

# **GENERAL EDUCATION & TRAINING PHASE (GET)**

## **VISUAL ARTS**

### **SENIOR PHASE**

#### **SBA EXEMPLAR BOOKLET**

#### **GRADES 7-9**



basic education  
Department:  
Basic Education  
REPUBLIC OF SOUTH AFRICA



# FOREWORD



The Department of Basic Education has pleasure in releasing a subject exemplar booklet for School Based Assessment (SBA) to assist and guide teachers with the setting and development of standardised SBA tasks and assessment tools. The SBA booklets have been written by teams of subject specialists to assist teachers to adapt teaching and learning methods to improve learner performance and the quality and management of SBA.

The primary purpose of this SBA exemplar booklet is to improve the quality of teaching and assessment (both formal and informal) as well as the learner's process of learning and understanding of the subject content. Assessment of and for learning is an ongoing process that develops from the interaction of teaching, learning and assessment. To improve learner performance, assessment needs to support and drive focused, effective teaching.

School Based Assessment forms an integral part of teaching and learning, its value as a yardstick of effective quality learning and teaching is firmly recognised. Through assessment, the needs of the learner are not only diagnosed for remediation, but it also assists to improve the quality of teaching and learning. The information provided through quality assessment is therefore valuable for teacher planning as part of improving learning outcomes.

Assessment tasks should be designed with care to cover the prescribed content and skills of the subject as well as include the correct range of cognitive demand and levels of difficulty. For fair assessment practice, the teacher must ensure that the learner understands the content and has been exposed to extensive informal assessment opportunities before doing a formal assessment activity.

The exemplar tasks contained in this booklet, developed to the best standard in the subject, is aimed to illustrate best practices in terms of setting formal and informal assessment. Teachers are encouraged to use the exemplar tasks as models to set their own formal and informal assessment activities.



**MR HM MWELI**

**DIRECTOR-GENERAL**

**DATE:** 13/09/2012

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## 1. Introduction

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*There is no decision that teachers make that has a greater impact on learners' opportunities to learn and on their perceptions about what a subject is than the selection or creation of tasks*

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Assessment is a continuous planned process of identifying, gathering and interpreting information about the performance of learners, using various forms of assessment. It involves four steps: generating and collecting evidence of achievement; evaluating this evidence; recording the findings and using this information to understand and thereby assist the learner's development in order to improve the process of learning and teaching. School-based assessment (SBA) is conducted by the teacher at the school level and is summative, i.e. it assesses performance against curriculum standards.

SBA may take place at different points of the learning process, as described through Section 4 in the Curriculum and Assessment Policy Statement (CAPS) and the assessment results are recorded and count towards a learner's final promotion or certification.

However, assessment should always contribute to a learner's learning and progress. SBA, therefore, also provides information on a learner's attainment of knowledge, understanding and skills and is used to contribute to individual learning by reinforcing and complementing that learning.

## 2. Aims and objectives

Provide quality-assured examples of assessment tasks to capacitate teachers in the setting of SBA tasks.

Provide guidance to teachers when setting SBA tasks.

Deepen understanding of the cognitive demand of a task.

## 3. Assessment Tasks

Assessment tasks in this booklet include **term tests, assignments, practical tasks and examinations**. These tasks (theory and practical) are a collection of assessment methods and questions which sample a domain of knowledge and/or skills.

The assessment tasks included mostly focus on theory and practical component of the subject in Grades 7, 8 and 9.



In Creative Arts, the practical component involves projects as part of development processes.

**Process:**

This is the procedure that a person might learn or create in order to be able to produce an artistic product. Examples of processes include concept development through brain storming, engaging with a concept brief, practical component (creating and making), presentation and evaluation. Each genre and or discipline has its own process structure depending on the task at hand.

**Product:**

This is a complete presentation of an end product or performance. In performing arts (dance, drama, and music) a performance is a culmination of conceptual and repeated rehearsal processes. In Visual Arts (design and craft) a product is a culmination of a **creative processes** (e.g. **conceptualization, drawing process , visual references and making**) which result into 2D and 3D art works.

### **Programme of Assessment (PoA)**

Creative Arts mostly uses tests, assignments, practical tasks and examinations (theory) to assess knowledge, skills and understanding its various different applications, such as reasoning, planning, analysing and evaluating. Assignments and practical tasks could include projects, simulations, research, role play, design processes, drawing exercises, scribbling, listening exercises, to name but a few. Homework pieces, classwork pieces, tests and examinations are examples of the written component through which learner's understanding of theory is evaluated. Case studies (description of an event, usually in the form of a piece of text, a picture or an electronic recording that concerns a realistic situation) where learners are prompted to analyse the situation, draw conclusions /make decisions/ suggest courses of action, form part of examples of assignments and other practical tasks.

The PoA also includes a project. The Practical Assessment Task (PAT) generates evidence through evaluation of the art in electronic form and product that includes research/investigation, analysis, design and implementation.

The PAT further provides evidence for a range of knowledge, skills and understanding within and across more than one topic. It therefore benefits learning and helps to make the assessment process more meaningful for learners and gives assurance of overall competence.

Note: In Visual Arts PAT, it is important that evidence of learner process development of tasks should be kept in a **source book** in which visual references, evidence concept development, drawing processes, visual references are kept.

In Performing Arts PAT, a **source book** is used to keep evidence of concept development, brainstorming of story line or dance structure, story board, and the plot: beginning, middle and ending; materials to be used, visual references, audio sources like CD's and equipment.

See **Annexure A** for a summary of **assessment methods in Creative Arts**.

#### 4. Quality Assurance Process

Quality assurance of SBA is a planned and systematic process of ensuring that SBA tasks are valid, reliable, practicable, as well as equitable and fair and thus increasing public confidence in SBA. This would include all the activities that take place before, during and after the actual assessment, that contribute to an improved quality of SBA.

School Based Assessment is a very important component of every candidate's results at the end of Grade 9. **It has been the weak link in the assessment chain .....**" (Umalusi: Report on QA of NSC: Dec 2013)

The SBA is aimed at helping to address challenges like:

- Teacher capacity in the designing of assessment tasks.
- Over-dependence on past question papers or provincially/district based tasks.
- Lack of robust moderation systems at school, district, provincial and national levels.
- Lack of adequate subject advisory support.
- Lack of training/ capacity building.
- Assessment systems to support the implementation of PATs at provincial and district levels remain inadequate.
- **Little or no evidence of monitoring of the implementation of PATs at school level in some cases.**

This **booklet focuses mainly** on the **process of setting quality SBA tasks**.

##### *Setting of tasks*

Guidelines towards **setting quality SBA tasks**

- **Know the curriculum** and its requirements to identify the knowledge, understanding and skills which are to be assessed.
- Ensure that the **assessment allows learners to show** that they have the required knowledge, understanding and skills to meet the national standards.
- Ensure that the **scenarios or contexts are open and comprehensible** to all learners.
- Ensure that the **appropriate reading level is used**. Tools to determine the reading level of a document are available in most word-processing software.

- Ensure that ***no part of the assessment has an adverse impact on specific groups of learners***, e.g. disabled learners, race, faith, height, weight, hair, eye colour, political views, culture, or sexual and religious orientation.
- Ensure that ***all illustrative material reflect an inclusive view of society and promotes equality***.
- Consider ***time*** and ***weighting***.

Construction features to consider when **setting tests and examinations**:

- ***The language used*** in the question paper should ***not be a barrier***.
- The ***weighting given to a particular part of the question paper reflects its relative importance***.
- ***Sampling is systematic*** but ***unpredictable*** to avoid question ‘spotting’.
- The ***cognitive demand of the paper is appropriate***, i.e. includes lower order, middle order and higher order demands to the prescribed ratio.
- The ***level of difficulty of the individual questions is appropriate*** and ***the level of difficulty of the overall paper is appropriate*** to the level of the grade.
- The ***mark available for each question matches the demands of the task*** and the ***test specification***.
- The ***memorandum allows for a range of valid answers***, especially ***for open-ended questions***.
- ***Different types*** of questions are used (See **Annexure B** for a summary of **types of questions**).

Quality assurance helps to support teachers and build expertise and capacity in the education system to deliver positive outcomes for children and young people. Through sharing, understanding and applying standards and expectations, quality assurance helps to raise standards and expectations and levels of consistency across teachers and schools.

**How can quality be ensured at school level?**

**Role of fellow Phase and Subject Teacher:** Peer reviews of items by teachers who teach the same subject in the phase is encouraged.

**Role of the HOD:** HOD’s need to use the criteria specified above to evaluate the quality and construction features of assessment tasks.

### ***Moderation of tasks***

Moderation is the term used to describe ***approaches*** for arriving at a ***shared understanding*** of ***standards and expectations***. It further helps to ***ensure that there is an appropriate focus on outcomes*** for learners, that learning is at the appropriate level and that learners develop the skills for learning, including higher order thinking skills, which will allow them to be successful in the future.



Moderation of SBA tasks, **prior** to the administration of the assessment tasks involves **teachers, and other professionals, such as specialist senior teachers, heads of departments or subject advisors**, as appropriate, **working together**, drawing on guidance and exemplification and building on standards and expectations to check that SBA tasks provide learners with fair and valid opportunities to meet the standards and expectations **before** assessments are used.

Moderation of the assessment task should be done using the following evaluation criteria:

- The assessment **tasks are aligned to the CAPS**.
- Assessments **tasks and tools are valid, fair, and practicable**.
- The **instructions** relating to the assessment **tasks are clearly stated**.
- The **content must be in keeping with what the learner has been exposed to**.
- The **assessment task must be free of any bias**.
- The **language of the assessment task is in keeping with the language level of the learners** for which it is designed.
- The **cognitive and difficulty levels at which the assessment tasks are pitched are consistent** with the requirements as stipulated in the **CAPS**.

**N.B. Teachers involved in developing their assessment approaches through participation in moderation activities is a highly effective form of professional development.**

Further moderation activities will generally take place **after** the assessment task is administered.

**N.B. Use the Subject Committee forum** to foster development and exposure of teachers to the preparation of moderation activities i.e before and after the administration of SBA tasks. Moderation process should take cognizance of arts **pathways** in Grades 8 and 9.

**Start up workshop** should be held in **Term 1** for teachers to understand SBA processes and moderation procedures. This is important to orientate newly appointed teachers.

## **Moderation Guidelines for Creative Arts**

### **1. School Moderation**

Creative Arts HOD moderates 10% SBA tasks and Examination Papers (pre and post moderation processes) per Grade, representing weak, moderate and excellent performance. HODs should be provided with guidelines and moderation instruments that would support their moderation process in schools.

In **small schools**, the work of all learners per grade should be moderated by the HOD.

### **2. District / Provincial Moderation**

Moderation takes place at three levels (School, Cluster/Circuit/District and Province) in the **academic year** (January to December).

A minimum of 10% of the schools per district should be moderated. The focus for moderation would be on Grades 7, 8 and 9.

First phase: Term 1: **Standard Setting** – sharing of policy requirements, providing guidelines and support and activities for enrichment.

