.
<b>STAGE 2</b> Work Schedule	The integration and sequencing of the ASs is undertaken in the Work Schedule to ensure that all ASs for a particular grade are covered in the 40-week contact period.
<b>STAGE 3</b> Lesson Plan	The same groupings of LOs and ASs as arrived at in the Work Schedule should be used to develop a coherent series of learning, teaching and assessment activities for each Lesson Plan.

### 3.2.4 Conceptual Progression

<b>STAGE 1</b> Subject Framework	The Subject Framework should indicate the increasing depth of difficulty across Grades 10-12. Progression across the three grades is shown in the ASs per Learning Outcome.
<b>STAGE 2</b> Work Schedule	Progression in a grade is evident in the increasing depth of difficulty in that particular grade. Grade-specific progression is achieved by appropriately sequencing the groupings of integrated LOs and AS in the Work Schedule.
<b>STAGE 3</b> Lesson Plan	In the individual Visual Arts classroom increasing depth of difficulty is shown in the activities and Lesson Plans. Progression is achieved by appropriately sequencing the activities contained within each Lesson Plan and in the series of Lesson Plans.

### 3.2.5 Time Allocation and Weighting

Visual Arts is allocated a minimum of 4 hours per week in the NCS. As with all the Arts subjects, this is not enough contact time to achieve a high level of technical and theoretical expertise. In addition, the time taken by learners to prepare for their lesson, then clear up, clean up and store their work and materials at the end of the lesson erodes contact time in a way that does not happen with theory subjects. Therefore, Visual Arts learners require far more contact time with a teacher than 4 hours a week. Schools offering Visual Arts will need to ensure that this is made possible. If the school timetable is broken down into 40-minute periods, double or triple periods should be

allocated for practical work and placed to lead into a lunch break or the end of the school day so that learners can carry on working after formal school hours. The placement of Visual Arts in the school timetable, therefore, needs to be given careful consideration.

<b>STAGE 1</b> Subject Framework	4 hours per week is allocated to Visual Arts in the NCS. This is approximately 160 hours per year. The teachers of the subject should plan how this time will be used for the teaching of Visual Arts in the three grades.
<b>STAGE 2</b> Work Schedule	The groupings of ASs as arrived at in the integration process should be paced across the 40 weeks of the school year to ensure coverage of the curriculum.
<b>STAGE 3</b> Lesson Plan	The amount of time to be spent on activities should be indicated in the Lesson Plans.

The Outcomes in the subject Visual Arts are all equally important and inter-related. The Learning Outcomes should be developed continuously through the year, although not necessarily at the same time. When working on any one of the Learning Outcomes, teachers need to be conscious of the possible role of the other LOs and ASs in supporting or enriching the learning process at hand.

When a learner is involved in creating a painting, LO2 is obviously the most dominant learning outcome. However, it is necessary for LO1 to be considered, as the conceptualising and generation of ideas and the planning involved are needed in order to achieve the outcome; at the same time, LO4 enables learners to contextualise their work in terms of visual culture, critical reflection and evaluation.

### 3.2.6 LTSM

LTSM refers to any materials that facilitate learning and teaching. LTSM need to be chosen judiciously because they have cost implications for the school and the learner. The NCS provides scope for the use of a variety of resources. All teachers and learners must have a textbook. However, teachers are required to go beyond the textbook. They do not necessarily need exotic, specialised materials. Rather common and readily available items can be used.

<b>STAGE 1</b> Subject Framework	Compile a list of general LTSM (text books and other resources) that will be necessary and useful in the teaching, learning and assessment of the content. This assists with the requisition and availability of LTSM at a school.
<b>STAGE 2</b> Work Schedule	List grade-specific LTSM (resources) required in the learning, teaching and assessment process for the grade.
<b>STAGE 3</b> Lesson Plan	Identify specific resources related to the individual activities contained within a Lesson Plan.

For resource-based learning to take place successfully, it is essential that a wide range of learning support materials related to the work covered in the different grades be available to the learner. It is through access to a wide range of suitable learning support materials that a learner can become mentally active, literate, independent, confident and critical. Having access to a range of learning support materials makes it possible for the learner to become aware of divergent viewpoints.

In Visual Arts, it is important to note that it while it is the teacher who determines the quality of the subject, her or his choice of Learning and Teaching Support Materials is crucial in supporting the setting of standards. In Visual Arts, LTSM do not only comprise of written texts. For example,

Visual Arts knowledge, whether local, national, pan African or global, is part of **visual culture** and **daily life**. These are unlimited resources for teaching and learning. In a similar way, oracy (e.g. verbal expression of knowledge) also contributes to Visual Arts knowledge, therefore human resources should also be considered as LTSM. People, such as visual arts and craft practitioners in specific fields or colleagues, parents, local community members and the learners themselves, can provide a resource, for example, by explaining the meaning, history and function of artworks and artefacts, past and present.

Publications of all sorts, including textbooks, newspapers, magazines etc., as well as the Internet and multi-media resources - if available - can be successfully used. Furthermore, places such as artists' studios, workshops for local crafters (formal and informal sectors), galleries, museums, local libraries, community centres, archives and cultural villages can all serve as valuable resources for learning. Examples of visual arts encountered in daily life are paintings, sculptures, photographs, artist's prints, environmental artworks, ceramics, advertisements, woven articles, jewellery, household articles, clothing, memorials, monuments, heritage sites, architecture and the built environment etc. Teachers should determine whether they wish to use the resources in their original form or whether they wish to adapt these resources or ask learners to use them in innovative ways.

The Visual Arts teacher should consider planning with other teachers rather than plan in isolation. In addition, local artists and crafters should be contacted, as well as education officials at local museums, galleries and heritage sites so that they can be involved in planning visits with the aims of enriching Visual Arts education e.g. interventions such as an "artists in residence" programme in the schools is a valuable "hands on" teaching and learning resource common to most communities.

### 3.2.7 Assessment

All Grade 10, 11 and 12 learners are expected to complete seven internal tasks including a Practical Assessment Task for Visual Arts. Of the seven tasks, two must be tests, two must be examinations and the remaining three tasks should be integrated practical tasks which incorporate both theory and practical work. The three integrated practical tasks undertaken during the year make up the Practical Assessment Task for Visual Arts. In addition, Grade 12 learners are required to complete an external examination.

<b>STAGE 1</b> Subject Framework	Develop a three-year assessment plan using the Subject Assessment Guidelines for Visual Arts. This should ensure the use of a variety of assessment forms relevant to the subject and progression across the three grades.
<b>STAGE 2</b> Work Schedule	Use the Subject Assessment Guidelines for Visual Arts to develop a grade-specific assessment plan. The forms of assessment listed must facilitate the achievement of the particular LOs and ASs in each grouping.
<b>STAGE 3</b> Lesson Plan	Indicate more classroom-specific assessment strategies, by mentioning the methods, forms and tools that will be used to assess learner performance in each activity. HINT: Not all activities need to be assessed – some may just be introductory in nature or for enrichment. The choice of an assessment strategy is determined by the LOs and ASs that have been grouped together for a particular Lesson Plan. The assessment strategy chosen must facilitate the achievement of these particular LOs and ASs in the classroom.

Assessment in Visual Arts should cover a range of possibilities which provide clear evidence of the learner's progress, commitment and personal development throughout Grades 10, 11 and 12.

Assessment in Visual Arts should:

- be an integral part of planning
- build on previous learner achievement
- be constructive, supportive and developmental
- develop practical (motor), cognitive (intellectual) and affective (emotional) skills
- develop and apply content knowledge
- motivate and encourage expression of individual ideas, imagination and exploration
- cover a range of different types of evidence
- enable reflection on process and products

Part of planning also involves developing practical and reliable assessment tools (checklists, rubrics, etc.) to assess learners' progress. Assessment schedules that are used to record their progress will also need to be developed.

Teachers should design the assessment programme when they begin planning their learning programmes. Key questions that teachers should ask themselves include:

- What do we expect learners to know and be able to do on completion of this unit?
- How will I determine what they know and can do?
- When will I assess their knowledge and skills?
- How will I determine how well they know and can do it? (In other words, how will I know that learning has taken place?)
- How will I provide meaningful feedback to my learners?
- How will I determine which of the designated assessment tasks best suit my learners and teaching programme.

When the Grade Work Schedule for Teaching, Learning and Assessment is ready, the teacher can begin to design and develop the individual tasks and decide on the following:

- What the teacher and learners will do at each stage throughout the task
- What teaching, learning and assessment strategies, tools and resources will be used
- What additional expanded opportunities may be included. These may be options for learners who work more quickly or more slowly than their peers, or tasks that learners can choose to do in different ways.

Where possible, teachers should try to introduce authentic learning experiences and assessment opportunities (projects, assignments, research opportunities, etc.). This means ascertaining whether or not an assessment really assesses a learner's knowledge, skills and values.

Visual Arts uses the following assessment techniques and strategies:

- Practical Projects;
- Sourcebook
- Discussion, questioning, reflection and critical thinking;
- Exploring and experimenting i.e. *playing*;
- Researching;
- Individual, pair and group work;
- Interviews;
- Field trips, worksheets and documentation; and
- *Visiting artists programme* – learning from local art practitioners.