Second phase: Term 2/3: **Moderation** – moderation of term 1 and term 2 activities

Third phase: Term 4: **Verification** of mark sheets, all tasks completed, and general compliance

### **Suggested method of moderation**

**Cluster moderation:** Teachers moderate each other's work by means of a common moderation

instrument, supported by the Subject Advisor

**Desktop Moderation:** Subject Advisor moderates a sample of the of learners' work as well as teachers files. Subject Advisor provides a detailed and comprehensive report to the teacher, HOD, Principal and Circuit Manager

**Face Moderation:** Subject Advisor moderates a sample of learners' Practical Performances, using a rubric.

### **Sampling Methodology**

The Statistical Moderation Report data will be cross referenced with districts' performance (schools with Rejected SBA marks, analyse correlation between previously sampled underperforming districts and schools/centres and schools with rejected SBA marks; schools with SBA marks lower than examination marks; schools with SBA marks > 15%)

### **Criteria for moderation of an Assessment Task:**

- Compliance to policy
- Content coverage
- Cognitive skills
- Quality of individual questions
- Language and bias
- Validity

- Technical criteria
- Marking guidelines
- Overall impression

### **Moderation of learner evidence**

Quality of marking: accuracy/ compliance to marking memo/tool

Accuracy of marking guidelines, rubrics

Evidence of moderation at school, district or province

Quality of moderation

<b>Part A Moderation of teacher Portfolios</b>	<b>Part B Moderation of learner portfolios</b>	<b>Part C Summaries</b>
1. Technical criteria 2. Content coverage 3. Quality of tasks 4. Cognitive demand 5. Quality of marking tools 6. Adherence to policy 7. Internal moderation 8. Overall impression	9. Learners' performance 10. Quality of marking 11. Internal moderation	12. Areas of good practice 13. Areas of concern 14. Recommendations



Approach						
Recruitment of DBE SBA Moderators (Competency Test)	DBE selects 2 sample districts per province	Conduct centralised moderation in a province	Moderation Teams Compile Final Feedback Report	Conduct centralised moderation in a province	Compile Feedback Report	Statistical Moderation of SBA (2015)
Training of DBE SBA Moderation Team	PEDs select 10 schools per sample district	June		October (5 days)	Report disseminated to PEDs	Dissemination of reports to PEDs
	20 Learner Portfolios (Sample of high, moderate and low performance)	(5 days)				
		On Day 5 : Preliminary findings presented to Subject Advisors / sampled schools	Report disseminated to PEDs	On day 5 : Preliminary findings presented to Subject Advisors / sampled schools		
		SBA/ Exam Mark				

## 5. Cognitive and difficulty levels in CA

*All questions are not created equal – different questions require different levels and kinds of learner thinking.*

### Cognitive Levels

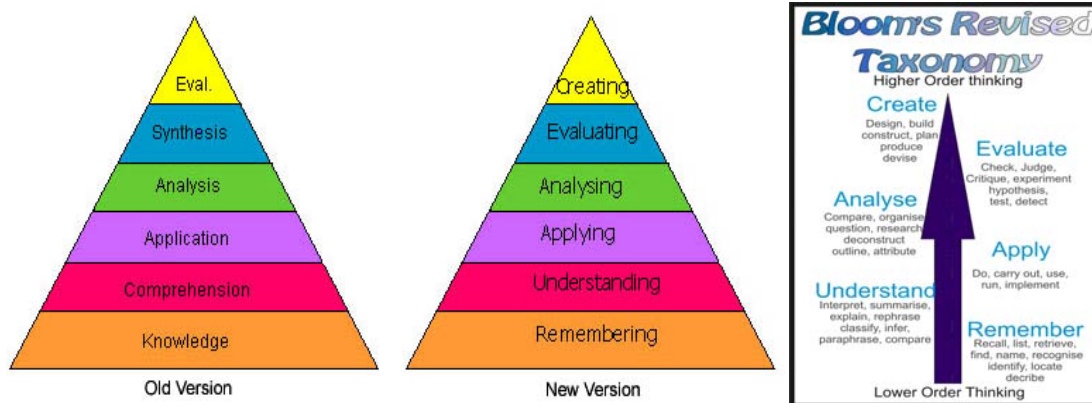
The cognitive demand of a question is the kind and level of thinking required of learners in order to successfully engage with and answer a question.

- High cognitive questions are those which demand that the learners manipulate bits of information previously learned to create and support an answer with logically reasoned evidence. This sort of question is usually open-ended, interpretive, evaluative, inquiry-based, inferential and synthesis-based.
- Lower cognitive questions are more basic. They ask students to recall material previously presented and learned. No or very little thinking and reasoning required. These questions are generally direct, closed, recall-related and questions that measure knowledge only – factual and process.

Bloom's revised taxonomy illustrates the different cognitive levels:

In 2001 Bloom's Taxonomy was revised. Basically, Bloom's six major categories were changed from noun to verb forms. Additionally, the lowest level of the original, knowledge

was renamed and became remembering. Finally, comprehension and synthesis were retitled to understanding and creating. The changes are explained in the diagram below:



**Caption: Terminology changes** *"The graphic is a representation of the NEW verbage associated with the long familiar Bloom's Taxonomy. Note the change from Nouns to Verbs [e.g., Application to Applying] to describe the different levels of the taxonomy. Note that the top two levels are essentially exchanged from the Old to the New version." (Schultz, 2005) (Evaluation moved from the top to Evaluating in the second from the top, Synthesis moved from second on top to the top as Creating.)*

Source: [http://www.odu.edu/educ/llschult/blooms\\_taxonomy.htm](http://www.odu.edu/educ/llschult/blooms_taxonomy.htm)

### Difficulty Levels

The difficulty level of a question refers to the ease with how a learner is able to answer a question. It is described as easy, moderately challenging, difficult or very difficult.

### What makes a question difficult?

One or more of the following influences the difficulty level of a content:

- Content (subject/concept/facts/principles/procedures), e.g.
  - Advanced content is generally more difficult or content learned in grade 10 and that is repeated and practiced in grade 11 and 12 usually becomes easier by grade 12.
  - Number of steps required or the length of the answer could influence difficulty.
- Stimulus (item/question)
  - Language, text or scenario used could influence difficulty.
  - Re-read required or limited time could influence difficulty.
- Task (process)
  - Short questions vs. paragraph or essay – answers that require extended writing are generally more difficult.

- Steps provided or scaffolding of questions – open-ended questions are generally more difficult than structured questions, i.e. questions that lead or guide learners.
- Expected Response
  - Mark scheme, memo, e.g. detail required in memo vs. detail expected in question
  - Allocation of marks

**Note:** *Within each cognitive level, there exist different difficulty levels.*

**Interpretation of cognitive levels in CA**

See **Annexure C** for a description of cognitive levels and an explanation of cognitive levels for the practical content in CA.



## GUIDELINES OF SETTING A STANDARDISED ASSESSMENT ITEM

### CRITERION 1: TECHNICAL CRITERIA

Quality Indicators	Y	N	N/A
1.1 The question paper is complete with grid, memorandum, relevant answer sheets and formula sheets/addenda.			
1.2 A file with full history of the paper with all drafts, chief examiners and moderators' comments, etc. (all these must accompany the paper each time it comes to the internal moderator).			
1.3 The cover page has all relevant details such as time allocation, name of the subject, number of pages and instructions to candidates are included on the question paper.			
1.4 The instructions to candidates are clear and unambiguous.			
1.5 The layout of the paper is candidate friendly.			
1.6 The questions are correctly numbered.			
1.7 The pages are correctly numbered.			
1.8 The headers and footers on each page are consistent and adhere to the required format.			
1.9 Appropriate fonts are used throughout the paper.			
1.10 Mark allocations are clearly indicated.			
1.11 The paper can be completed in the time allocated.			
1.12 The mark allocation in the paper is the same as that on the memo.			
1.13 The quality of drawings, illustrations, graphs, tables, etc. is appropriate, clear, error-free and print ready.			
1.14 The paper adheres to the format requirements in the CAPS document.			

To what extent does the question paper comply with the above quality indicators? (Mark the appropriate block with X)

<b>No Compliance</b>		<b>Limited Compliance</b>		<b>Compliance in most respects</b>		<b>Compliance in all respects</b>	
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#### Requirements for compliance and improvement:

If a quality indicator above does not comply, specify in the table below what needs to be done to ensure compliance. (Replace the letter with the actual number of the quality indicator and extend the table where necessary.)

1.x	
1.y	
1.z	

#### CRITERION 2: CONTENT COVERAGE

Quality Indicators	Y	N	N/A
2.1 The paper adequately covers the topics in the CAPS document.			
2.2 The questions are within the broad scope of the CAPS document.			
2.3 The paper covers questions of various types e.g. multiple choice questions, paragraph, data response, essay, real – life scenarios and real – life problem solving etc.			
2.4 The paper allows for creative responses from candidates.			
2.5 The weighting and spread of content in the CAPS document is appropriate.			
2.6 The examples and illustrations are suitable, appropriate, relevant and academically correct.			
2.7 There is a correlation between cognitive levels , levels of difficulty and mark allocation.			
2.8 The topics are appropriately linked and integrated.			

Quality Indicators	Y	N	N/A
2.9 The questions are representative of the latest developments in this subject.			

**To what extent does the assessment body comply with the above quality indicators? (Mark the appropriate block with X)**

<b>No Compliance</b>		<b>Limited Compliance</b>		<b>Compliance in most respects</b>		<b>Compliance in all respects</b>	
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### **Evidence requirements:**

If the assessment body complies with the quality indicators, please confirm that you have verified the following as evidence:

### **Requirements for compliance and improvement:**

If a quality indicator above does not comply, specify in the table below what needs to be done to ensure compliance. (Replace the letter with the actual number of the quality indicator and extend the table where necessary.)

2.x	
2.y	
2.z	



### CRITERION 3: TEXT SELECTION, TYPES AND QUALITY OF QUESTIONS

Quality Indicators	Y	N	N/A
3.1 The paper includes questions of various types, e.g. multiple-choice, paragraph, data/source-based response, essay, real-life scenario and real-life problem-solving questions.			
3.2 The paper allows for creative responses from candidates.			
3.3 There is a correlation between mark allocation, level of difficulty and time allocation.			
The source material (i.e. prose text, visual, drawing, illustration, example, table, graph)			
3.4 is subject specific.			
3.5 is of the required length.			
3.6 is functional, relevant and appropriate.			
3.7 has language complexity that is appropriate for grade 12 candidates.			
3.8 allows for the testing of skills.			
3.9 generates questions across the cognitive levels.			
<b>Quality of questions</b>			
3.10 The questions relate to what is pertinent in the subject.			
3.11 The questions are free from vaguely defined problems, ambiguous wording, extraneous or irrelevant information, trivia and unintentional clues to the correct answers.			
3.12 The questions provide clear instructional key words/verbs.			
3.13 The questions contain sufficient information to elicit an appropriate response.			
3.14 There are no factual errors or misleading information in the questions.			
3.15 There are no double negatives in the questions or the			

Quality Indicators	Y	N	N/A
questions are not formulated in unnecessarily negative terms.			
3.16 References in questions to prose texts, visuals, drawings, illustrations, examples, tables, graphs, are relevant and correct.			
<b>Multiple-choice questions (where applicable)</b>			
3.17 The options follow grammatically from the stem.			
3.18 The options are free from logical cues that make one of the options an obvious choice.			
3.19 The options are free from such absolute terms as “always” or “never”.			
3.20 All the options are of approximately the same length, with the correct answer not being longer, more specific, or more complete than other options.			
3.21 A word or phrase in the stem is not repeated in the correct answer.			
3.22 The correct answer does not include elements in common with other options.			

**To what extent does the assessment body comply with the above quality indicators? (Mark the appropriate block with X)**

<b>No Compliance</b>		<b>Limited Compliance</b>		<b>Compliance in most respects</b>		<b>Compliance in all respects</b>	
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#### **Requirements for compliance and improvement:**

If a quality indicator above does not comply, specify in the table below what needs to be done to ensure compliance. (Replace the letter with the actual number of the quality indicator and extend the table where necessary.)

3.x	
3.y	
3.z	

#### CRITERION 4: COGNITIVE SKILLS AND LEVEL OF DIFFICULTY

Quality Indicators	Y	N	N/A
4.1 The analysis grid clearly shows the cognitive level of each question/sub-question			
4.2 There is an appropriate distribution in terms of cognitive levels (Bloom's taxonomy or any other taxonomy that may have been used) and in terms of the degree of challenge (easy/moderate/difficult questions). Degree of challenge does not necessarily correlate with cognitive levels.			
4.3 If applicable, choice questions are of an equal cognitive and level of difficulty.			
4.4 The question paper provides opportunities to assess the ability to:			
- Reason			
- Communicate			
- translate from verbal to symbolic			
- translate visual evidence to a written response			
- compare and contrast			
- see causal relationship			
- express an argument clearly			
4.5 The degree of difficulty is not unintentionally increased by the inclusion of irrelevant information.			

To what extent does the question paper comply with the above quality indicators? ✓(Mark the appropriate block with X)

No Compliance		Limited Compliance		Compliance in most respects		Compliance in all respects	
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**Evidence requirements:**

If the assessment body meets the minimum standards, please confirm that you have verified the following as evidence:

**Requirements for compliance and improvement:**

If a quality indicator above does not comply, specify in the table below what needs to be done to ensure compliance. (Replace the letter with the actual number of the quality indicator and extend the table where necessary.)

4.x	
4.y	
4.z	

**CRITERION 5: MARKING MEMORANDUM/GUIDELINES**

Quality Indicators	Y	N	N/A
5.1 The marking memo/guidelines are accurate.			
5.2 The marking memo/guidelines correspond with the questions in the question paper.			
5.3 The marking memo/guidelines make allowance for relevant alternative responses.			
5.4 The marking memo/guidelines will facilitate marking.			
5.5 The marking memo/guidelines are clearly laid out.			
5.6 The marking memo/guidelines are complete with mark allocation and mark distribution within each of the questions.			

**To what extent does the assessment body comply with the above quality indicators? (Mark the appropriate block with X)**

<b>No Compliance</b>		<b>Limited Compliance</b>		<b>Compliance in most respects</b>		<b>Compliance in all respects</b>	
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### Requirements for compliance and improvement:

If a quality indicator above does not comply, specify in the table below what needs to be done to ensure compliance. (Replace the letter with the actual number of the quality indicator and extend the table where necessary.)