The **Sourcebook** is a key assessment tool in Visual Arts. Learners should put all their conceptual ideas, planning, "playing around" and exploratory work etc in their Visual Arts Sourcebook. There should be a Sourcebook for each grade. The Sourcebook should be presented for assessment at the

end of the Grade as part of the internal performance assessment. The Grades 11 and 12 Sourcebooks should be presented at the end of Grade 12 for the National Senior Certificate External Moderation process in Visual Arts.

The Sourcebook is used to provide evidence of the initial baseline assessment and thereafter shows ongoing development and progress throughout the grade and phase. The Sourcebook is not a new concept. It is a development of the very successful visual diaries / sketchbooks / creative journals that learners are using in *Report 550* art and design subjects, as a component of Continuous Assessment. Essentially, the function of the Sourcebook is to provide a comprehensive record of the individual learner's personal visual record of her/his "journey" and commitment throughout each grade.

Sourcebooks should be started at the beginning of Grade 10 to provide a baseline assessment. The first two weeks of learning and assessment could be used to make a baseline assessment of what Visual Arts learners already know and can do. All this work should be done in the Visual Arts Sourcebook.

### 3.2.8 Inclusivity and Diversity

The following steps can be taken to effectively address diversity in the classroom when planning Visual Arts teaching activities:

- consider individual past experiences, learning styles and preferences;
- develop questions and activities that are aimed at different levels of ability;
- provide opportunity for a variety of participation levels such as individual, pairs and small group activities;
- consider the value of individual methods; and
- assess learners based on individual progress.

<b>STAGE 1</b> Subject Framework	Teachers should be sensitive to inclusivity and diversity when identifying content, teaching styles and methods, forms of assessment and LTSM (Resources). Diversity should be accommodated in the following areas:
<b>STAGE 2</b> Work Schedule	<ul style="list-style-type: none"> <li>• Learning styles: provide optional activities / different ways of doing same activity</li> <li>• Pace of learning: provide for both slower and faster learners by providing optional extra activities, reading or research, as well as multiple assessment opportunities</li> <li>• Differences in levels of achievement: provide optional extra activities, challenges and materials that cater for these differences between learners.</li> <li>• Gender diversity: ensure that teachers do not inadvertently allow or contribute towards discrimination against boys or girls in the classroom on the basis of gender.</li> <li>• Cultural diversity: recognise, celebrate and be sensitive when choosing content, assessment tasks and LTSM.</li> </ul>
<b>STAGE 3</b> Lesson Plan	This is catered for as EXPANDED OPPORTUNITIES in the Lesson Plan. Enrichment is provided for high achievers and remediation or other relevant opportunities for learners requiring additional support. It is not necessary to develop an activity to cater for each type of diversity which arises in the classroom. Teachers may find it possible to cater for different diversities within one activity with effective planning.

Learners have a rich diversity of backgrounds in terms of class, race, culture, gender, as well as, needs, preferences and challenges. Effective management of this diversity is a critical element of teaching because this helps to make the diversity an asset and resource for learning. Learners are

not all the same and they do not all have the same needs. Teachers have to be aware of the existing policies that recognise and guide how they cope with diversity between learners.

Teachers need to be aware that some of the barriers might be located within the learner but could also be located in the institution or environment, how it is arranged and managed. Teachers need to be aware of contexts and the situation within which learners find themselves. Regular consultations with relevant parties to assess the extent to which particular barriers of a personal and institutional nature have been dealt with, is encouraged.

Addressing barriers to learning and development is dependent on a thorough understanding of the unique strengths and weaknesses of learners and of institutional arrangements. The creation of learning opportunities for all learners is of paramount importance.

Some of the aspects that teachers have to plan for in Visual Arts:

### ***Diversity in learning styles***

Learners learn and show their learning in different ways. Teachers should use various teaching methods to cater for different learning styles. Teachers should consider offering optional activities and different ways of doing the same activity.

### ***Managing the pace of learning***

Learners learn at a different pace. Where possible, teachers should plan how to provide for the needs of both slower and faster learners. This may involve optional activities, reading or research, as well as multiple modes of assessment opportunities for learners.

### ***Managing Content***

The content of the curriculum should be selected based on the diverse abilities, capacities, challenges and interests of the learners. This may mean that certain aspects of content relating to personal resources will be highlighted or marginalized should learners present with particular needs or disabilities. For example, physically challenged learners may not be capable of exploring all art techniques. Alternate personal resources should be focused on and creative means should be used to keep these learners involved and challenged to meet their full potential.

### ***Difference in levels of achievement and development***

Learners are often at different levels of physical and cognitive development. They are therefore capable of different levels of challenge. Teachers have to respond by sometimes providing optional extra activities, challenges and materials that cater for these differences between learners. In dealing with especially physical and recreational activities, teachers must be aware of and be sensitive to the differences in mobility of learners.

### ***Language diversity***

While most lessons occur in a single language, most classrooms have a range of languages spoken as a home language. Learners who have to learn and be assessed in a second language should not be disadvantaged. This is one reason for using a variety of assessment methods. Making the language of learning and teaching accessible to all learners is important. Teachers must ensure that where possible all learners are familiar with more abstract aspects of language, e.g. the use of symbols in language.

### ***Gender diversity***

Teachers should have specific interventions at creating gender sensitisation in their classes in order to ensure that they do not inadvertently allow or contribute towards discrimination against boys or girls on the basis of gender. This happens in classrooms, both consciously and very often

unconsciously through the language that is used, the kind of activities that are designed, stereotyping that occurs, etc.

### ***Cultural diversity***

There are many cultures in classrooms and consequently teachers should recognise, celebrate and be sensitive to cultural diversity. Aspects that should be considered include religious holidays, attitudes towards certain content such as religion education and sexuality education. Teachers need to become aware of indigenous knowledge systems and the ways in which learners learn in different cultural systems.

### **3.2.9 Learning and Teaching Methodology**

<b>STAGE 1</b> Subject Framework	It is not necessary to record Teaching Methods for either of these stages.
<b>STAGE 2</b> Work Schedule	
<b>STAGE 3</b> Lesson Plan	This is catered for as TEACHING METHOD in the Lesson Plan. It provides an indication of how teaching and learning will take place, that is, how each activity will be presented in the classroom.

Visual Arts uses the following learning environments:

- The classroom or school grounds;
- The local community;
- Field study;
- ICTs (websites, GIS, etc.); and
- Home.

Some of the teaching methods relevant to Visual Arts are:

- Practical projects
- Sourcebook
- Discussion, Questioning, Reflecting and Critical Thinking
- Exploring and experimenting i.e. “playing”
- Researching
- Individual, pair, group work
- Interviews
- Field Trips, worksheets and documentation
- “Visiting artists programme” – learning from local art practitioners

### **3.3 DESIGNING A LEARNING PROGRAMME**

A Learning Programme enables teachers to ensure that the Visual Arts Learning Outcomes are effectively and comprehensively attended to across grade and phase. It enables learners to achieve the Learning Outcomes as prescribed by the Assessment Standards for a particular grade through Grades 10-12. It also provides guidance on how to plan for inclusion of different contexts and realities, like the needs of the community, school and learners.

Visual Arts teachers are responsible for the manner in which the subject is presented to their learners. Visual Arts is a creative subject and while careful planning is essential for the development and progression, in depth and breadth, of specific skills, knowledge and values, teachers should ensure that planning is flexible and open enough to “expect the unexpected” and provides the necessary teaching and learning “space” for learners to experiment, create and innovate.

A detailed description of the process involved in the design of a Learning Programme for Visual Arts is provided in this section (see Sections 3.3.1 – 3.3.3). The process presented here is a suggestion of how to go about designing a Learning Programme.

#### **3.3.1 Subject Framework (Grades 10-12) for Visual Arts**

Planning for the teaching of Visual Arts in Grades 10 to 12 should begin with a detailed examination of the scope of the subject as set out in the Subject Statement. No particular format or template is recommended for this first phase of planning but the five steps below should be used as a checklist.

Although no prescribed document is required for this stage of planning, school-wide planning (timetables, ordering, teacher development, classroom allocation) as well as the development of grade-specific work schedules would benefit from short documents which spell out:

- The scope of the subject – the knowledge, skills and values; the content; the contexts or themes; electives etc. to be covered in the three grades (See Annexure 3)
- A three-year assessment plan
- The list of LTSM required

##### **❶ Clarify the Learning Outcomes and Assessment Standards.**

The essential question for Visual Arts is: What Learning Outcomes do learners have to master by the end of Grade 12 and what Assessment Standards should they achieve to show that they are on their way to mastering these outcomes?

All learning, teaching and assessment opportunities must be designed down from what learners should know, do and produce by the end of Grade 12. The Learning Outcomes and Assessment Standards that learners should master by the end of Grade 12 are specified in the Visual Arts Subject Statement.

##### **❷ Study the conceptual progression across the three grades.**

Study the Assessment Standards for Visual Arts across the three grades. Progression should be clearly evident across the grades.

### **③ Identify the content to be taught.**

Analyse the Assessment Standards to identify the skills, knowledge and values to be addressed in each grade. Also consider the content and context in which they will be taught.

### **④ Identify three-year plan of assessment.**

Use the Subject Assessment Guidelines to guide the three-year assessment plan. Consider what forms of assessment will be best suited to each of the Learning Outcomes and Assessment Standards. This ensures that assessment remains an integral part of the learning and teaching process in Visual Arts and that learners participate in a range of assessment activities.

### **⑤ Identify possible LTSM (resources).**

Consider which LTSM will be best suited to the learning, teaching and assessment of each Learning Outcome in the three grades using the Assessment Standards as guidance.

## **3.3.2 Designing Work Schedules for Visual Arts**

This is the second phase in the design of a Learning Programme. In this phase teachers develop Work Schedules for each grade. The Work Schedules are informed by the planning undertaken for the Subject Framework. The Work Schedules should be carefully prepared documents that reflect what teaching and assessment will take place in the 40 weeks of the school year.

The following steps provide guidelines on how to approach the design of a Work Schedule per grade for Visual Arts:

### **① Package the content.**

Study the Learning Outcomes and Assessment Standards prescribed for the particular grade in Visual Arts and group these according to natural and authentic links.

### **② Sequence the content.**

Determine the order in which the groupings of Learning Outcomes and Assessment Standards will be presented in the particular grade in Visual Arts. Besides the conceptual progression in the Assessment Standards for Visual Arts, context can also be used to sequence groupings in Visual Arts.

### **③ Pace the content.**

Determine how much time in the school year will be spent on each grouping of Learning Outcomes and Assessment Standards in the particular grade.

### **④ Review forms of assessment.**

Revisit the forms of assessment listed for the particular grade in the Subject Assessment Guidelines, and refine them to address each grouping of Learning Outcomes and Assessment Standards as developed in Step 1.

### ⑤ **Review LTSM.**

Revisit the LTSM (resources) listed for the particular grade in the Subject Framework, and refine them to address each grouping of Learning Outcomes and Assessment Standards as developed in Step 1.

#### **3.3.3 Designing Lesson Plans for Visual Arts**

Each grade-specific Work Schedule for design must be divided into units of deliverable learning experiences, that is, Lesson Plans. A Lesson Plan adds to the level of detail in the Work Schedule. It also indicates other relevant issues to be considered when teaching and assessing Visual Arts.

A Lesson Plan is not equivalent to a subject period in the school timetable. Its duration is dictated by how long it takes to complete the coherent series of activities contained in it.

#### ① **Indicate the content, context, Learning Outcomes and Assessment Standards.**

Copy this information from the Work Schedule for the particular grade.

#### ② **Develop activities and select teaching method.**

Decide how to teach the Learning Outcomes and Assessment Standards indicated in Step 1 and develop the activity or activities that will facilitate the development of the skills, knowledge and values in the particular grouping. Thereafter, determine the most suitable teaching method(s) for the activities and provide a description of how the learners will engage in each activity.

#### ③ **Consider diversity.**

Explore the various options available within each activity that will allow expanded opportunities to those learners that require individual support. The support provided must ultimately guide learners to develop the skills, knowledge and values indicated in the grouping of Learning Outcomes and Assessment Standards.

#### ④ **Review assessment and LTSM.**

Indicate the details of the assessment strategy and LTSM to be used in each activity.

#### ⑤ **Allocate time.**

Give an indication of how much time will be spent on each activity in the Lesson Plan.

#### **3.3.4 Reflection and review of the Visual Arts Learning Programme**

After the Learning Programme has been delivered by means of Lesson Plans in the classroom, the teacher should **reflect** on what worked, how well it worked and what could be improved. Teachers need to note these while the experience is still fresh in their minds, so that if necessary, they can adapt and change the affected part of the Visual Arts Learning Programme for future implementation. It is advisable to record this reflection on the Lesson Plan planning sheets.

## ANNEXURE 1: TEACHING APPROACHES IN VISUAL ARTS

### A. THE APPROACH IN LEARNING OUTCOMES 1 and 2

#### 1. Practical Art

The approach to practical art should:

- Cover all the Learning Outcomes: Conceptualising (LO 1), Making (LO 2) and Management and Presentation (LO 3) and relate, wherever appropriate, to the content of the Visual Culture Studies (LO 4) section and their relevant Assessment Standards in a year.
- Be appropriate for the resources, materials, equipment and facilities at a school.
- Be supported by a learner source book (see below).
- Allow for a variety of media, techniques, disciplines and approaches.
- Relate to the learners' own experiences and context.
- The practical component should be planned so that both within each grade and across the grades, practical work should be developmental and should ensure a progression of skills and tasks, i.e. learners should start with basic skills, techniques, materials and themes and should progressively work on increasingly complex practical tasks.

Learners should be guided to:

- Research and study a wide variety of artists and examples that will inform their practical work.
- Explore a number of artists, styles, approaches, cultures and sources when looking for resources which may support their practical work.
- Collect and keep all information and images relating to a number of artists/ examples in their source books (see below).
- Consider as many local and contemporary artists as possible.

Possible approaches to the practical component:

- Learners use a language-based stimulus (word, poem, extract, synonyms, definitions, etc.)
- Learners respond to:
  - a current event in the news or media
  - another visual image (such as offering an alternative)
  - an issue pertinent to the learners' personal experiences
- A group of learners complete different components of a complex portfolio
- Exercises:
  - Short exploratory
  - Skills-based exercises
- Combining disciplines and media
- Cross-curriculum projects (e.g. Drama or English and Visual Arts)
- An assignment to benefit the school (e.g. a mural)
- Arranging and/or curating an exhibition
- Entrepreneurs' day where learners sell art works
- Developmental or theme work over a longer period of time
- Formal, skills-based and technical assignments
- Personal, expressive and 'free' assignments

## 2. Guidance on the learner source book

Each learner is required to compile and maintain a learner source book for his/her practical work from Grade10 - Grade 12. This may take any practical form including a ring binder, a series of exercise books, flip files or similar. This source book for practical art is separate from the research book required for Visual Culture Studies.

The source book should include:

- Images, articles, excerpts, samples, photographs, etc collected by the learner.
- Objects (pieces of paper, packaging, tickets, etc) which the learner has found interesting, stimulating, of personal significance or which may prove useful for a practical project at some stage.
- Doodles, words, sketches, writings, related to the learner's experiences and context.
- Anything else which the learner may find stimulating and/or interesting and which may function as a source for his/her practical work.

Please note: This source book is NOT a formal, neat notebook, but is an expressive, personal "scrapbook" of ideas and stimuli which reflect an individual's own style, interests and personality. It should be full, exciting and a useful source of ideas and images for use in practical assignments. The visual source book/s should be retained for all three grades and be available for assessment/perusal.

## 3. Options for practical work

- a) Painting: Oils, watercolour, acrylics, oil pastels, coloured crayon, mixed media, etc.
- b) Sculpture: Modelling (clay, wax, etc.), carving (wax, wood, polystyrene, oasis, plaster of Paris, multimedia/ new media (digital media, light, video, etc.), installations, etc.
- c) Printmaking: Linocut, Marley prints, x-ray prints, etching, monoprints, etc.
- d) Photography: Black and white, pinhole, special effects, photograms, etc.
- e) Puppetry: Marionettes, robotics, hand puppets, shadow puppets, finger puppets, set design, etc.
- f) Ceramics: Only ceramic sculpture.
- g) Drawing: This is compulsory.

## 4. Guidelines for compiling practical assignments

When initiating an assignment a teacher should:

- Ensure that adequate equipment and facilities are available
- Keep project briefs in the teacher's portfolio
- Provide a list of possible resources
- Provide learners with the appropriate written brief or project sheet and inform learners of the following facts before commencing the work stating:
- Do not overlap with the practical work done in the subject Design

- The exact aim or end product expected of the task
- The acceptable and/or unacceptable format
- Sources available for reference / research / investigations / experimentations
- Assessment procedure followed / criteria to be used
- Exact, non-negotiable dates for handing in work; checkpoints along the way
- Any possible limitations and/or guidelines for the assignment
- Appropriate media, techniques and/or approaches for the assignment
- Possible discipline or time management points to award diligence.

The learner should collect, experiment, collate, analyse, doodle, play and examine a wide variety of resources, words, images and objects. These should be pasted into the learner source book.

Grade 10:

The learner should experiment with different art processes and be exposed to further visual literacy. A focused approach to practical work is encouraged and learners should attempt more advanced work in a variety of media. Independent work and original interpretations of assignments should be increasingly encouraged.

Grade 11:

Learners should work on theme-based investigations according to the learners’ interests which allows for diversification and independent interpretation. During the Grade 11 year, learners should increasingly work developmentally, retaining evidence of the creative process. Sketches, brainstorm, investigative work and preparatory drawings should be submitted with final pieces and should be considered an integral part of the assignment.

Grade 12:

Further development of work undertaken in Grade 11 is appropriate. Increasingly individual and interpretive work is appropriate.

In summary, each project given to the learners must include the following categories:

Choice of discipline e.g. painting (may have different briefs for different disciplines)	Aims of project: simple and clear. Learners should be aware of the aims of the assignment right from the outset.	Appropriate or possible materials & equipment and where to access these materials (if appropriate). Learners should be offered guidance on the selection and use of the media.	Task Description: can be a step-by-step project guideline or a general description of the task set for the learners.
Limitations and suggestions of things to avoid	Methods and techniques: suggestions, guidelines, information, etc.	Minimum requirements and expectations of the project including the expected investigation, preparation and presentation	Theme Investigation: suggestions for the approach, possible resources, research, etc.
Time management & deadline dates	Assessment Criteria: should be relevant to the assessment standards of Visual Arts. Learners must be aware of the criteria to be used for assessment before they begin work on an assignment.		