5.x	
5.y	
5.z	

### CRITERION 6: LANGUAGE AND BIAS

Quality Indicators	Y	N	N/A
6.1 Subject terminology/data are used correctly.			
6.2 The language, register and the level and complexity of the vocabulary are appropriate for grade 12 learners.			
6.3 There are no subtleties in the grammar that might create confusion.			
6.4 The language used in the question paper is grammatically correct.			
6.5 The language used in the marking memo/guidelines is grammatically correct.			
6.6 The questions do not contain over-complicated syntax.			
6.7 Foreign names, terms and jargon are accompanied by a glossary.			
6.8 There is no evidence of bias in the paper in terms of the following issues:			
- Culture			
- Gender			
- Language			
- Political			

Quality Indicators	Y	N	N/A
- Race			
- Religion			
- Stereotyping			
- Province			
- Region			
- Other			
6.9 The questions allow for adaptations and modifications for assessing special needs students in the interests of inclusivity.			

**To what extent does the assessment body comply with the above quality indicators? (Mark the appropriate block with X)**

<b>No Compliance</b>		<b>Limited Compliance</b>		<b>Compliance in most respects</b>		<b>Compliance in all respects</b>	
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**Requirements for compliance and improvement:**

If a quality indicator above does not comply, specify in the table below what needs to be done to ensure compliance. (Replace the letter with the actual number of the quality indicator and extend the table where necessary.)

6.x	
6.y	
6.z	



## CRITERION 7: PREDICTABILITY

Quality Indicators	Y	N	N/A
7.1 Questions are of such a nature that they cannot be easily spotted or predicted.			
7.2 There is no verbatim repetition ("cut and paste") of questions from the past three years' question papers.			
7.3 The paper contains an appropriate degree of innovation.			

**To what extent does the assessment body comply with the above quality indicators? (Mark the appropriate block with X)**

<b>No Compliance</b>		<b>Limited Compliance</b>		<b>Compliance in most respects</b>		<b>Compliance in all respects</b>	
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### Requirements for compliance and improvement:

If a quality indicator above does not comply, specify in the table below what needs to be done to ensure compliance. (Replace the letter with the actual number of the quality indicator and extend the table where necessary.)

7.x	
7.y	
7.z	

## CRITERION 8: ADHERENCE TO ASSESSMENT POLICIES/GUIDELINE DOCUMENTS

Quality Indicators	Y	N	N/A
8.1 The question paper is in line with the current policy/guideline documents, e.g. CAPS document			
8.2 There is an accompanying analysis grid that illustrates coverage of CAPS, weighting and spread of content as well different cognitive levels and the percentages hereof.			
8.3 The paper reflects the prescribed topics.			
8.4 The weighting and spread of content of the topics as per CAPS document.			

**To what extent does the assessment body comply with the above quality indicators? (Mark the appropriate block with X)**

<b>No Compliance</b>		<b>Limited Compliance</b>		<b>Compliance in most respects</b>		<b>Compliance in all respects</b>	
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### Requirements for compliance and improvement:

If a quality indicator above does not comply, specify in the table below what needs to be done to ensure compliance. (Replace the letter with the actual number of the quality indicator and extend the table where necessary.)

8.x	
8.y	
8.z	

## CRITERION 9: OVERALL IMPRESSION

Quality Indicators	Y	N	N/A
9.1 The question paper is in line with the current policy/guideline documents, e.g. CAPS document.			
9.2 The question paper is fair, valid and reliable.			
9.3 The paper as a whole assesses the topics in the CAPS document.			
9.4 The question paper is of the appropriate standard.			
9.5 The standard of the question paper compares favourably with previous years' question papers.			
9.6 There is a balance among the assessment of skills, knowledge, attitudes, values and reasoning.			

**To what extent does the assessment body comply with the above quality indicators? (Mark the appropriate block with X)**

<b>No Compliance</b>		<b>Limited Compliance</b>		<b>Compliance in most respects</b>		<b>Compliance in all respects</b>	
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### Requirements for compliance and improvement:

If a quality indicator above does not comply, specify in the table below what needs to be done to ensure compliance. (Replace the letter with the actual number of the quality indicator and extend the table where necessary.)

9.x	
9.y	
9.z	

## SUBMISSION SUMMARY

In order to ensure that you have included all the evidence required under each criterion, please complete this template.

	Criteria	Evidence Requirements	Included	Not included	Comment
			Yes	No	
1	Adherence to CAPS Documents	<ul style="list-style-type: none"> <li>analysis grid.</li> </ul>			Analysis grid has been provided.
2	Content Coverage	<ul style="list-style-type: none"> <li>analysis grid.</li> </ul>			Analysis grid has been provided.
3	Cognitive skills	<ul style="list-style-type: none"> <li>analysis grid.</li> </ul>			Analysis grid has been provided.
4	Degree of difficulty	<ul style="list-style-type: none"> <li>analysis grid.</li> </ul>			Analysis grid has been provided.
5	Language and Bias	The language is grammatically correct and appropriate for the Grade 12 candidates.			
6	Predictability	The paper cannot be spotted or predicated.			
7	Marking memo	Marking memo is accurate with the correct distribution within each of the questions.			
8	Technical criteria	The paper is complete with grid, memo and all the drafts.			
9	Internal Moderation	<ul style="list-style-type: none"> <li>Signed moderated copies of question paper and memoranda indicating suggested changes to be made</li> </ul>			The copies have been signed and the changes have been indicated.

		<ul style="list-style-type: none"> <li>• Internal moderator's report</li> <li>• Evidence of Internal moderation</li> <li>• Evidence of inputs from the internal moderator</li> <li>• Evidence of internal moderator's recommendations being addressed</li> </ul>			<p>The internal moderator's report has been included.</p> <p>Evidence has been provided.</p> <p>Inputs have been indicated by the internal moderator.</p> <p>Recommendations has been addressed by the panel</p>
10	Overall impression of the paper	The question paper is in line with the current policy/guideline documents but some changes has to be made by the panel.			

## 10. GENERAL REMARKS

Please indicate with X in the appropriate space below. Ensure that you tick **ONLY** on **ONE** of the **FOUR** choices below, and provide reasons for the conclusion.

This Question Paper is herewith:

1. APPROVED

OR

2. CONDITIONALLY APPROVED, TO BE SUBMITTED FOR SECOND/  
SUBSEQUENT MODERATION

X

OR

3. CONDITIONALLY APPROVED, NOT TO BE SUBMITTED FOR SECOND/  
SUBSEQUENT MODERATION

OR

4. NOT APPROVED, MUST BE SUBMITTED FOR ANOTHER MODERATION



**Complete dates for on-site or off-site moderation, whichever is applicable.**

Date submitted for internal moderation	
Date received from assessment body	
Date internal moderation completed	
Date returned to assessment body	
Internal moderator/s signature	

## ANNEXURE

Detailed recommendations made by the Internal Moderators for improvement and which need to be effected by the Examiners and checked by the Internal Moderator.

<b>Subject</b>			
<b>Set A or B</b>			
<b>Paper</b>		<b>Date of Examination</b>	

<b>Question number</b>	<b>Proposed Change/Recommendation</b>
<b>Reason for change</b>	
<b>Question Paper (English Version – General Comments)</b>	
<b>Question Paper (English Version – Specific Comments)</b>	
<b>Marking Memo (English Version – General Comments)</b>	

Question number	Proposed Change/Recommendation Reason for change
<b>Marking Memo (English Version – Specific Comments)</b>	
<b>Question Paper (Afrikaans Version – General Comments) – OPTIONAL</b>	
<b>Question Paper (Afrikaans Version – Specific Comments) – OPTIONAL</b>	

Question number	Proposed Change/Recommendation
	Reason for change
<b>Marking Memo (Afrikaans Version – General Comments) – OPTIONAL</b>	
<b>Marking Memo (Afrikaans Version – Specific Comments) – OPTIONAL</b>	

## 6. Exemplar SBA Tasks and Memos

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*By determining the cognitive demands of tasks and being cognisant of the features of tasks that make them high-level or low-level tasks, one will be able to select or modify tasks that allow opportunities for all learners*

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*The level and kind of thinking in which learners engage determine what they will learn.*

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**Grade 7**  
**Term 1**  
**Practical assessment**  
**Formal Assessment**

**Cover page**

**NATIONAL**  
Practical Assessment

**VISUAL ARTS**

**Grade 7**

**CREATIVE ARTS**

Mark allocation: 50

Time :

Learners Surname and Name: \_\_\_\_\_



**Grade 7**  
**Term 1**  
**Formal Assessment**  
**Practical Assessment**

**Create your own still life.**

**Art material needed:**

A3 White drawing page  
Pencil  
Eraser  
Coloured pencils or paints or coloured ink or food colouring

**Instruction sheet**

**Step 1**

Place the A3 paper in a vertical or horizontal position depending on how you would like your composition to look like.

Draw the outlines of your still life lightly with white chalk sticks.

**Step 2**

Begin your drawing by drawing the first object that will be the closest to you.

Draw the rest of the objects one by one by positioning it correct.

**Step 3**

Use the coloured pencils or paints or food colouring to fill in the blank spaces in the pictures.

Be sure to use tints and shades in your still life.

The emphasis of your still life must also be seen clearly.

**Step 4**

Read the rubric to see if you have followed the steps correctly.

## Rubric

Outcomes	Possible Mark	Learners mark
1. Learner drew the still life on a A3 page and completed it on time.	2	
2. Focus point: There is a clear focus point in the picture.	1	
3. Texture: The learner used at least three types of texture in his/her Creation.	3	
4. Colour usage:		
4.1 Primary colours were used in the still life.	3	
4.2 Two secondary colours were used.	2	
4.3 Contrasting colours were used.	2	
4.4 Cold and warm colours were used to create a unity in the picture.	2	
5. There were definite contrasts used in the still life.	1	
6. Depth (space) were used to create a three dimensional space.	1	
7. Value: There are degrees of lightness or darkness in the still life.	2	
8. The image is in balance with the page.	1	
9. Three different line techniques were used.	3	
10. Overlapping was used in the creation of the still life.	2	
11. Artists can use object placement to create space.	1	
12. Usage of size & scale were applied in creating space.	2	
13. A variety of shapes were used to create the objects in the still life.	2	
14. Effort:		
14.1 Time management	1	
14.2 Skillful usage of art tools and media	2	
14.3 Cleaning up of work station	1	
15. Craftsmanship	2	
16. Creativity	2	
17. Background usage	2	
TOTAL	40	

**Art Reflection****(10)**

Discuss your challenges and successes in creating the still life in order to assist you on improving on the next 2 D artwork you will create.

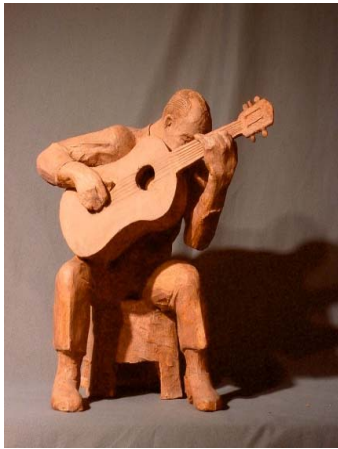

## GRADE 7

### Term 1

#### FORMAL ASSESSMENT TASK - VISUAL ARTS: CREATE IN 3-D

#### TERM 1: PRACTICAL ASSESSMENT TASK

#### Creating a Clay sculpture playing a musical instrument



#### Materials to be used:

A 4 paper to plan your artwork on

Pencil to draw your planning

Air drying clay or paper mâché clay or earth ware clay or homemade clay

Plastic sculpturing board e.g. ice cream container lid

Tools: toothpicks, pallet knife, rolling pin

#### Instructions:

##### Step 1

Use the A4 page and plan your 3-D character with a pencil.

Use depth in your picture to create a 2 D image that will have the effect of a 3 D picture.

##### Step 2

Wedge your clay ball the way that your teacher has shown you.

Pinch and work your clay into a soft usable ball.

##### Step 3

Start by making the basic shape or form.

The human figure needs to have the correct facial features like hair, eyes, a nose, hands and feet.

##### Step 3

Create the musical instrument you want to place in the figures arms.

##### Step 4

Finishing touches of the clay figurine must be in line with your rubric and outcomes you need to reach.