## **B. THE APPROACH IN LEARNING OUTCOME 3**

### **1. Presentation**

Presentations are an opportunity to develop confidence in exhibiting own work and also speaking to a group and to clarify own ideas and opinions. They also provide a valuable forum for discussion and debate on the many issues raised in practical and theoretical classes or through own research. It provides the opportunity to prepare by researching given topics and reading the relevant sections in resources provided as well as further reading from the references if given.

The purpose of presentation is:

- To develop skills in presenting ideas to peers in an open forum.
- To develop an understanding of the topic through:
  - Identifying key points and concepts.
  - Analysing information and formulating opinions
- To manage time effectively.

### **2. Written research**

Provide a specific list of topics, specific questions and specific criteria to be met.

Questions, research or tasks should be formulated to create a thought process about the given subject. Think in terms of what should be understood of the topic and what would be discovered from the research.

In general marks should be awarded for the quality of the ideas and expression. However, if spelling and grammar are so bad that ideas are obscured marks must be lost as a consequence.

If written work is to be educationally worthwhile it must involve a two-way communication. Add comments before it is returned. Learners should be encouraged to consider carefully any comments and corrections on their work when it is returned.

An assessment rubric can be an effective, time saving assessment tool.

## **C. THE APPROACH IN LEARNING OUTCOME 4: VISUAL CULTURE STUDIES**

### **1. Art History**

In the Subject Statement for the subject Visual Arts, Learning Outcome 4: Visual Culture Studies replaces the traditional discipline of art history. As a result, art teachers should consider both the choice of content for Visual Arts as well as the teaching strategies that will most appropriately facilitate learning in this subject. The following introduction aims to offer the teacher guidelines on the implementation of Visual Culture Studies (LO 4) in Grades 10-12, as well as background to the development of the field of visual culture studies as an academic endeavour.

Art history has traditionally played an integral role in the curriculum of the subject, Visual Arts, in secondary school art education. Emphasising the analysis of the formal aspects of an artwork (i.e. line, colour, tone, composition, etc.) combined with an analysis of content (iconography) and

context (social, political, economic), art history has predominantly focussed on a group of pre-selected art works. This *canon* of art works, comprising the favourite subjects of the discipline, has mainly developed from the study of art works which have been studied chronologically using mainly western examples.

### *'Low' art versus 'high' art*

While focusing on mainly white, male artists, art history has traditionally excluded many forms of creative human expression that did not conform to the Modernistic and rigid definition of what 'art' was presumed to be. Art has come to be considered as something which has an aesthetic value which raises it above other forms of 'common culture'. The discipline of art history has displayed a Eurocentric bias in the selection and exclusion of works which, over time, have been deemed either worthy examples of the category, 'art', or not. Consequently, mass media, popular cultural expressions, design and craft have been designated the position of 'low' art, in contrast to the 'high' arts of painting and sculpture. Therefore, art has sometimes come to be regarded separate to popular culture and art history as the study of art exclusively.

### *The 'new art history'*

In the 1980s, the 'new art history' aimed to address the discrimination which had guided traditional art history until then, particularly with regard to the exclusion of art works on account of the gender, race and class of their creators. This resulted in the traditional canon of art being substantially broadened to include the art works made by women and non-Western racial groups.

## **2. Visual culture studies**

In the mid-1990s, arising from the many debates concerning the validity of art history as an academic discipline, as well as an increasing interest in cultural studies and visual studies, a new term, *visual culture studies*, developed. While it is not yet possible to define this term accurately (due to the relative newness of the field), visual culture studies, both globally and in South Africa, has developed in response to the complex visual environment with which humans are increasingly and unavoidably confronted. In many ways, this visual environment is dominated (and further complicated) by the many diverse images which have led to the globalisation of mass culture. For example, photojournalism, the BBC and CNN news networks have allowed countless images to be distributed to all reaches of the planet. We are no longer surrounded only by images of art works but are now, quite literally, bombarded with diverse images, all of which subtly influence our beliefs, likes, dislikes and, ultimately, our identities.

### *'Non-artistic' images in contemporary life*

#### **Key terms**

- ***The visual***

Aspects of the world around us that we see every day. It also refers to *how* the visual is seen, in other words, the process of vision and perception. Therefore, the visual includes the ways in which we have learnt to see things through a process of 'visual learning'.

- ***Culture***

Culture can be defined as what humans have done or added to nature, by means of their labour and inventiveness. This kind of behaviour is peculiar to Homo- sapiens. Language, ideas, beliefs, customs, codes, institutions, tools, techniques, works of art, rituals and ceremonies all make up the culture of a group. Culture can be understood as a combination of many different aspects of society.

- ***Visual culture***

Visual culture includes all the two- and three dimensional things that human beings produce and consume as part of their cultural and social lives. Therefore, visual culture is the vast spectrum of the visual in all cultural practices, with art being only one aspect of that visual field.

The vast spectrum of the visual in all cultural practices

- *Images shape human identities*

Visual culture studies' interest in images must be understood as going far beyond the formal and contextual approaches of traditional art history. Instead, visual culture studies analyses images in terms of how they shape human identities and aims to investigate how images are situated in social contexts of power and privilege.

- *Images are signifiers of ideological messages*

Since our learners are uncritically moulding their identities on the popular images that surround them, as opposed to art, the impact of these images on their minds and emotions urgently requires investigation. This is achieved through a process of evaluation and judgement, in order to counter the negative effects of some aspects of visual culture. Therefore, in visual culture studies, images are not regarded as neutral human products to be analysed in order to understand the meanings intended by their authors, as was the case in art history. Instead, images are regarded as signifiers of complex ideological messages. This means that visual culture studies is interested in:

- |   |
|---|
| <ul style="list-style-type: none"><li>❑ how people see images;</li><li>❑ why images are seen in this way;</li><li>❑ how images function in culture in general</li></ul> |
|---|

- *Stereotyping and recreating norms*

Living with, consuming and enjoying images is very different from understanding how they function in everyday life. For example, advertisements often portray stereotypical types (of gender, class and race, for instance) which become the norm for society. At the same time, these images recreate already accepted societal norms. Visual culture studies, therefore, is a method which leads to the critical analysis of the ways in which humans shape their lives according to what they see in pictures. Through visual culture studies it becomes possible to critically interpret a diverse range of images (in other words, not art exclusively) so that our learners acquire the interpretative skills necessary to understand how their lives are shaped by what they believe to be true.

### 3. Aims of visual culture studies

The aims of a programme in visual culture studies can be summarised as follows:

- To introduce learners to a *diverse range* of visual images and objects that form part of visual culture. This includes art (Western and non-Western), architecture and craft as well as a number of popular forms of culture such as advertisements, television programmes, music videos, movies, CDs, journalistic photographs and fashion, to name but a few.
- To analyse and interpret the *cultural and ideological meanings* conveyed through images rather than to analyse their aesthetic qualities only.
- To explore the social and cultural context within which images are created, in order to understand how images *function* in different contexts.
- To stimulate *critical thinking and conceptual skills* that would enable learners to research topics from art history and visual culture independently and be able to apply these insights to their practical work.
- To encourage learners to *reflect* on their world, both past and present, in order to link changes in art with changes in society and culture in general.
- To select *suitable topics* from the vast field of visual culture in order to address the Assessment Standards as set out in the learning outcomes of the NCS.

- To develop learners' skills in the *understanding* of visual culture through the design of appropriate tasks and research assignments.
- To provide a *contextual framework for independent practical studio work* through critical engagement with topics from visual culture. This means that the theoretical component of visual culture studies should not be dealt with in isolation, but should rather support practical activities.
- To provide a foundation of knowledge, skills, values and attitudes related to visual culture from which to build a *professional practice* in the visual arts.
- To establish a *cross-curricular integration* between the study of visual culture and other subjects, such as Languages, Business Economics, Design, History, Tourism, Computer Studies, etc.

#### 4. Themes

Visual culture studies provide educators with the opportunity to explore a wide variety of themes with their learners which could not easily be discussed in art history alone. When selecting themes, educators should aim to incorporate an extensive range of images for discussion and encourage a balanced and sympathetic engagement with these images. Social and political issues should not be over-emphasised at the expense of personal experience and expression, but should rather share equal importance. Discussions should not only focus on criticism, but also promote feelings of pride, love, compassion, admiration, tenderness, courage, grief, hope, honour, reverence, or joy. The educator must encourage a diversity of attitudes by establishing a secure learning climate in which learners can express their individual opinions freely. The educator's own opinions, therefore, must not be imposed on the learners.

#### 5. Guidance on teaching Grade 11 and 12 Visual Culture Studies

A critical approach to this section is recommended. Learners should be made aware of terminology, issues, assumptions and bias in relation to the art that they study.

1. Learners should be acquainted with, and able to apply concepts relevant to International and South African art.
2. They should have a clear understanding of the meaning of such terms as: post colonialist art, post apartheid art, resistance art, propaganda art, appropriation, the "neglected tradition" etc. Artists' representative of the diverse cultural traditions, as well as at least ONE Southern African artist who has not traditionally been considered 'mainstream' in Southern Africa should be studied.
3. Learners should be able to trace the variety of influences on Global / International and Southern African artists and their work.
4. Learners should study the relevant artists in each section without repeating the same artist and / or works in another section.
5. Regular visits to contemporary exhibitions are strongly recommended. Where visits are impossible (e.g. schools in rural areas), newspaper reviews, television programmes, video tapes, CD ROMs etc. should be regularly consulted. Learners will be expected to be familiar with at least one recent localised exhibition

Learners should be familiar with, and discuss / debate in 'fine art' terms, the role and definition of 'craft' and 'functional art' in South African society.

## 6. Integrating theoretical study with practical projects

It is important that links between Visual Culture Studies (LO 4) and the learner's practical work in Conceptualising (LO 1) and Making (LO 2) as well as between Visual Culture Studies (LO 4) and Management and Presentation (LO 3) should be made. This can be achieved when the theory component is designed in support of practical activities. For example, the topics discussed in visual culture studies could also inspire practical projects, thereby enabling learners to engage in their authentic experience of art and other images while deepening their sense of life and themselves. This will enable learners to translate their ideas and feelings about the world into sensory form, while also critically analysing their preferences for certain types of visual material.

The aims of this integration are as follows:

- ❑ To stimulate critical thinking and conceptual skills that would enable the learners in all the grades to research selected areas of art history and visual culture and practical work independently.
- ❑ To teach learners to reflect on their world, past and present in order to realise that changes in art help occur hand in hand with changes in society and culture.

## 7. Recommended reading and useful resources

### USEFUL INTERNET SITES

<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.coartnews.co.za/html/home.html>

mark harden's archive

[www.greatbuildings.com](http://www.greatbuildings.com)

[www.teach-nology.com](http://www.teach-nology.com)

In addition, it is recommended that educators consult one or two sources on Visual Culture Studies from the following list:

Anderson, T. 2003. Art education for life. *Journal of Art and Design Education* 22(1): 8-66.

Barnard, M. 1998. *Art, design and visual culture*. London: Macmillan Press.

Barnard, M. 2001. *Approaches to understanding visual culture*. New York: Palgrave.

Bersson, R. 2004. *Responding to art: form, content, and context*. New York: McGraw Hill.

Duncum, P. 2001. Visual culture: developments, definitions and directions for art education. *Studies in Art Education* 42(2): 101-112.

Duncum, P. 2002. Visual culture art education: why, what and how. *Journal of Art and Design Education* 21(1): 14-23.

Elkins, J. 2003. *Visual studies: a sceptical introduction*. New York: Routledge.

Mirzoeff, N (ed). 1998. *The visual culture reader*. London: Routledge.

- Mirzoeff, N. 1999. *An introduction to visual culture*. New York & London: Routledge.
- Mitchell, WJT. 1995a. What is visual culture? in *Meaning in the visual arts: views from the outside*, edited by I Lavin. New Jersey: Princeton:207-217.
- Tavin, KM. 2003. Wrestling with angels, searching for ghosts: toward a critical pedagogy of visual culture. *Studies in Art Education* 44(3):197-213.
- Van Eeden, J & Du Preez, A (eds). 2005. *South African visual culture*. Pretoria: Van Schaik.
- Walker, J & Chaplin, S. 1997. *Visual culture: an introduction*. Manchester & New York: Manchester University Press.

## ANNEXURE 2: PROPOSED CONTENT FOR VISUAL ARTS

### GRADE 10

Learners in Grade 10 should develop a basic vocabulary for the main visual arts forms, using as many examples as possible from:

#### Visual Literacy

Popular Culture and the Mass Media (e.g. Film, technology, computer-internet, print media)

- Visual Culture in daily life: Contemporary Studies: local and national

South African and Pan African Visual Arts

- Pre-history
- Colonial period in South Africa; Africa

Learners develop their creativity, imagination and practical skills by exploring the visual, tactile and sensory qualities of materials and methods. They learn about the role of Visual Arts in daily life. They begin to understand colour, shape and space and pattern and texture and use them to represent their ideas and feelings. The emphasis in Grade 10 is to allow the learner to explore as many different materials and processes as possible.

Learners should:

- Record from first-hand observation, experience and imagination, and explore ideas; ask and answer questions about the starting points for their work, and develop their ideas;
- Investigate the possibilities of a range of materials and methods; try out tools and techniques and apply these to materials and methods, including drawing;
- Represent observations, ideas and feelings; while creating images and art works;
- Review what they (self and others) have done and express their feelings about it;
- Identify what they may change in their current work or develop in their future work.

Learners should be taught about:

- Visual and tactile elements, including colour, pattern and texture, line and tone, shape, form and space;
- Materials and processes used in Visual Arts;
- Differences and similarities in the work of artists past and present locally, and in South Africa generally; and Africa.

Scope:

- Exploring a range of starting points for practical work (e.g. themselves, their experiences, stories, natural and man-made objects and the local environment);
- Working on their own, and collaborating with others, on projects in two and three dimensions and on different scales;
- Using a range of materials and processes, although this is dependent on available resources (e.g. painting, collage, print making, sculpture);
- Investigating different types of visual art, craft (e.g. originals and reproductions, visits to museums, galleries and sites).

## **SUGGESTIONS FOR LINKING THEORY WITH PRACTICAL SKILLS IN GRADE 10:**

Learners should develop a basic understanding and knowledge of:

### Visual Literacy

#### Popular Culture and the Mass Media

South African Art: our visual cultural heritage

Pre History

Colonial Period

Pan African arts and craft

Traditional indigenous arts and crafts

Visual Culture Studies: past and present in:

Local Studies: local visual arts practitioners (various disciplines)

Painting, Drawing and Printmaking: past and present

- Media, surfaces, subject matter and context in which the works were made:
- Narrative (religious, mythological, i.e. references to literature and story telling)
- Portrait, genre, landscape, still life, abstract
- Socio-political context
- The role of the artwork and artist

Sculpture: past and present

- Media, surfaces, subject matter and context in which the works are made:
- Socio-political context
- Public and State sculpture
- South African Sculpture
- Local Sculpture
- The role of sculpture and the sculptor

Architecture: past and present

- Construction and materials, styles, symbolism, functions, users, and context in which the buildings are made
- Socio-political context
- Local vernacular
- Public and State architecture
- Religious architecture
- The role of architect and architecture

Craft: past and present (This is only theory – not for practical work)

- Construction methods and materials, styles, symbolism, functions, users, and context in which the artefacts are made
- Socio-political context
- Local craft, South African craft past and present
- The role of the crafter

Linking learner's own work with a local, South African or pan African art style or the work of a contemporary visual arts practitioner

## GRADE 11

Learners continue to develop their creativity and imagination and skills through more complex activities. These help to build on their skills and improve their control of materials, tools and techniques. They increase their critical awareness of the roles and purposes of Visual Arts in different times and cultures. Their practical studies should also integrate with theory content (LO4) where appropriate as follows:

### Visual Literacy

#### Popular Culture and the Mass Media

- Visual Culture in daily life: Global Studies: different societies and cultures

#### South African and pan African Visual Arts

- Visual Arts in Africa (different African societies and cultures, past and present)

#### Global Visual Arts

- Visual Arts in other societies and cultures, past and present e.g. Western, Asian, Indian, Pacific Rim

Learners will become more confident in using a variety of visual and tactile elements, materials and methods to communicate what they see, feel and think. During Grade 11 learners will make certain choices regarding materials and methods that suit them. They should however be encouraged to explore and experiment with different techniques, to learn in greater depth about the possibilities of the chosen medium and methods.

### Learners should:

- Record from experience and imagination, to select and record from first-hand observation and to explore ideas for different purposes;
- Analyse, question critically, reflect on their observations; select ideas to use in their work;
- Collect visual and other information to help them develop their ideas in their sourcebook;
- Investigate and combine visual and tactile qualities of materials and processes and to match these qualities to the purpose of their work;
- Apply their experience of materials and processes, including drawing, developing their control of tools and techniques;
- Use a variety of methods and approaches to communicate observations, ideas and feelings, and to create art works;
- Compare ideas, methods and approaches in their works (self and other) and say what they think and feel about them (using appropriate terminology);
- Adapt their own work according to their views and describe how they might develop it further.

### Learners should be taught about:

- Visual and tactile elements, including colour, pattern and texture, line and tone, shape, form and space, and how these elements can be combined and organised for different purposes;
- Materials and processes used in art and craft and how these can be matched to ideas and intentions;
- The role and purposes of artists working in different times and cultures.

### Scope:

- Exploring a range of starting points for practical work e.g., themselves, their experiences, images, stories, drama, music, natural and made objects and environments;
- Working on their own and collaborating with others, on projects in two and three

dimensions and on different scales;

- Using a range of materials and processes, including Information and Communication Technology (ICT) e.g., drawing, painting, collage, print making, digital media, textiles, sculpture (this would depend on the available resources in the school).