## GRADE 7

### Rubric

<b>Teacher Assessment: The learner was able to:</b>						
1. Understand 3-dimentional drawings						/2
3. Using clay mixture according to instructions						/1
4. Shape and Form clay according to instructions						/3
5. Shape of facial features correct						/4
6. Proportion of the musical instrument is correct						/2
7. Texture						/5
8. Depth						/5
9. Stability						/4
10. Finishing						/2
11. Preparation and work station						/2
1 0 - 3	2 4 - 6	3 7 - 9	4 10 - 13	5 14 - 19	6 20 - 24	7 25-30



## Term 2

### FORMAL ASSESSMENT TASK - VISUAL ARTS: CREATE IN 2-D

#### TERM 2: PRACTICAL ASSESSMENT TASK

##### Creating a scraper board

##### Materials to be used:

- White wax crayon.
- Black waterproof ink.
- Black tempera paint.
- Hard cardboard or paper. (A4)
- Small amount of dishwashing liquid.
- Simple etching tools e.g. sharp found objects: nails, pins, compass points, etc.
- Old newspapers or a black bag cut in half to cover the work area.
- Container to mix the paint and dishwasher soap in e.g. ice cream container, margarine tub etc.

##### Instructions

- **Read the rubric before you start with the instructions and scraperboard**
- **Cover your workstation with the newspapers or plastic bag.**
- **Note:** If you make a mistake in your picture, simply fix it by painting that part with another layer of black paint!
- **Topic is:** Your own and wider world: still life arrangement e.g. musical instrument being played by a person etc.

1. Place the A4 cardboard in front of you. It can be placed horizontal or vertical. This is your choice.
2. Use the bright colour pastels or wax crayons ( you may not use black or brown) to colour the whole surface of the A4 page. Colour using big patterns or lines.  
There may not be any open spaces on your page after you have coloured it.  
Look at the example below:





3. Place two table spoons of black paint in your mixing container. Drip 5 drops of dishwashing soap into the container with the black paint. Mix the paint and dishwashing soap thoroughly. One must not be able to see the dishwashing liquid.



4. Use the paint brush and paint the whole surface of the cardboard that you just covered with the pastels or wax crayons. The paint must be painted on in a thick layer. The layer of paint must be painted on evenly.

5. After completing this task, place the A5 cardboard aside to dry. The drying of the cardboard will take up to an hour if it is placed in the sun but it could take longer as well.



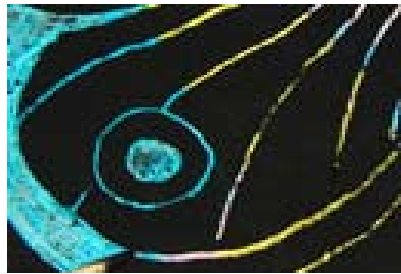
6. Use A5 paper and plan how your design is going to look on your scraperboard.

**7. After your planning follow the instructions:**

- Choose a scrap board instrument that you will be drawing e.g. toothpick, old pen, paper clip. You may also use a combination of these instruments.
  - Draw the musical instrument you chose in the middle of the A5 that has been painted.
  - The musical instrument has to contain the following art elements: line x6 types, form x 4 types and 2 types of texture techniques.
  - You have to draw a frame onto the A4 page.
  - The frame has to be decorated in repetitive form with any types of line concepts you have learned in Term 1, e.g. wwwwww, cccccc, vvvvvvvvv .
8. Use the scraperboard pen or stick and start drawing. While you are drawing you will see the wax crayon colours coming through the black.



9. You can use the lines or even scrape out bigger sections where you want to emphasize more detail on the picture.
- Don't blow or sweep the pieces away that you have scraped out. Rather pick up your page and let it tilt to the side so that the pieces that were scraped out will slide off the A5 page. Please do this over the dustbin.



### Rubric

Description of the specific instruction sheet	Allocation of Marks	Learner Marks
Was the picture planned and completed in the acquired time?	1	
Was the image of the topic you chose clearly identifiable and placed in the middle of the A4 to create a focal point?	2	
Did the learner make use of different types of lines; 7 in total?	7	
Did the learner use three different forms in creating the object?	3	
Are textures clearly visible and does one see at least two techniques?	2	
Different patterns had to be used in the frame. Did the learner incorporate these patterns and were they repetitive patterns?	2	
Did the learner use at least 4 design principals when doing planning and excavating the task?	4	
The space of the image in relation to the page is used well.	2	
The planning was well executed and neat.	2	
<b>Total:</b>	<b>25</b>	

## FORMAL ASSESSMENT TASK – WRITTEN TASK/TEST

Term 2

Grade 7

**Place own school  
name and logo in the  
block**

### CREATIVE ARTS

**District:**

**June Examinations**

**GRADE 7**

**Examiner:**

**Time allocation:**

**Moderator:**

**Mark allocation:**

**Learners**

**surname**

**and**

**name:**

**Learner's class: Grade 7/ \_\_\_\_\_**

#### Instruction sheet

- Ensure that you refer to the given visual sources where required to do so.
- Read all Questions before answering.
- Write neatly and legibly.
- Write in a clear and structured manner, using full sentences and paragraphs according to the instructions of each question.

### Question 1

Choose the correct option (a, b, c or d) and underline the correct letter. (10)

**1.1 A design or picture made up of pieces of paper, cloth or photographs that are glued**

**etc. on to a background surface. (1)**

- a) Mural
- b) Collage
- c) Graffiti
- d) Painting

**1.2 Format is ... (1)**

- a) A visual feel of a surface.
- b) The lightness or darkness of a colour.
- c) The size and shape of the material, paper or card on which an artwork is going to be created.
- d) The way visual elements are combined and arranged to make a pleasing or interesting effect.

**1.3 An image that is used repeatedly in various forms is... (1)**

- a) A symbol
- b) An animation
- c) A design motif
- d) A carve

**1.4 A difference in shapes and colour is referred to... (1)**

- a) Pattern
- b) Contrast
- c) Rhythm
- d) Proportion

**1.5 Which word does not fall under visual art? (1)**

- a) Writing
- b) Newspaper
- c) Voice

d) Painting

**1.6 Which of the following is not 3 Dimensional? (1)**

a) A statue

b) A sculpture

c) Furniture

d) A still life drawing

**1.7 The following are the principles of craftsmanship. (1)**

a) Shape, line, tone, texture.

b) Pasting, cutting, wrapping, tying, stitching.

c) Proportion, emphasis and contrast.

d) Harmony, variety and colour.

**1.8 The following is not a collage technique (1)**

a) Painting

b) Cutting

c) Exhibiting

d) All of the above

**1.9 Architecture is ... (1)**

a) The art and science of designing and constructing buildings.

b) The art of designing the interior decoration of a building.

c) Making permanent marks on a canvass.

d) Design a range of pottery objectives.

**1.10 The use of tools are used with care because of ... (1)**

a) Enjoyment, design, modelling.

b) Experiments, observation, drawing.

c) Line, shape, tone, texture.

d) Safety, consideration of others sharing resources.

## QUESTION 2

Choose the correct option and only write the correct letter next to the number  
e.g. 1 G

(5)

2.1. Black is a

- 
- a) Tint
  - b) Shade
  - c) Primary colour
  - d) Tertiary colour

2.2 White is a

- 
- a) Tint
  - b) Shade
  - c) Primary colour
  - d) Tertiary colour

2.3. Red is a

- 
- a) Tint
  - b) Shade
  - c) Primary colour
  - d) Tertiary colour

2.4 Green is a

- 
- a) Tint
  - b) Shade
  - c) Primary colour
  - d) Secondary colour

2. 5. \_\_\_\_\_ lines define the outside of the shape.

- 
- a) Decorative
  - b) Contour
  - c) Horizontal
  - d) Zigzag

**Question 3****Indicate whether the statement is TRUE or FALSE.****(5)**

1. A collective artwork can be a collage, montage or mural. .
2. \_\_\_\_\_  
Texture is an element of design.
3. \_\_\_\_\_  
Medium is any material used for art expression like paint, crayons, pastels, clay etc.
4. \_\_\_\_\_  
A person who sits for you to draw or paint is a model.
5. \_\_\_\_\_  
Unity is when the elements, materials, techniques and ideas form a satisfying picture overall. \_\_\_\_\_

**Question 4**

**Select a definition in Column A to fit with a word in Column B and write down your answer in Column C.**

**(15)**

<b>A</b>	<b>B</b>	<b>C</b>
A. The colour mixed to make all other colours	1. Elements	1.
B. The language used to communicate in art	2. Line	2.
C. The area around, above, inside, between or below objects	3. Organic Shapes	3.
D. A mark made by a point moving across a surface.	4. Geometric Shapes	4.
E. Shapes that are mathematical.	5. Shape	5.
F. The lightness of darkness of a colour.	6. Form	6.
G. An area that has height and width.	7. Value	7.
H. The area occupied by an object	8. Shading	8.
I. Colours made by mixing two primary colours.	9. Primary colours	9.
J. Has height, width and depth.	10. Secondary Colours	10.
K. A gradual change from light to dark.	11. Space	11.
L. The objects that are the farthest away from the viewer.	12. Positive Space	12.
M. Another name for colour?	13. Background	13.
N. The way something actually feels?	14. Texture	14.
O. The way something looks like it feels?	15. Implied Texture	15.
P. The section between the foreground and the background?	16. Actual Texture	
Q. Shows relationships between colours?	17. Hue	
R. Shapes that are found in nature?	18. Colour Wheel	
	19. Middle ground	

### Question 5

**Answer the following questions on crafts in South Africa.**

5.1. Where would you see art crafts such as beads, grass baskets, pottery and necklaces?

(3)


5.2 Describe what a still life is?

(2)


### Question 6

**Explain the following words**

6.1 Functional:

(1)

\_\_\_\_\_

6.2 Decorative:

(1)

\_\_\_\_\_

6.3 Still life: \_\_\_\_\_

(1)

6.4 Contrast: \_\_\_\_\_

(1)

6.5 Texture: \_\_\_\_\_

(1)



**Question 7**

**(10)**

7.1. What is a scraperboard?

(2)

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7.2. Name three materials we use when making a scraperboard.

(3)

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7.3. Give a short explanation what a focal point is?

(2)

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4. Name three design principals.

(3)

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Term 2  
Grade 7  
Visual Art  
Theory Test (Exams)

**MEMO**

**Question 1**

Choose the correct option (a, b, c or d) and underline the correct letter.

**[10]**

Answers	
1. C	5. D
2. E	6. E
3. B	7. B
4. B	8. B
9. A	10. B

**QUESTION 2**

Choose the correct option and only write the correct letter next to the number  
e.g. 1 G

**(5)**

1	B
2	A
3	C
4	D
5	B

**Question 3**

Indicate whether the statement is TRUE or FALSE.

**(5)**

1 True
2 True
3 True
4 True
5 True

#### Question 4

Select a definition in Column A to fit with a word in Column B and write down your answer in Column C.

1. B	ELEMENTS	11. C	SPACE
2. D	LINE	12. H	POSITIVE SPACE
3. R	ORGANIC SHAPES	13. L	BACKGROUND
4. E	GEOMETRIC SHAPES	14. S	TEXTURE
5. G	SHAPE	15. O	IMPLIED
	TEXTURE		
6. J	FORM		
7. F	VALUE		
8. K	SHADING		
9. A	PRIMARY COLOURS		
10. I	SECONDARY COLOURS		

#### Question 5

Answer the following questions on crafts in South Africa.

- 5.1. Art galleries    Craft centres    Art markets    Art and craft shops  
(3)
- 5.2. An arrangement of non-living objects or a painting/drawing of them.  
(2)

#### Question 6

Explain the following words:

1. **Functional:** serve a purpose
2. **Decorative:** beautiful to look at
3. **Still life:** arrangements of fruits/flowers etc.
4. **Contrast:** difference
5. **Texture:** how a surface feels

### Question 7

1. A scraperboard is a board covered with paint where a picture is scraped out with a sharp object.
2. Scraper tools                  Cardboard                  wax crayons                  black paint
3. When an object is drawn or painted in contrasting colours or the object is drawn bigger or the object stands out in a picture.
4. Balance   Contrast      Emphasis   Unity      Rhythm      Pattern      Movement

### Term 3

### Visual Art: Formal Assessment Task

### Grade 7

### Create in 2-D: Making a collage

#### What you will need:

- Magazines
- A4 page
- Picture of a famous building you would like to collage
- Glue
- Scissors
- Ruler
- Pencil

#### Instructions

1. You are going to collage a picture of a famous building in South Africa.
2. This building needs to be drawn in the middle of the A4 page. The building will be the focal point of your picture.
3. The building has to be done in mosaic (mosaic is pieces of paper that will be cut in shapes and forms) and this must be done in a monochromatic colour.
4. The background of the picture needs to be done in another monochromatic colour that differs from the focal point and needs to be collaged using the tearing of the papers.
5. Look at the picture you brought along and choose a particular side of the building that you would like to draw.
6. Draw the main elements of the building onto the A4 page using a pencil.
7. Look carefully at shapes, both geometric and natural, free from shapes.
8. Add the decorative elements such as patterns and pillars, domes, columns and arches, doors and window detail.
9. Paste the darker pieces of paper in the shadowed areas.
10. Use the lighter shapes to show the areas where sunlight was the strongest on the walls.
11. Paste squares of a contrasting tone in the window and door spaces.
12. Build your collage with layers of pieces of square paper.
13. Fill the background in contrasting monochrome colours.
14. Paste your picture along with your rubric into your script.