## **SUGGESTIONS FOR LINKING THEORY WITH PRACTICAL SKILLS IN GRADE 11:**

Learners continue to develop in greater depth and breadth, their knowledge and understanding of:

### Visual Literacy

### Popular Culture and the Mass Media

South African Art: our visual cultural heritage

Visual Culture Studies: past and present in:

### Southern African and Pan African Art

- Investigating the different visual arts traditions of the African continent
- Socio-political context
- Investigating the impact of visual images on our daily lives
- Investigating visual arts, architecture and craft locally and in a variety of genres, styles and traditions

Life and times of artists, past and present: social, political and cultural context in which artists lived and how they deal with their situations, the influence of other artists, cultures and societies etc

- In-depth studies of local, South and Pan African artists, past and present

### Global context:

- Learners develop their knowledge and understanding of Visual Arts and architecture in a selected areas of interest e.g. Western, Indian, Eastern, Pan Pacific etc, past and present
- Link learner 's own work with an art style or contemporary visual culture practice locally, South African, pan African and/or an aspect of global visual culture

## GRADE 12

Learners develop their creativity and imagination through more sustained activities. These help them to build on and improve their practical and critical skills and to extend their knowledge and experience of materials, processes and practices. They engage confidently in art, craft and Visual Arts in the contemporary world and from different times and cultures. They become more independent in using the visual language to communicate their own ideas, feelings and meanings. Teaching should ensure that investigating and making includes exploring and developing ideas and evaluating and developing work. Knowledge and understanding should inform this process.

### Visual Literacy

#### Popular Culture and Mass Media

- Contemporary Visual Culture in daily life: the Global Village

#### South African Visual Arts

- Socio Political Issues in South African Visual Arts
- Contemporary Visual Arts

#### Global Visual Arts

- Contemporary Studies: Western, Asian, Indian, Pacific Rim etc.

Learners should be taught to:

- Record and analyse first-hand observations, to select from experience and imagination and to explore ideas for different purposes and audiences;
- Discuss and question critically, and select from a range of visual and other information (e.g. exhibitions, interviews with arts practitioners);
- Organise and present this information in different ways, including using a sketchbook;
- Investigate, combine and manipulate materials and images, taking into account the purpose and the viewer;
- Apply and extend their experience of a range of materials and processes, including drawing, refining their control of tools and techniques;
- Experiment with and select methods and approaches, synthesize observations, ideas and feelings, and Visual Arts and make images and art works;
- Analyse and evaluate their own and others' work, express opinions and make reasoned judgments;
- Adapt and refine their work and plan and develop this further, in the light of their own and other's evaluations.

Learners should be taught about:

- The visual and tactile qualities of materials and processes and how these can be manipulated and matched to ideas, purposes and audiences;
- Codes and conventions and how these are used to represent ideas, beliefs, and values in works of art;
- Continuity and change in the purposes and audiences of artists and craftspeople.

Scope:

- Exploring a range of starting points for practical work including themselves, their experiences and natural and made objects and environments;
- Working on their own, and collaborating with others, on projects in two and three dimensions and on different scales;
- Using a range of materials and processes, including Information and Communication

Technology (ICT) e.g., painting, collage, print making, digital media, sculpture (this would depend on the available resources in the school).

## **SUGGESTIONS FOR LINKING THEORY WITH PRACTICAL SKILLS IN GRADE 12:**

Learners continue to develop in greater depth and breadth, their knowledge and understanding of:

Visual Literacy

Popular Culture and the Mass Media

Visual Culture Studies, past and present: the context in which visual culture is created

Contemporary Visual Culture: popular culture and mass media, and visual imagery in other disciplines

Southern African and Pan African Art: different visual arts traditions of the African continent: contemporary studies

Global context: selected areas of interest e.g. Western, Indian, Eastern, pan Pacific: contemporary studies

National / Public Galleries and Museums: the changing role of public collections and contemporary curatorial practices

Commercial Galleries: The Art Market and Arts management; how art is produced, bought and sold.

The Visual Arts Industry: making links with the Design Industry and the Performing Arts

Informal Visual Arts Market: the local artist on the open market, in the community and on the street; and continuing to *link* learner 's own work with an art style or contemporary visual culture practice locally, South African, pan African and/or an aspect of global visual culture – in greater depth and breadth

See Annexure 1: Teaching approach in Visual Arts and Annexure 3: Framework for Visual Arts.

**CONTENT FOR CONCEPTUALISATION (LEARNING OUTCOME 1) AND MAKING (LEARNING OUTCOME 2) IN GRADES 10-12:**

**1. PAINTING**

<b>MEDIA</b>	<b>TECHNICAL APPROACH</b>	<b>SUBJECT MATTER</b>
<input type="checkbox"/> Colour pencils	<input type="checkbox"/> Perceptual	<input type="checkbox"/> Human figure
<input type="checkbox"/> Pastel	<input type="checkbox"/> Conceptual	<input type="checkbox"/> Portrait
<input type="checkbox"/> Water colours	<input type="checkbox"/> Abstraction/Simplification	<input type="checkbox"/> Still life
<input type="checkbox"/> Gouache	<input type="checkbox"/> Analysis	<input type="checkbox"/> Landscape
<input type="checkbox"/> Acrylic	<input type="checkbox"/> Synthesis	<input type="checkbox"/> Organic objects
<input type="checkbox"/> Oil	<input type="checkbox"/> Creative marks	<input type="checkbox"/> Man made objects
<input type="checkbox"/> Mixed media	<input type="checkbox"/> Space/perspective	<input type="checkbox"/> Animals/Birds
<input type="checkbox"/> Collage	<input type="checkbox"/> Form modelling	<input type="checkbox"/> 2D Reference material
<input type="checkbox"/> Frottage	<input type="checkbox"/> Texture	<input type="checkbox"/> Imagination
<input type="checkbox"/> Assemblage	<input type="checkbox"/> Colour (mixing/tonal value/combinations)	<input type="checkbox"/> Mythology
<input type="checkbox"/>	<input type="checkbox"/> Impasto	<input type="checkbox"/> Historic
<input type="checkbox"/>	<input type="checkbox"/> Washes	<input type="checkbox"/> Decorative
<input type="checkbox"/>	<input type="checkbox"/> Alla Prima	<input type="checkbox"/>
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

**2. DRAWING**

<b>MEDIA</b>	<b>TECHNICAL APPROACH</b>	<b>SUBJECT MATTER</b>
<input type="checkbox"/> Charcoal	<input type="checkbox"/> Analysis	<input type="checkbox"/> 2D Reference material
<input type="checkbox"/> Collage	<input type="checkbox"/> Conceptual	<input type="checkbox"/> Animals/Birds
<input type="checkbox"/> Colour pencils	<input type="checkbox"/> Contour	<input type="checkbox"/> Fantasy
<input type="checkbox"/> Eraser	<input type="checkbox"/> Creative marks	<input type="checkbox"/> Human figure
<input type="checkbox"/> Found objects	<input type="checkbox"/> Form (includes positive, negative)	<input type="checkbox"/> Imagination
<input type="checkbox"/> Frottage	<input type="checkbox"/> Line	<input type="checkbox"/> Landscape
<input type="checkbox"/> Koki	<input type="checkbox"/> Perceptual	<input type="checkbox"/> Man made objects
<input type="checkbox"/> Oil pastel	<input type="checkbox"/> Shade	<input type="checkbox"/> Mythology
<input type="checkbox"/> Pastel	<input type="checkbox"/> Space	<input type="checkbox"/> Organic objects
<input type="checkbox"/> Pen and ink	<input type="checkbox"/> Synthesis	<input type="checkbox"/> Portrait
<input type="checkbox"/> Pencil	<input type="checkbox"/> Texture	<input type="checkbox"/> Still life
<input type="checkbox"/> Roller ball	<input type="checkbox"/>	<input type="checkbox"/> Symbolic
<input type="checkbox"/> Wax crayon	<input type="checkbox"/>	<input type="checkbox"/>
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

### 3. SCULPTURE

MEDIA	TECHNICAL APPROACH	SUBJECT MATTER
<input type="checkbox"/> Assemblage	<input type="checkbox"/> Abstraction/Simplification	<input type="checkbox"/> Animals/Birds
<input type="checkbox"/> Cement	<input type="checkbox"/> Analysis	<input type="checkbox"/> Decorative
<input type="checkbox"/> Clay	<input type="checkbox"/> Armature	<input type="checkbox"/> Human figure
<input type="checkbox"/> Glass fibre	<input type="checkbox"/> Carving	<input type="checkbox"/> Imagination
<input type="checkbox"/> Metal	<input type="checkbox"/> Casting	<input type="checkbox"/> Inorganic objects
<input type="checkbox"/> Mixed media	<input type="checkbox"/> Colour	<input type="checkbox"/> Man-made objects
<input type="checkbox"/> Paper	<input type="checkbox"/> Conceptual	<input type="checkbox"/> Mythology
<input type="checkbox"/> Perspex	<input type="checkbox"/> Joining	<input type="checkbox"/> Organic objects
<input type="checkbox"/> Polystyrene	<input type="checkbox"/> Mass	<input type="checkbox"/> Portrait
<input type="checkbox"/> Polyurethane	<input type="checkbox"/> Movement	<input type="checkbox"/> Symbolic
<input type="checkbox"/> Stone	<input type="checkbox"/> Perceptual	<input type="checkbox"/>
<input type="checkbox"/> Terracotta	<input type="checkbox"/> Plane	<input type="checkbox"/>
<input type="checkbox"/> Wax	<input type="checkbox"/> Scale	<input type="checkbox"/>
<input type="checkbox"/> Wood	<input type="checkbox"/> Shaping / modelling	<input type="checkbox"/>
<input type="checkbox"/>	<input type="checkbox"/> Synthesis	<input type="checkbox"/>
<input type="checkbox"/>	<input type="checkbox"/> Texture	<input type="checkbox"/>

### 4. PRINTMAKING

MEDIA	TECHNICAL APPROACH	SUBJECT MATTER
<input type="checkbox"/> Intaglio: Aquatint (lift ground)	<input type="checkbox"/> Analysis	<input type="checkbox"/> 2D Reference material
<input type="checkbox"/> Intaglio: Aquatint (sugar)	<input type="checkbox"/> Conceptual	<input type="checkbox"/> Animals/Birds
<input type="checkbox"/> Intaglio: Dry point	<input type="checkbox"/> Contour	<input type="checkbox"/> Fantasy
<input type="checkbox"/> Intaglio: Etching	<input type="checkbox"/> Creative marks	<input type="checkbox"/> Human figure
<input type="checkbox"/> Lino cut	<input type="checkbox"/> Form (include positive, negative)	<input type="checkbox"/> Imagination
<input type="checkbox"/> Mono print	<input type="checkbox"/> Line	<input type="checkbox"/> Landscape
<input type="checkbox"/> Relief etching	<input type="checkbox"/> Perceptual	<input type="checkbox"/> Man made objects
<input type="checkbox"/> Silkscreen	<input type="checkbox"/> Shading	<input type="checkbox"/> Mythology
<input type="checkbox"/> Wood cut	<input type="checkbox"/> Space	<input type="checkbox"/> Organic objects
<input type="checkbox"/> Wood engraving	<input type="checkbox"/> Synthesis	<input type="checkbox"/> Portrait
<input type="checkbox"/>	<input type="checkbox"/> Texture	<input type="checkbox"/> Still life
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/> Symbolic
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

### 5. CRAFTS

#### Only ceramic sculpture.

Do not overlap with the practical work done in the subject Design. (See page 32 for options for practical work.)

## ANNEXURE 3: SUBJECT FRAMEWORK FOR VISUAL ARTS

### 1. SUBJECT FRAMEWORK: VISUAL ART (VISUAL CULTURE STUDIES) GRADE 10

The accompanying Grade 10 Subject Framework has two sections:

- Approach for Grade 10
- Suggested themes and topics to explore in Grade 10.

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**SECTION A: APPROACH FOR GRADE 10** (Note: Content must be closely linked to practical work LO 1, LO 2, and LO 3.)

**The following must be addressed throughout the year:**

**Art as visual communication:**

**Visual literacy Terminology** - How **elements** in art can help to communicate meaning and message

The diverse range of visual images and objects that forms part of our **visual culture**

Fine Art, Architecture, applied arts or crafts within the **learner's community / the African context**

Historical, political, social or economical **background** of art and artists

The role of the **viewer** in art and artworks

The role of **galleries/ art collections** in society

The artist at work: **materials** and **techniques**

The **function** of the work

The **idea**, which is linked to the motifs, themes and underlying concepts the artist uses

The form or **visual language and style** the artist uses

The **context** of the work

Basic skills in Visual Literacy must be addressed throughout the year.

Select sufficient volume and wide range of Artworks / examples for study by learners, in order to enable learners to illustrate an understanding of Art as Visual communication.

**Select appropriate examples of ART FORMS for the learner and school context**

NOTE: Materials and Conceptual systems must be addressed e.g. Perspective, stylisation, frontality, simplification, distortion, figure representation, abstraction etc.

An attempt must be made to engage in **ALL** the art forms in Grade 10

**TWO-DIMENSIONAL ART** e.g. Painting and/or Printmaking and/or drawing etc

**THREE-DIMENSIONAL ART** e.g. sculpture, assemblage, installation art etc.

**ARCHITECTURE** – global, local and indigenous / rural / urban

**APPLIED ART** e.g. Functional objects in a Fine Art context: Furnishings, bowls, containers.

**SECTION B: SUGGESTED THEMES AND TOPICS TO EXPLORE - GRADE 10: Visual Culture Studies (Learning Outcome 4)**

The following can be used as **CORE ELEMENTS** to link African context to International periods / styles

Symbols and Spirituality, Belief Systems, Religion, Ritual, Myth

Art as Metaphor

Art as an Extension of personal Reality / Identity

Attitudes towards the figure, clothing, furniture, food, animals etc. through art history

<b>Focus on cultural, creative and historical /societal / spiritual / religious influences and links BETWEEN THE TWO COLUMNS</b>	
<b>AFRICAN CONTEXT / THEMES</b>	<b>GLOBAL / INTERNATIONAL – PERIODS/ STYLES</b>
<p><b>Local Artists e.g.</b> Jackson Hlungwane, Judith Mason, Wim Botha, John Muafangejo, Azaria Mbatha and other respected artists in the local community</p> <p><b>African and local</b> - Figures of Fertility, spiritual artworks, burial rituals / objects, culture, regalia</p> <p><b>Rock Painting /engravings</b> of the San and other cultures</p> <p><b>Ceremonial artefacts</b> e.g. bowl, cups, spoons. Carvings from, Kwazulu Natal, Zaïre, Zimbabwe, Nigeria</p> <p><b>Ancient Cities and Artefacts:</b> e.g. Great Zimbabwe, Mapungubwe, Benin, Lydenburg heads, Golden Rhino of Mapungubwe</p> <p><b>Contemporary local</b> cathedrals / churches, temples, mosques, synagogues</p> <p><b>Heritage sites</b> and monuments in South-Africa</p> <p><b>Manuscripts</b>, illustration, Islamic script, calligraphy, text</p> <p><b>Afro-centric Interior and furniture design:</b> township suburban, urban, rural - carvings, inlays, textiles</p> <p><b>Local African Crafts / community art:</b> Textile, weaving, jewellery, beadwork, basket weaving, weapons, ceramic vessels / pottery <b>(Theory only)</b></p>	<p>Prehistoric Art</p> <p>Egyptian Art</p> <p>Mesopotamia</p> <p>Classical art: Greek and Roman</p> <p>Early Christian and Byzantine</p> <p>Islamic Art</p> <p>Middle Ages</p> <p>The Native arts of the Americas and the South Pacific and Asian countries</p> <p>The Early Renaissance</p> <p>The High Renaissance</p> <p>Mannerism</p> <p>Baroque</p> <p><b>+ Additional relevant themes of educators’ own choice that will broaden the learners’ experience and assimilation of Visual Culture Studies</b></p>

## 2. SUBJECT FRAMEWORK: VISUAL ART (VISUAL CULTURE STUDIES) GRADE 11

The accompanying subject framework has two sections:

- Approach for Grade 11
- Suggested themes and topics to explore in Grade 11.

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### **SECTION A: APPROACH FOR GRADE 11** (Note: Content must be closely linked to practical work LO 1, LO 2, and LO 3)

**A continuation and consolidation of grade 10 approaches should be expanded upon with the following:**

Art as **visual communication** – **Arts Terminology**

Art as a means of **expression**

**The role and function of art in society**

Art as a means of **personal creative evaluation AND DEVELOPMENT**

Critical **analysis and aesthetic judgement** of the work of others

The role of the **viewer** to the meaning and context of the art work

The learner's interpretation of the artwork

The **style** and **approach** of the artist and the work

The separation between the **function** and **content** of the work

The **image description** (iconography) and the **message** of the work of art (iconology) against a specified social, cultural and historical background

**Interpreting** subject matter, symbolism, historical and cultural contexts

## **APPROACH TO VARIOUS ART FORMS IN GRADE 11**

### **PAINTING / DRAWING / PRINTMAKING:**

Learners should be acquainted with, and able to apply concepts relevant to the development of twentieth century painting such as realism, abstraction, style (painterly, linear, formalist, expressive, action painting etc.), techniques and examples of work.

### **SCULPTURE:**

Concepts, techniques, use of materials, elements and examples of work

### **ARCHITECTURE:**

Learners should be acquainted with, and able to apply concepts relevant to the development of International twentieth century architecture such as functionalism, modernism, space and environmental awareness, Post modernism, deconstruction etc.

The influences, characteristics and relationship between styles e.g. International Style, studied in Grade 11, and / or Post Modernism and / or Deconstruction etc. should be studied wherever appropriate.

The materials, construction methods, characteristics, style as well as at least ONE domestic and ONE public example of an architect should be studied.

Learners should be aware of the role the local environment, material and lifestyle plays in the appearance and style of South African architecture.

### **APPLIED ARTS:**

Possible definitions and a selected variety of different Applied Arts should be **briefly** considered. Learners should be made aware of the relationship between the applied arts and other study areas (particularly architecture).

Required if addressing this art form: ONE of the following-

The applied arts or concepts of the Bauhaus including at least ONE **example** of an applied arts piece

**OR**

Any other recognised applied arts movement of the twentieth century (other than South African), such as Art Deco, Art Nouveau etc. including at least ONE **example** of an applied arts piece

**OR**

The applied art/s of a recognised 20<sup>th</sup> / 21<sup>st</sup> century international designer who uses a FINE ART approach, including at least ONE **example** of an applied arts piece

**AND**

Learners should be familiar with media, techniques, style and examples and should study ONE of the following:  
**EITHER** a functional object designed by a South African designer (furniture, fashion, industrial etc. examples are all appropriate) OR  
A South African artist / designer or agency involved in the mass media and / or advertising industry.

**Select sufficient volume and wide range of Artworks / examples for study by learners, in order to enable learners to illustrate an understanding of Art as Visual communication**

**Select appropriate examples of ART FORMS for the learner and school context**

**NOTE: Materials and Conceptual systems must be addressed e.g.:** Perspective, stylisation, frontality, simplification, distortion, figure representation, abstraction etc.