## Rubric

Description of the specific instruction sheet	Allocation of marks	Learner's marks
1. Drawing of the main elements of the building on the A4 with a pencil.	1	
2. Did the learner draw the building in the middle of the A4 page?	1	
3. Art elements were used correctly and in different forms.	5	
4. Monochromatic colour usage was done correctly on the building (e.g. darker and lighter contrasts of tone was used).	2	
5. Background was done in contrasting and different colours.	2	
6. One could see the difference between the sky and street level through the use of natural shapes and organic shapes.	2	
7. Different techniques and shapes were cut out to have a mosaic effect on the focus point.	2	
1. Did some of the shapes overlap others and were the contrast, harmony and proportions used in the correct way?	4	
2. Have the learner used repeat patterns in the collage?	1	
<b>TOTAL</b>	<b>20</b>	

## Reflection sheet

1. When looking at your picture and the marks that were given to you by your educator (teacher) do you know where you made your mistakes clearly and how should you have gone about it to avoid mistakes like these?

Write a short paragraph explaining this question.

(5)

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TOTAL

25	
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## Creating a 3 – D African Mask

Formal Assessment					Mark	Total
1. Learner had research on African Masks and pasted a few samples in their books describing the masks where they originated from and with what materials they were made.					7	
2. Pencil Planning with adjustments on material used.					2	
3. Learner brought different recycled objects, material and tools. (6 x ½)					3	
4. Good craftsmanship.					2	
5. Interesting layout and combination.					3	
6. Wide variety of recycled objects.					5	
7. End results is a 3-D mask (front, side, and back).					2	
8. End result sturdy and stable.					1	
1	2	3	4	5	6	7
0-5	6-7	8-9	10-11	12-14	15 - 20	20 - 25

**Term 4**  
**Grade 7**  
**Formal Assessment**  
**Practical Examination**  
**Life drawing**

**Instructions**

- Using a pencil and ruler, divide in half your A1 paper on which you have done the charcoal sketch. This division can either be horizontal or vertical.
- Using **charcoal** and **2B and 3B pencils** shade in the outline of your life drawing to create different **tones** and **textures**.
- Make use of the **design principles** of **contrast**, **balance** and **emphasis** to create **texture** and **tone** in your picture.

<b>Criteria</b> <b>Marks →</b>	↓		<b>4</b>	<b>3</b>	<b>2</b>	<b>1–0</b>
Attitude towards quality of work						
Participation and cooperation						
Time-management: class time ( Can only count 0 – 2 marks)						
<b>Criteria</b> <b>Marks →</b>	↓	<b>10-9</b>	<b>8-7</b>	<b>6-5</b>	<b>4-3</b>	<b>2–0</b>
Understanding and use of art elements						
Understanding and use of design principles						
Use of tools, materials, resources						
Craftsmanship / originality / creativity						

<b>TOTAL</b>	<b>50</b>
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## FORMAL ASSESSMENT TASK

### WRITTEN TEST / Examinations







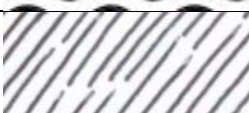

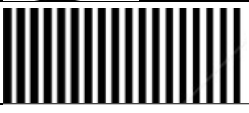

Grade 7

### TERM 4 – VISUAL LITERACY

(Use the front cover page of Term 2)

#### Question 1

Match the terms in column B with the pictures in column A. Write only the letter next to the right number. (10)

	Column B	Column A	Column C
1.1		A. crosshatching	1.
1.2		B. Spiral line	2.
1.3		C. Diagonal lines	3.
1.4		D. Broken lines	4.
1.5		E. Zig zag lines	5.
1.6		F. Wavy lines	6.
1.7		G. Stippling	7.
1.8		H. Vertical lines	8.
1.9		I. Scribbling	9.
1.10		J Hatching	10.

**Question 2****(10)**

Give one word for each of the following statements:

2.1 An area enclosed by a line. \_\_\_\_\_

2.2 The place the artist draws your eye to first. \_\_\_\_\_

2.3 It is the feeling that everything in the work of art works together and looks like it fits.  
\_\_\_\_\_

2.4 These shapes have height, width and volume.  
\_\_\_\_\_

2.5 These shapes have height and width.  
\_\_\_\_\_

2.6 Explanation of the meaning. \_\_\_\_\_

2.7 Using symbols. \_\_\_\_\_

2.8 Lying across something and partly covering it.  
\_\_\_\_\_

2.9 It refers to using the exact same characteristics in the same position on either side of the Composition, like a mirror image.  
\_\_\_\_\_

2.10 The regular repetition of, or alternation in elements to create movement and interest.  
\_\_\_\_\_

### Question 3

State the type of drawing of each of these pictures and write the definition of each of them. The words in the word box will help you. (6)

Landscape picture

Still life picture

Observational drawing

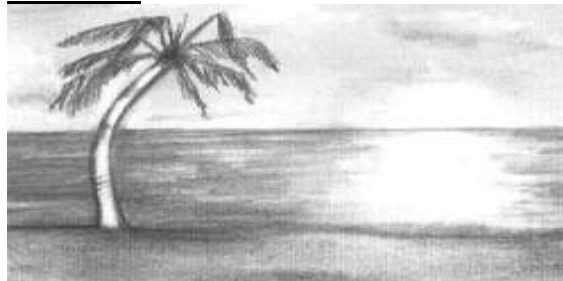
**Picture E**



3.1 What type of picture is Picture E? (1)

3.2 Give the definition. (1)

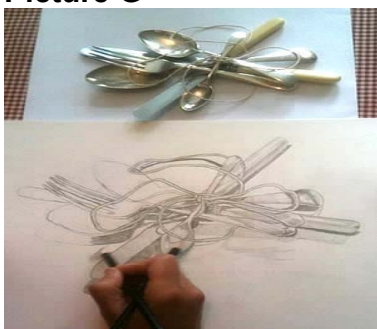
**Picture F**



3.3 What type of picture is Picture F? (1)

3.4 Give the definition. (1)

**Picture G**



3.5 What type of picture is Picture G? (1)

3.6 Give the definition. (1)

3.1

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3.2

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3.3

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3.4

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3.5

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—

3.6

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—

**Question 4** (4)

**Choose the correct answer and underline it.**

4.1 A small amount of blue added to yellow creates: (1)

- a) Yellow-green
- b) Dark green
- c) Blue-yellow
- d) All of the above

4.2 A element, object, design or picture that is repeated is called a: (1)

- A. Pattern
- B. Collage
- C. 3-D
- D. 2-D

4.3 The following are important elements when creating a sculpture: (1)

- A. Balance and proportion
- B. Line, shape and texture
- C. Texture, colour and tone
- D. Shape, balance and tone

4.4 A logo is a : (1)

- A. Symbol designed for a company to use in advertising.

- B. Distinctive feature or dominant idea in artistic or literary composition
- C. Product of human skill or workmanship
- D. Phrase or motto used by a business or group to advertise itself.

### Question 5

Answer the following questions in full sentences.

5.1 Mention two careers in Visual Arts? (2)

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5.2 Explain the difference between a symmetrical and an asymmetrical art work? (2)

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5.3 Tabulate ONE difference between 2-D and 3-D? (2)

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5.4 Define a collage. (2)

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–

5.5 List any three of the principals of design and describe (explain) each one. (6)

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5.6 Name the two organizations that help the less fortunate to make a living out of recycled materials by using it to create craft and art products? (1)

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5.7 Give five materials that can be used for weaving? (5)

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**Memo****Term 4****Grade 7****Theory Work****Formal Task (Test / Exams)****Question 1:**

Match the terms in column B with the pictures in column A. Write only the letter.

1.1	B
1.2	E
1.3	A
1.4	D
1.5	C
1.6	F
1.7	J
1.8	I
1.9	H
1.10	G

**Question 2:**

Give one word for each of the following statements:

2.1	Line
2.2	Emphasis/Focal point/ Center of interest
2.3	Harmony
2.4	3D
2.5	2D
2.6	Interpretation
2.7	Symbolic
2.8	Overlapping
2.9	Balance
2.10	Rhythm/Patterns

**Question 3:**

State the type of drawing of each of these pictures and write the definition of each of them. The words in the word box will help you.

**Picture E**

3.1	Still life	
3.2	When an artist makes an arrangement of objects that do not move and sketches them.	

**Picture F**

3.3	Landscape	
3.4	When outside areas are sketched on a big scale.	

**Picture G**

3.5	Observational drawing.	
3.6	Drawing made while looking carefully at. something.	

Total Question 12 = (6)

**Question 4**

Choose the correct answer and circle it.

- 4.1 B
- 4.2.A
- 4.3.A
- 4.4.A

**Question 5**

Answer the following questions in full sentences.

5.1. Sculptor, fine arts, photography, painter

5.2. **Asymmetry** not to draw any line of symmetry this will divide the shape.

**Symmetry** of the same equal size.

5.3. 2 D - having its elements organized in terms of a flat surface

3 D - giving the illusion of depth or varying distances

5.4 Image that include newspaper, clipping, strings, photographs and text, these are glued down on to a piece of paper/skeleton or canvas (any two facts from the statement).



## 5.5 Principals of Design

**Balance:** Distribution of visual weight on either side of the vertical axis.

**Contract:** Opposite arrangement of opposite elements (light vs dark rough vs smooth) visual interest.

**Emphasis:** Make certain parts of art to stand out.

**Movement:** How the eye move through the composition.

**Pattern:** The repetition of specific visual elements such as a unit of shape and form.

**Rhythm:** Regular repetition/or alteration in elements to create cohesiveness and interest.

## 5.6 Africallgnite and Design Africa

### 5.7

1. Plastic bags
2. Ropes
3. Grass
4. Cardboard
5. Rubber strips

### Graffiti

**A. Design an inspiring message of your own, to the people of South Africa.**

#### Materials

- Colouring pencils or food colouring ink or paints (three primary colours and white and black).
- Tooth picks or old dry pen.
- A3 White page.

#### Instructions

- Make use of the visual resources you will collect for your collage and design your own style of graffiti for the message.
- Collect pictures of graffiti examples and cut out interesting letter designs from magazines, newspapers, etc. to create a visual reference, in the form of a collage, for yourself, in the A4 block. Remember that your collage must also be an artwork on its own.
- Plan your **symbol** in the block below. Once you are done with your planning, create your final artwork design and paste it in your books.
- Make use of colour and graphite pencil and create a planning for your graffiti message in the block below.
- After completing your planning, find a box (Cereal box for example) and paint the box white, first, then use paint to transfer your graffiti message to the box

Rubric 1 – Art work						
	Not achieved 0	Below standard 1	Average 2	Good 3	Very good 4	Excellent 5
<b>Presentation and Quality</b>	Not done	Work looks rushed and unfinished	Work looks rushed and almost unfinished	Needs some work	Professionally done	Gallery quality
<b>Clarity &amp; effect</b>	Not done	No clear link to project requirements	Some attempt to link work with project requirements has been made	The work links to the project requirements	Links well to the project requirements	Links very well to the project requirements
<b>Technique</b>	Not done	Sloppy and untidy	More effort can be put in	On an acceptable standard	Professionally done	Gallery quality
<b>Colour</b>	Not done	Used one colour	Used colours but it is faint	Colours were used in the ordinary way	Colour usages was used with some art elements	Colours were used in exceptional ways
<b>Art elements: line, tones, shapes</b>	Not used	Used some	All three were used	Line, tone and shape were used in different ways	The three elements were used with creativity	All three elements were used in exceptional ways.

OR

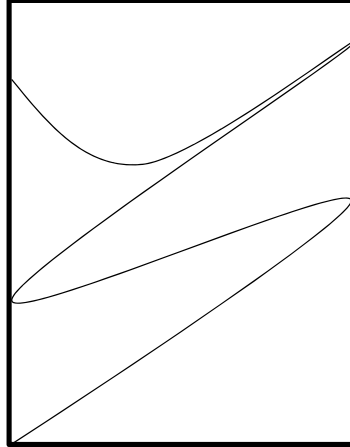
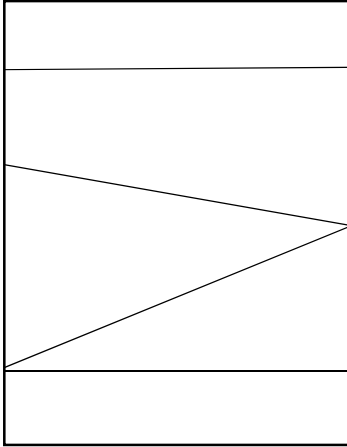
## B. Making a graffiti piece where you will be using letter work

### Materials

A3 white page to do this project on.