The interrelatedness between all art forms must ALSO be investigated.

**TWO-DIMENSIONAL ART** e.g. Painting and/or printmaking and/or drawing etc  
and

**THREE-DIMENSIONAL ART** e.g. sculpture, assemblage, installation art, performance art etc.  
and

**ARCHITECTURE** – global, local and indigenous – material, structure, design, function, context

**OR**

**APPLIED ART** e.g. Functional objects **in a Fine Art context:** Furnishings, containers/ vessels, utensils.

**SECTION B: SUGGESTED THEMES AND TOPICS TO EXPLORE - GRADE 11: Visual Culture Studies (Learning Outcome 4)**

<p>Link <b>SIX</b> topics in <b>Column 1</b> with a minimum of <b>SIX</b> related global movements / trends in <b>Column 2</b>.  <b>Cross-refer</b> and address areas which are suitable to the context of the learners and the school environment</p>	
<p><b>Column 1</b>  <b>LOCAL AND AFRICAN /THEMES</b></p>	<p><b>Column 2</b>  <b>INTERNATIONAL MOVEMENTS / TRENDS until 1950</b></p>
<p><b>ALL topics/themes below <u>should</u> be addressed during Grade 11</b></p> <p><b>Links between African art</b> / artefacts and architecture and European, Eastern art</p> <p><b>Monuments / heritage sites</b> / Commemorative artworks</p> <p><b>Township / Rural art</b> and crafts</p> <p><b>Indigenous art, customs and rituals in art</b> / architecture and artefacts from colonial and post colonial Africa.</p> <p>The <b>role of formal and informal art schools</b> and art foundations in developing art in South Africa</p> <p>The Artist and <b>the art market</b></p> <p>The <b>influence of technology</b> on art</p> <p><b>Critical reviews and articles</b> and /or documentation of exhibitions and artworks. Gallery / exhibition visits at least once during year.</p> <p><b>Conflict / similarities between Western</b> and traditional influences in South African art</p> <p><b>Art and propaganda</b> / social commentary</p> <p>Aspects of the visual arts, architecture, applied arts or crafts within <b>the learner’s community</b>.</p>	<p>Focus on the main developments and terminology with the emphasis on the <u>changing function of art</u>. Reference must be made to at least one artist and one art work and its relation/influence to Art in Africa.</p> <p style="text-align: center;">                     Neo Classicism                      Romanticism                      Realism                      Impressionism                      Post Impressionism                      Symbolism                      Fauvism                      Expressionism                      Cubism                      De Stijl                      Futurism                      Dada                      Surrealism                 </p> <p style="text-align: center;"><b>+ Any other relevant movement / period that will broaden the learners’ experience and assimilation of Visual Culture Studies</b></p>

### 3. SUBJECT FRAMEWORK: VISUAL ARTS (VISUAL CULTURE STUDIES) GRADE 12 (For more detail the PAT document)

The accompanying subject framework has two sections:

- Approach for Grade 12
- Suggested themes and topics to explore in Grade 12.

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#### **SECTION A: APPROACH FOR GRADE 12**

Engage in a sufficient volume of Artworks / examples to enable learners to illustrate an understanding of Art as Visual communication

**Select appropriate examples of ART FORMS for the learner and school context**

**NOTE: Materials and Conceptual systems must be addressed e.g.:** Perspective, stylisation, frontality, simplification, distortion, figure representation, abstraction etc.

The interrelatedness between all art forms must ALSO be investigated.

**TWO-DIMENSIONAL ART** e.g. Painting and/or Printmaking and/or drawing

\* **MULTIMEDIA / CONCEPTUAL ART AND / OR OTHER MEDIA**

and

**THREE-DIMENSIONAL ART** e.g. sculpture, assemblage, installation art etc.

\* **MULTIMEDIA / CONCEPTUAL ART AND / OR OTHER MEDIA**

and

**ARCHITECTURE** – global, local and indigenous – material, structure, functions etc.

**OR**

**APPLIED ART** - Functional objects **in a Fine Art context:** Furnishings, bowls, containers. Do not overlap with the practical work done in the subject Design.

\* **MULTIMEDIA / CONCEPTUAL ART AND / OR OTHER MEDIA**

This section should consider approaches to art not studied in the previous sections. Such as performance art, installations, site / land art, digital imaging, multimedia, Internet art, collaborative projects, film and video, animation etc. can be included.

**SECTION B: SUGGESTED THEMES AND TOPICS TO EXPLORE - GRADE 12: Visual Culture Studies (Learning Outcome 4)**

THEME	CONTENT	INFLUENCES
<b>THEME</b> Select a minimum of 6 themes	<b>CONTENT</b> <b>South African art, applied design and craft since c. 1950</b> Select 3 artists/buildings for each theme (N.B. the suggested list of artists/buildings is not exhaustive or compulsory – teachers can select their <u>own appropriate examples</u> )	<b>Links to art in other parts of Africa &amp; international art movements</b>
<b>The Emerging Voice of Black Art in the 50s &amp; 60's</b> (so-called "Township Art")	Gerard Bhengu Peter Clarke Ernest Mancoba Gladys Mgudlandlu George Pemba Gerard Sekoto Michael Zondi etc.	Art of Africa Post Impressionism Expressionism School of Paris
<b>Search for an African Identity in South African Art since 1950</b>	Irma Stern Walter Battiss Cecil Skotnes Sydney Kumalo Alexis Preller Helen Sebidi Mary Stainbank Edoardo Villa etc.	San Rock Art African tribal art Ndebele architecture & wall decoration German Expressionism Cubism
<b>Art &amp; Politics: "Resistance" or "Protest" Art in the 70s &amp; 80's</b>	Willie Bester Norman Catherine Sifiso Ka Mkame William Kentridge Helen Sebidi Paul Stopforth etc. Sue Williamson Gavin Younge Manfred Zylla etc. Also murals, posters	- Examples of political statements by Goya, David & Delacroix - German Expressionism - Graphic art of Käthe Kollwitz - Russian Revolutionary art - Mexican Muralists e.g. Rivera, Siqueiros, Orozco - Picasso <i>Guernica</i>
<b>Craft &amp; Applied Art</b> – 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)	Pan African craft Bauhaus Art Deco applied design Native American craft

	Beauty Nxgonga (basket weaving) Elliot Ndwandwe (wire weaving) Kaross Weavers Co-op (embroidery) Esther Mahlangu (Wall Decoration) etc.	
<b>Art &amp; Power - commemorative buildings, memorials &amp; artworks</b>	- <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.	Commemorative art and architecture of ancient Egypt Greek commemorative sculptures and memorials Roman triumphal arches and columns War Memorials
<b>Role of Formal &amp; Informal Art Centres in the training of artists in Apartheid/Post Apartheid South Africa</b>  Select ONE Art Centre for in-depth study and research.  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.	<b>Rorke's Drift Art &amp; Craft Centre</b> Azaria Mbatha (printmaker) Gordon Mbatha (ceramicist) John Muafengejo (printmaker) Alinna Ndebele (weaver) Dan Ragoathe (printmaker) Cyprian Shilakoe (printmaker) Vuminkosi Zulu (printmaker) etc.  <b>Polly Street Art Centre</b> Dumile Feni Sydney Kumalo Ezrom Legae Louis Maqhubela Ephraim Ngatane Lucas Sithole etc.  <b>Nyanga Arts Centre</b> Patrick Holo Sydney Holo etc.	German Expressionist printmaking  African tribal art  Cubism  Swedish applied design etc.
<b>Multi Media</b> – alternative contemporary and popular art forms in SA	Beezy Bailey Steven Cohen Kendell Geers William Kentridge Clive Van den Berg <i>also Popular Art forms e.g. Bitter Komix / Mural Art / T-shirts</i> Posters etc.	Pop Art Op Art Minimalism Conceptual Art Performance art Digital Art Installations Video Art
<b>Art &amp; the Spiritual Realm</b> – issues in art around belief systems and the sacred	Frans Claerhout Jackson Hlongwane Noria Mabasa	African ritual art & artefacts Australian Aboriginal art Buddhist ritual art & artefacts

	Trevor Makhoba Credo Mutwa Bonnie Nthshalishali	Expressionism Mexican religious art Paul Gauguin
<b>Gender Issues in SA Art: Masculinity &amp; Femininity</b>	Jane Alexander Steven Cohen Faiza Galdhari Peet Pienaar Helen Sebidi Penny Siopis Langa Magwa	Frida Kahlo Georgia O'Keefe Feminist Art in USA e.g. Miriam Shapiro, Judy Chicago ( <i>Dinner Party</i> ) Tracey Emin Gilbert & George
<b>Contemporary Architecture in South Africa</b>	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

## INTERNATIONAL AND SOUTHERN AFRICAN ART

- a) 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.
- b) 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’.
- c) Regular 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.
- d) Where appropriate learners should be made aware of relationships between International Art and South African Art. They should also be aware of the links and relationships between painting, sculpture, applied arts and architecture.
- e) Learners should be able to trace the variety of influences on Southern African artists and their work.
- f) Artists representative of the diverse cultural traditions in Southern Africa should be studied.
- g) In many instances, artists work in numerous media and styles. Learners should be made aware of this, but should still study the required number of artists in each section without repeating the same artist and / or works in another section.