### Instructions

- Divide the A3 page into 5 equal strips. Look at the samples. You can do your own design as well.



- Start working in your grid.
- Write down words that describes you the best in line one e.g. Dreamer, realist, Idealist etc.
- In line two write down words of things you like to do e.g. soccer, dancing, chatting etc.
- Each of the blocks that you have to write in has to have another fond (letter type).
- The block in the middle has to contain your name. This font must be Bold and Big.
- The letters of your name has to touch the top and the bottom lines of the grid.
- In block 4 use a black pen to write your name over and over again using different font but not the same font that were used in grids 1 and 2.
- In the last grid you have to use your family members names and write them down only in the primary colours.
- Fill the positive and negative spaces with different tones, texture and colour.
- Use all the art elements and design principles that you have practiced over the last past weeks.



Rubric 1 – Art work						
	Not achieved 0	Below standard 1	Average 2	Good 3	Very good 4	Excellent 5
<b>Presentation and Quality</b>	Not done	Work looks rushed and unfinished	Work looks rushed and almost unfinished	Needs some work	Professionally done	Gallery quality
<b>Originality</b>	Not done	Unoriginal	Borders on plagiarism	Original but average	Original idea and method	Very original and above average idea and method
<b>Clarity &amp; effect</b>	Not done	No clear link to project requirements	Some attempt to link work with project requirements has been made	The work links to the project requirements	Links well to the project requirements	Links very well to the project requirements
<b>Technique</b>	Not done	Sloppy and untidy	More effort can be put in	On an acceptable standard	Professionally done	Gallery quality
<b>Colour</b>	Not done	Used one colour	Used colours but it is faint	Colours were used in the ordinary way	Colour usages was used with some art elements	Colours were used in exceptional ways
<b>Art elements: line, tones, shapes</b>	Not used	Used some	All three were used	Line, tone and shape were used in different ways	The three elements were used with creativity	All three elements were used in exceptional ways.

**TOTAL 25**

## Topic 2: Create in 3-D

### Mythological containers

#### Formal Activity

#### Creating a mythological container

The container may be made out of any art material such as clay, recycled material, wood etc. The following activity is a sample on how to make the mythological container with cardboard.

#### You will need

Recyclable materials e.g. fabric cut offs, beads, cardboard, ribbon's, colourful paper, decorations.

Cardboard or clay

Scissors

Ruler

Pencil

Tape

#### Instructions

Create an imaginary mythological character to use for your container.

Think about the qualities your mythological creature has (beauty, honesty, cavalry, wisdom etc).

Collect pictures and plan how your container will look like.

Make a few sketches for your container.

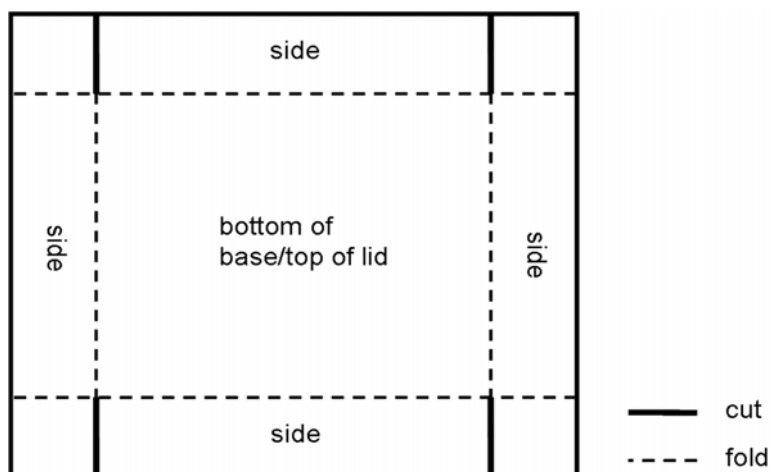
Draw your mythological creature and how you will represent it on or through the container.

Use the art elements and design principles you have learnt about.

Read your rubric before you begin with this art project.

#### Step 1

Use firm cardboard to create the base for your container.





### Step 2

Join the sides of the cardboard together with glue or tape.

### Step 3

Use the materials you chose to decorate the outside of the box with.

If you are going to have a lid for your box, do

not put any decorations like flowers, or 3-D decorations around the top of the box.



### Step 4

The lid is made the same as your illustration in step one except that it will be a little larger than the box itself.

Measure the lid after you have completed the base of the box.

If you do not follow the instructions the lid will be too big for the box.



### Step 5

Decorate the lid with the recycled materials you have collected.

Add details on the lid or images of the creatures inside the box or under the box.

### Step 6

Do the research on your mythological container.

Take the following in consideration:

- Where did this container originate from?

- Which material was used to make the original container with?

- Art appreciation on mythological containers as well as the history of it?

## Rubric

Criteria	Marks Allocated	Marks Received
1. The container were completed in the correct time frame and handed in.	1	
2 The box were correctly assembled.	1	
3. The lid fits the container.	1	
4. The resources that were used to decorate the box with have the following art elements : - Lines (2) - Colour - Textures (2)	5	
5. All the design principals were used (balance, proportion, contrast and emphasis)	4	
6. The container is strong and well created.	2	
7. The decorations forms a unity.	1	
8. Research product on Mythological containers - History - Written task - Pictures and general neatness of the project.	10	
<b>TOTAL</b>	<b>25</b>	



**Grade 8**  
**Term 2**  
**Formal: Practical Assessment**  
**Assessment 1**

**Design a personal fashion designer logo**

**(25)**

- A fashion company wishes to design a peace symbol to use as a logo for their new clothing line.
- They have asked you to come up with a concept for the design.
- Keep your design simple but effective and creative and original.
- Look at existing logos for inspiration but do not copy them.
- Provide a detailed explanation of your design.
- Make sketches and present them to the class.
- Read and understand the rubric before starting this process.

<b>Rubric – Art work</b>						
	<b>Not achieved 0</b>	<b>Below standard 1</b>	<b>Average 2</b>	<b>Good 3</b>	<b>Very good 4</b>	<b>Excellent 5</b>
<b>Presentation</b>	Not done	Unprofessional and untidy	Some attempt at professional presentation of project made	Professionally done, but still a little untidy	Professionally done	Gallery quality
<b>Quality</b>	Not done	Work looks rushed and unfinished	Work looks rushed and almost unfinished	Needs some work	Professionally done	Gallery quality
<b>Originality</b>	Not done	Unoriginal	Borders on plagiarism	Original but average	Original idea and method	Very original and above average idea and method
<b>Clarity &amp; effect</b>	Not done	No clear link to project requirements	Some attempt to link work with project requirements has been made	The work links to the project requirements	Links well to the project requirements	Links very well to the project requirements
<b>Technique</b>	Not done	Sloppy and untidy	More effort can be put in	On an acceptable standard	Professionally done	Gallery quality

<b>TOTAL</b>	<b>25</b>
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**Assessment 2**  
**Practical Formal Assessment**  
**Designing your own outfit**

(25)

**Materials to be used:**

**A3 White paper**

**Drawing utensils e.g. Grey pencil range, coloured pencils, Koki's, pastels etc.**

**Rubber**

**Scissors**

**Fabric**

**Instruction sheet**

Refer to Unit 1 and 2 of term 2, in your textbook, before completing this assignment.

- You will be working together in groups of 2-4, but each group member will receive an individual mark for his/her work.
- For this assignment you will have to design a full outfit, with accessories for one of the members of your group.
- Each group member will have to design an outfit for the chosen model (on paper) before you choose your final outfit and start with production.
- Your outfit must be completely constructed out of recycled materials.
- Start by choosing your model (one of the group members). [Being the model does not mean that you will have no input in the design process].
- You will need to take all the measurements for the person before planning his/her outfit.



Plan your design in the block below:

	<b>Group members:</b>
	<b>Model:</b>
	<b>Designer 1:</b>
	<b>Designer 2:</b>
	<b>Designer 3:</b>

	<b>Measurements:</b>
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<b>Rubric</b> <b>Recycled material outfit</b>						
	<b>Not achieved 0</b>	<b>Below standard 1</b>	<b>Average 2</b>	<b>Good 3</b>	<b>Very good 4</b>	<b>Excellent 5</b>
<b>Presentation</b>	Not done	Unprofessional and untidy	Some attempt at professional presentation of project made	Professionally done, but still a little untidy	Professionally done	Gallery quality
<b>Quality</b>	Not done	Work looks rushed and unfinished	Work looks rushed and almost unfinished	Needs some work	Professionally done	Gallery quality
<b>Originality</b>	Not done	Unoriginal	Borders on plagiarism	Original but average	Original idea and method	Very original and above average idea and method
<b>Clarity &amp; effect</b>	Not done	No clear link to project requirements	Some attempt to link work with project requirements has been made	The work links to the project requirements	Links well to the project requirements	Links very well to the project requirements
<b>Technique</b>	Not done	Sloppy and untidy	More effort can be put in	On an acceptable standard	Professionally done	Gallery quality



**Place own school  
name and logo in the  
block**

**CREATIVE ARTS**  
**District:**  
**June Examinations**  
**GRADE 7**

**Examiner:**

**Time allocation:**

**Moderator:**

**Mark allocation:**

**Learners** \_\_\_\_\_ **surname** \_\_\_\_\_ **and** \_\_\_\_\_ **name:**

**Learner's class: Grade 8/** \_\_\_\_\_

**Instruction sheet**

- Ensure that you refer to the given visual sources where required to do so.
- Read all Questions before answering
- Write neatly and legibly
- Write in a clear and structured manner, using full sentences and paragraphs according to the instructions of each question.

### Question 1

**Answer the following questions on the answering sheet (20)**

1. Colour is divided into three groups. Name the three groups **3**
2. If a client had to ask a graphic designer to use warm colours in his work, which three would they use? **3**
3. If you would like to change your bedroom's colour into cold colours which three would it be? **3**
4. What is complimentary colours ? **3**
5. Name three types of complimentary colours. **3**
6. What colour do you need to create a tint? **1**
7. When adding \_\_\_\_\_ to a colour one can create tones. **1**
8. Which techniques can one use to create texture on a drawing? **3**

### Question 2

**Use the following art product created by Pierneef. Identify the following art elements and designing principals. (10)**



- 2.1 Is this picture a symmetrical or asymmetrical? Motivate your answer. **2**
- 2.2 Identify three lines found in this picture? **2**
- 2.3 What do we call the process when shades and tints of the same colour is used in an artwork? **1**
- 2.4 Name three shapes that were used in this painting? **3**
- 2.5 This painting of Pierneef represents a style of painting. Name the style that were used? **1**

## 2.6 Name any other Pierneef painting you know about?

1

### Question 3

State whether the following is **TRUE** or **FALS** (5)

3.1 Before the 1930s ,clothing and accessories were made by dressmakers, tailors and milliners .

3.2 Clothing is generally a form of self-expression.

3.3 Murals and lettering on walls can also be agent of social change.

3.4 The special containers are those which are functional, historical, decorative or ceremonial.

3.5 Culture and religion can influence the way some members of society dress.

### Question 4

Compare Column A with Column C and write the correct answer that fits with A in C

Column A	Column B
4.1 Accessories	A. Refers to an occupation that you would work in for most of your life
4.2 Indigenous	B. The rules for dressing
4.3 Code of dress	C. Modern day materials that can be recycled
4.4 Recyclable material	D. Additions such as jewellery scarves
4.5 Career	E. The origin that someone comes from



## Grade 8

### Answering sheet

Learner's Surname and Name: \_\_\_\_\_

Grade 8: \_\_\_\_\_

#### Question 1 (20)

1.1 \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_ (3)

1.2 \_\_\_\_\_ (3)

1.3 \_\_\_\_\_ (3)

1.4 \_\_\_\_\_ (1)

1.5 \_\_\_\_\_ (3)

1.6 \_\_\_\_\_ (1)

1.7 \_\_\_\_\_ (1)

1.8 \_\_\_\_\_ (3)

#### Question 2 (10)

2.1 \_\_\_\_\_

\_\_\_\_\_ (2)

2.2 \_\_\_\_\_ (2)

2.3 \_\_\_\_\_ (1)

2.4 \_\_\_\_\_ (3)

2.5 \_\_\_\_\_ (1)

2.6 \_\_\_\_\_ (1)

#### Question 3 (5)

3.1 \_\_\_\_\_ 3.2 \_\_\_\_\_ 3.3 \_\_\_\_\_ 3.4 \_\_\_\_\_

3.5 \_\_\_\_\_

#### Question 4 (5)

4.1 \_\_\_\_\_ 4.2 \_\_\_\_\_ 4.3 \_\_\_\_\_ 4.4 \_\_\_\_\_

4.5 \_\_\_\_\_

**TERM 1**  
**Grade 8: Formal Task**  
**MEMO**

**Question 1** (20)

- |                           |                  |                 |
|---------------------------|------------------|-----------------|
| <b>1.1 Primary</b>        | <b>Secondary</b> | <b>Tertiary</b> |
| <b>1.2 Red    Orange</b>  | <b>Yellow</b>    |                 |
| <b>1.3 Blue    Purple</b> | <b>Green</b>     |                 |
- 1.4 Colours opposite each other on the colour wheel**
- 1.5 Yellow accross Purple**  
**Red accross Green**  
**Blue accross Orange**
- 1.6 White**
- 1.7 Black**
- 1.8 Cross hatching                      Using dots (pointilism)    circular patterns    vertical or horizontal lines**

**Question 2** (10)

- 2.1** A symmetrical. If it were symmetrical and we divided the paper in half the one half of the paper will look exactly the same as the other half. (2)
- 2.2** Straight lines, horizontal, vertical, zig zag, bowed lines, arched lines. (2)
- 2.3** Monochromatic (1)
- 2.4** Squares, triangular, diamond, and half circles. (3)
- 2.5** Cubism (1)
- 2.6** Die Groot Trek                      Rooiplaatplaas, Noord-Transvaal – Sonsopkoms  
Mont-aux-Sources                      Dar-es-Salaam                      'n Somersmiddag  
Die Kremetartboom (1)

**Question 3** (5)

- 3.1** True      **3.2** True      **3.3** True      **3.4** True      **3.5** True

**Question 4**

- 4.1** D  
**4.2** E  
**4.3** B  
**4.4** C  
**4.5** A

**TERM 3**  
**Grade 8**  
**Practical Task**

**Create in 2- D: Visual Stimuli e.g. seated model**

**Visual Literacy : careers in arts**

**Create in 2-D:**

**You will need:**

- A 3 White paper.
- Coloured inks or dyes or food colouring or water paints or acrylic paint.
- Small brushes in various sizes.
- Pieces of textured items such as fabric, sponge and bottle tops.

**Instructions**

- Drawing a life model.
- Use the preparation you have been doing in the informal activities to create your final product.
- Observe your model carefully.
- Decide what you would like to emphasise.
- Use emphasise mood by using tone etc.
- Divide your paper into thirds.
- Outline your model.
- Remember to look at the proportions of the body parts in relation to one another as you plot the shapes on the paper.
- Block in the shadow areas on the figure and the shape of the shadow by using diluted colours.
- Start filling in the body and clothing using your round brushes.
- Use a Small brush to add in details such as the eyes, nose and mouth and to outline areas that you want to emphasise.
- Create texture by using various techniques such as painting with a dry brush, stippling or dripping textured objects into the colour and pressing them onto your picture.
- Stop working from time to time and step back from your picture.
- Check if you have used unity in your picture.



## Rubric

Outcomes	Exceptional 9-10	Good 7-8	Satisfactory 5-6	Developing 3-4	No Evidence 0-2
<b>Proportion/ Placement</b>	All elements in the composition are correctly proportioned and work together within the frame to communicate unity and visual equilibrium	Most elements in the composition are correctly proportioned and work together within the frame to communicate unity and visual equilibrium.	Some elements in the composition are correctly proportioned and work together within the frame to communicate unity and visual equilibrium.	Few elements in the composition are correctly proportioned and work together within the frame to communicate unity and visual equilibrium	No elements in the composition are correctly proportioned and work together within the frame to communicate unity and a visual equilibrium
<b>Line /Weight</b>	Variations in line weight (heavy, light, thin, dark etc.) and appropriately use and well controlled in all areas of the sketch. All marks are intentional and demonstrate an understanding of line theory	Variations in line weight and appropriately used and controlled in most areas of the sketch. Most marks are intentional and demonstrate an understanding of line theory.	Some variations in weight, appropriately used and controlled in some areas of the sketch. Some marks are intentional and demonstrate an understanding of line theory.	Few variations in line weight, appropriately used and controlled in some areas of the sketch. Few marks are intentional and demonstrate an understanding of line theory.	No variations in line weight, inappropriately used and uncontrolled in most areas of the sketch. Many marks are unintentional and demonstrate no understanding of line theory.
<b>Tone</b>	Shading demonstrates appropriate use of full range of	Shading demonstrates mostly appropriate use	Shading demonstrates some appropriate use	Shading demonstrates a few techniques (Blending, tonal	Shading demonstrates hardly any techniques.

	techniques (Blending, tonal grading, contour, lines, etc.) and is applied to enhance the shapes and forms. Student demonstrated clear control of tools	of techniques (Blending, tonal grading, contour, lines ect.) Applied to enhance the shapes and forms. Student demonstrates good control of tools.	of some techniques (Blending, tonal grading, contour, lines ect.) and is applied to the shapes and forms. Student demonstrates soe control of tools.	grading, contour, lines ect.) and is sometimes applied to the shapes and forms. Student demonstrated little control of tools.	(Blending, tonal grading, contour, lines ect.) which is only once or not applied at all. Student demonstrated no control over the tools.
<b>Texture</b>	Portraits has a large range of different surfaces accurately portrayed through a variety of marks making. A fine and delicate approach has been given which is has extreme attention to detail	Portraits has a decent range of different surfaces fairly. A fine delicate approach has been given with attention to detail.	Portraits has some different surface portrayed through mark making. In places there is some attention to detail.	Portrait has a few different surfaces portrayed through mark making. In few places there is attention to detail.	All surfaces appear to have the same surface and no thought to texture has been given.
<b>Colour and emphasis</b>	Used all of the elementary colours in a subtle way that created harmony. The emphasis was excellently used through tones.	Used the elementary colours to form harmony in the artwork. Emphasis was well used through tones.	Used the elementary colours in a good way and the emphasis was used in the same way through using tones.	Used the elementary colours but it was faint and the emphasis in the portrait were not lived out enough through the usage of tones.	Used the elementary colours sloppy and the tones were not used at all to highlight the emphasis in the portait

<b>TOTAL</b>	<b>25</b>
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**Term 4**  
**Grade8**  
**Formal Activity**  
**Practical Task: Etching**

**Materials needed:**

- Visual stimuli, such as small objects, pictures and people.
- White wax crayon and coloured wax crayons.
- Oil pastels in different colours including black .
- Black waterproof ink.
- Black tempera paint and white acrylic paint.
- Etching tools, such as sharp found objects e.g. toothpicks, sosati sticks, pins, nails, old dried out pens etc.
- Dishwashing liquid.
- Cardboard, A4.

**Instructions:**

**Oil Painting etching**

- Draw patches of colour on a the A4 cardboard.
- Mix water with black acrylic paint and cover the oil pastel with the paint.
- Leave until the paint is almost dry.
- Use a sharp object to scratch a pattern or picture into the paint.
- If you make a mistake, you can paint some black acrylic onto it and leave it to dry a little before continuing with the drawing.

**OR**

**Acrylic paint etching**

- Paint white acrylic paint on a piece of white cardboard.
- When it has dried completely, cover the layer of white paint, with a layer of black paint.
- While the paint is still wet, use a sharp object to scratch a pattern or picture into it.
- You may paint a layer of colour, instead of white, onto the board and coat that with a contrasting colour e.g. paint a layer of red and cover it with green, or paint a layer of orange and cover it with purple or any other combination you like.

**OR**

**Crayon etching**

- Cover a piece of cardboard in a thick layer of white wax crayon.
- Make sure you have covered the board entirely.
- Mix some black tempera paint and add a little bit of dishwashing liquid (this will allow the paint to stick to the crayon).
- Paint the mixture over the crayon and leave to dry overnight.
- Use a sosati stick (kebab stick) or toothpicks, or any other sharp object, to draw a picture or pattern into the black paint.
- As a variation, you can cover the board in different colours instead of white, before painting the black paint and dishwashing liquid over it.

**Term 4**

**Grade 8**

**Formal Activity: Practical Task: Etching**

**Rubric**

OUTCOMES	10 - 9	8 - 7	6 - 5	4 - 3	2 - 0	TOTAL
	The learner was able to work alone create a scraperboard that working very well as an etching medium.	The learner was able to work alone to create a scraperboard that worked well as an etching medium.	The learner was able to work alone to create a scraperboard that worked fairly well as an etching medium.	The learner needed assistance to create a scraperboard that worked fairly well as an etching medium.	Even with assistance, the learner struggled to create a scraperboard that worked as an etching medium.	
<b>Art elements</b> - Line - Texture - Colour - Pattern - Contrast	The learner was able to create a still life or drawing using the art elements. The artwork displays excellent quality of line, as well as a variety of tones and textures. The learner shows an excellent ability to use drawings techniques to depict shape and form.	The learner was able to create a still life or drawing using the art elements. The artwork displays very good quality of line, as well as a variety of tones and textures. The learner shows a very good ability to use drawing techniques to depict shape and form.	The learner was able to create a still life or drawing using the art elements. The artwork displays good quality of line, as well as a variety of tones and textures. The learner shows an ability to use drawing techniques to depict shape and form.	The still life or drawing contains only some of the art elements. The artwork displays poor quality of line as well as a limited range of tones and textures. The learner struggles to use drawing techniques to depict shape and form.	The still life or drawing contains very few of the art elements. The artwork displays poor quality of line, as well as a limited range of tones and textures. The learner is unable to use drawing techniques to depict shape and form.	<b>1. Making a scraperboard</b>
<b>Design Principals</b>	The learner was able to create a still life or drawing using the design principles. The artwork displays	The learner was able to create a still life or drawing using the design principles. The artwork	The learner was able to create a still life or drawing using most of the design principles. The artwork displays examples of	The learner struggled to create a still life or drawing and used only some of the design principles. The artwork displays few	The still life or drawings looks sloppy. Very few of the design principles were used. The artwork displays few or no	

	excellent exmples of contrast, proportion and emphasis.	displays very good examples of contrast, proportion and emphasis. The good use of the design principles has resulted in a visually appealing image that shows balane.	contrast, proportion and emphasis. The use of the design principles has resulted in an image that shows balance.	or poor examples of contrast, proportion and emphasis.	examples of contrast, proportion and emphasis.	
<b>Format</b>	The format of the scraperboard suits the composition. The learner has employed rule of thirds. The size of the scraperboard is in proportion to the subject matter and the amount of detail included.	The format of the scraperboard suits the composition. The learner has employed rule of thirds. The size of the scraperboard is more or less in proportion to the subject matter and the amount of detail included.	The format of the scraperboard suits the composition. The size of the scraperboard is not in proportion to the subject matter and the amount of detail included.	The format of the scraperboard does not suit the composition. The size of the scraperboard is not in proportion to the subject matter and the amount of detail included.	The format of the scraperboard does not suit the composition. The objects are poorly placed within the frame. The size of the scraperboard is not in proportion to the subject matter and the amount of detail included.	
<b>Overall: looking at time allocation and completing the assessment</b>	Learner completed the work on time and in the right time frame. The learner did a excellent job through using all the instructions and outcomes of the project	Learner completed the work but not in the correct time frame. The learner did a good job through using the instructions and outcomes of the project.	Learner completed the work but not in the correct time frame. The learner did a fair job through using the instructions and outcomes of the project.	The learner tried to complete the work in the time frame. The learner did some instructions sloppy and did not read the instructions correctly.	Learner did some of the work. Not all instructions were followed.	



**Grade 8**  
**Term 4**  
**Formal assessment**  
**Theory work**  
**Test/ Examination**

**Cover page**

Question Paper: NOV

VISUAL ARTS

**CREATIVE ARTS**

**GRADE: 8**

<b>Time:</b>	<b>2,5 Hours</b>
<b>Marks:</b>	<b>60</b>
<b>No. of pages:</b>	<b>06</b>

### Question 1

Explain what you understand under the following visual arts terms in your own words.

(10)

1.1 Colour	
1.2 Form	
1.3 Line	
1.4 Shape	
1.5 Texture	

### Question 2

Match the concepts in **COLUMN A** to the explanations in **COLUMN B**. Simply write the correct number and letter for your answer e.g. **1 H** in **COLUMN C**

(5)

<b>COLUMN A</b>	<b>COLUMN B</b>	<b>COLUMN C</b>
<b>2.1</b> How the elements are arranged to a sense of weight in a work of art: radial, symmetrical, asymmetrical.	<b>A.</b> Pattern	<b>2.1</b>
<b>2.2</b> An obvious difference between two things; light and dark, thick and thin etc.	<b>B.</b> Balance	<b>2.2</b>
<b>2.3</b> The drawing of attention to important areas or objects in a work of art (focal point).	<b>C.</b> Drawing	<b>2.3</b>
<b>2.4</b> The repetition of shape, line or colours in a design; principles of art.	<b>D.</b> Contrast	<b>2.4</b>
<b>2.5</b> The act of representing an image on a surface by means of adding lines and shades as with a pencil, pen etc.	<b>E.</b> Emphasis	<b>2.5</b>

### Question 3

Read the extract below and answer the questions.

(15)

#### HOW HAS FASHION CHANGED THROUGH THE AGES?

In our modern world we use photographs in magazines, or videos of fashion shoots on T.V, DVDs and the internet to follow the fashion trends throughout the world. But in the 17<sup>th</sup> century, people relied on artists to make sketches of what royalty was wearing. Seamstresses could then use these sketches to copy and make the latest fashions.

Fashion has changed dramatically over the ages. In the beginning, people wore animal skins to protect themselves from the heat or cold. Later when they learnt to make fabrics, they began to print these in different colours, decorate them, and design new garments. The fashion world began to develop. It began to include hats, clothing, accessories like jewellery, underwear, shoes, cosmetics, perfume and even the way you wore your hair.

3.1 What is it important about fashion? (1)

---

3.2 In the beginning people wore \_\_\_\_\_ to protect themselves from heat and cold. (1)

3.3 Clothing is used for many different purposes like \_\_\_\_\_ (1)

3.4 Briefly explain how fashion in the world began. (2)

---

---

---

3.5 What do you like most about fashion and why? (1)

---

---

3.6 Mention two ways in which fashion can be promoted. (2)

---

---

---

3.7 Mention any fashion artist that you know. (1)

---

3.8 Name three different career opportunities available now in the fashion industry. (3)

---

---

---

3.9 Which items are now included to show that fashion has developed? Name 3. (3)

---

---

**Question 4**

**Study the album cover below. Answer the questions.**

**(10)**



4.1 Why would the designer have used graffiti art as part of the cover design?

(1)

4.2 Study the design on the cover closely and name any four art elements and any four of the design principals used. (8)

Elements of Art	Design Principals

4.3 What is the name of music band written on the CD cover? (1)

\_\_\_\_\_

**Question 5** (10)  
**Underline the correct answer from the options given for each question.**

- Using thin snake like bands which are placed on top of each other to create form  
A) Collage C) Modeling  
B) Coiling D) Mosaic
- Colours that lie opposite each other on the colour wheel.  
A) complimentary colours C) Primary colours  
B) analogous colours D) Monochromatic colours
- What name is given to a vessel made by pinching the clay between your thumb and your forefinger, while turning it in your hand?  
A) A mythological container C) a pinch pot  
B) Pandora box D) clay pot
- Colours which are not made by mixing any colours  
A) Secondary colours C) Primary colours  
B) Tertiary colours D) Achromatic colours
- A person who draws pictures that move, like movies.  
A) animator C) puppeteer  
B) cartoonist D) artist
- Something that stands for or represent something else

- |           |            |
|-----------|------------|
| A) Logo   | C) colours |
| B) symbol | D) pencil  |

7. The lightness or darkness of something.

- |            |           |
|------------|-----------|
| A) Value   | C) Shape  |
| B) Texture | D) Rhythm |

8. A traditional story, usually about gods or demigods, not based on facts.

- |              |             |
|--------------|-------------|
| A) Fairytale | C) Folklore |
| B) Myth      | D) Fantasy  |

9. Drawings and writing on walls or other surfaces in public places.

- |             |            |
|-------------|------------|
| A) Notices  | C) signs   |
| B) Graffiti | D) Symbols |

10. The part in an artwork that is closest to the viewer.

- |               |                  |
|---------------|------------------|
| A) Background | C) Middle-ground |
| B) Frame      | D) Foreground    |



**Grade 8**  
**Term 4**  
**Memo**  
**Formal Assessment Task**  
**Exams / Test**

**Question 1**

- 1.1 Colour - An element of art that is caused by the amount of reflected light; hue.**
- 1.2 Form - A unit that has length, width, and depth, (three dimensions), such as a cube, pyramid, cone, sphere, or cylinder.**
- 1.3 Line - An element of art; a mark that moves through space and can vary in length, width, direction, and colour.**
- 1.4 Shape - The area enclosed by a line that has length and width (two dimensions), such as a square, rectangle, triangle, or circle.**
- 1.5 Texture - The way a surface looks or feels: rough, smooth, prickly, or furry.**

**Question 2**

Match the concepts in column A to the explanations in column B. Simply write the correct number and letter for your answer e.g. **1 H**.

- 2.1 B**  
**2.2 D**  
**2.3 E**  
**2.4 A**  
**2.5 C**

**Question 3**

**Read the extract below and answer the questions.**

- 3.1** For self-expression / how it compliments you. (1)
- 3.2** Animal skin (1)
- 3.3** To draw attention (1)
- 3.4** It developed when they learnt to make fabrics, they began to print these in different colours, decorate them and design new garments. (2)



- 3.5 New look and making you look beautiful. (1)
- 3.6 Magazines, videos of fashion shoots on T.V, DVDs and the internet. (2)
- 3.7 David Tlale, Gert, (1)
- 3.8 Model, fashion designer, fashion photographer. (3)
- 3.9 Hats, accessories, underwear etc. (3)

#### Question 4

4.1 Learners own answer

4.2

Elements of Art	Design Principals
Line	Emphasis
Contrast	Movement
Shape	Pattern
Tone	Rhythm

4.3 Places like this

#### Question 5

- |      |       |
|------|-------|
| 1. B | 6. B  |
| 2. A | 7. A  |
| 3. C | 8. B  |
| 4. C | 9. B  |
| 5. A | 10. D |

## GRADE 9

### FORMAL ASSESSMENT TASK – PRESENTATION

#### TERM 1 – VISUAL LITERACY (WRITTEN WORK)

#### THEME/TOPIC: THE ROLE OF THE ARTIST IN GLOBAL SOCIETY (50 MARKS)

#### INSTRUCTIONS: FORMAL TASK

1. Learners must work in group of five (5) members in a group.
2. Each group must work as a team whereby all members contribute equally and fairly in a group.
3. The group must research and write essay/assignment that would be presented in class.
4. The essay/assignment would be on the following **roles of the artist in global society**:
  - 4.1 **The role of the artist as a contributor**
  - 4.2 **The role of the artist as an observer**
  - 4.3 **The role of the artist as social commentator**
5. More facts and information on each role of the artist in global society will be awarded marks.

NB: These facts and information will help the teacher to mark this task: **The role of the artist in the global society**, looking at these three subheading: **1. Role of artist as contributor, 2. Role of artist as an observer, and 3. Role of artist as a social commentator.**

#### 1. ROLE OF ARTIST AS CONTRIBUTOR

- Artist **creates fashion we wear- fashion designers**: clothes, garments etc are the contribution of the artist.
- Artist **creates work that we use to decorate our houses/ homes**: works such as vases, paintings, sculptures, creative crafts, etc.
- Most of useful utensils and things we use daily like **grass mat, ukhamba (clay pot), grass shopping baskets, wooden spoon, izingqoko, etc are created by artists as their contribution to the society.**
- Artist **creates architectural structures for us to live/stay in**, e.g. our houses, schools, offices, parliament buildings etc.
- Artist **uses waste materials and recycle's it to create art works for the contribution of environmental healthy and cleanliness.**
- Artist **preserves and keeps our historical and inheritance things** (works for the next generations to learn and know about their inheritance and forefathers).

- In supermarkets and retail **artist provides new ideas and objects to delight our senses, challenge our attitudes and reflect our society.**
- **NB. Any relevant, guided answer will be accepted.**

## **2. ROLE OF ARTIST AS AN OBSERVER**

- Artist **updates us daily from what he/she observes in the society and interprets it for the meaning that show his /her observation.**
- Artist observes and reflects our world in the form of **paintings like: landscapes, studies the human figure, portraits, and animal studies.**
- **Artist shows us what the world looks like at a particular time. Event's and people of historical interests are painted, sculptured or photographed.**
- Artists became important **recorders of the time in which they are working through the artworks they made.**
- Everything that the artist observes and analyses in the world, **looks at it with critical eye of creativity from the observation, for us to reflect and interact from that observation.**
- **NB Any relevant, guided answer will be accepted.**

## **3. ROLE OF ARTIST AS SOCIAL COMMENTATOR**

- Artist **show us a clear picture of society and flaws in that society, everything that a particular society is doing will be commented on by the artist.**
- Artists **show the ways in which abuse occur's in societies and the critical approach of artists to these abuses is made clear through their artwork.**
- Artist can also **show how people feel and want in protest art which demonstrate the will of the people**, e.g. photography of Hector Peterson (June 16 Soweto uprising, Sharpeville Massacre).
- Artist can be **patron employed by governments to make art that shows or supports a viewpoint they wish to advertise and make popular- propaganda. In propaganda the mass media use art to change our thinking on a national and also on a global scale.**
- **ARTIST ILLUSTRATES THE STORIES CONTAINED IN THE CULTURE AND RELIGION OF SOCIETIES.**
- **NB Any relevant, guided answer will be accepted.**

## MARKING RUBRIC - TASK 1 (WRITTEN WORK)

CRITERIA	MARKS: (9–10)	MARKS: (7–8)	MARKS: (5–6)	MARKS: (3–4)	MARKS: (1–2)
Facts and information about Artist as a <b>CONTRIBUTOR</b>	<b>Excellent</b> information and facts about Artist a Contributor in a society	<b>Good</b> elaboration of information and facts about artist as Contributor	<b>Average</b> outline of information and facts about artist as Contributor	<b>Fairly</b> facts and information about artist as Contributor in society	<b>Poor/very little</b> information and facts about artist as Contributor in society
Facts and information about Artist as an <b>OBSERVER</b>	<b>Excellent</b> information and facts about Artist as an OBSERVER in a society	<b>Good</b> elaboration of information and facts about artist as an OBSERVER	<b>Average</b> outline of information and facts about artist as an Observer	<b>Fairly</b> facts and information about artist as an Observer in society	<b>Poor/very little</b> information and facts about artist as an Observer in society
Facts and information about Artist as <b>SOCIAL COMMENTATOR</b>	<b>Excellent</b> information and facts about Artist as Social Commentator in a society	<b>Good</b> elaboration of information and facts about artist as Social Commentator	<b>Average</b> outline of information and facts about artist as Social Commentator	<b>Fairly</b> facts and information about artist as Social Commentator in society	<b>Poor/very little</b> information and facts about artist as Social Commentator in society
<b>GROUP WORKING and FUNCTIONALITY</b>	<b>Excellent</b> working of a group work	<b>Good</b> working of a group work	<b>An average</b> working of a group work	<b>Fairly</b> working of a group work	<b>Poor/very little</b> working of a group work
<b>Overall Presentation; Display and Oral</b>	<b>Excellent</b> display and oral presentation	<b>Good</b> display and oral presentation	<b>Average</b> display and oral presentation	<b>Fair</b> display and oral presentation	<b>Poor</b> display and oral presentation

**TOTAL = 50 MARKS**

**GRADE 9****FORMAL ASSESSMENT TASK - VISUAL ARTS: CREATE IN 3D****TERM 2: PRACTICAL ASSESSMENT TASK (50 MARKS)****DURATION: 3 HOURS****FORM OF ASSESSMENT: FORMAL TASK****THEME: MARQUETTE FOR SOUTH AFRICAN SPACE (CREATE IN 3D)****Preparation for practical formal task for term 2**

The available and relevant materials for 3D work must be gathered/organised by the teacher and the grade 9 learners.

If it's going to be clay, it must be enough for the whole class.

If it's going to be natural, wastes, or found objects must be organised in time.

**Instructions to the learners**

Learners must work in groups of 4 members working as a team work

The whole Marquette must be sketched on A4 paper, before it is done in 3D. The sketch must be the picture of the final work.

The final 3D work must be made of one medium, not mixed media, e.g. if it's a clay, just clay only.

The final work should be not more than 40 cm height and 15 cm width.

The work must be able to stand properly on its own, without any extended support.

The proper finish with the clean ending and composition of the whole piece will get good credit.

**RUBRIC FOR FORMAL ASSESSMENT: GRADE 9**

CRITERIA	4 (8-10)	3 (5-7)	2 (3-4)	1(1-2)
The whole Marquette must be sketched on A4 paper	Exceptional exploration of the use of the format of the sketch (A4)	Exploration of the use of the format of the sketch (A4)	Partial exploration of the use of the format of the sketch (A4)	Minimum effort in the use of the format of the sketch (A4)
The final 3D work must be made of one medium	Exceptional use of material/medium	Good use of material/medium	Partial use of material/medium	poor use of material/medium
Height no more than 40 cm and 15 cm width.	Exceptional adherence to the specific size of the whole piece	Good adherence to the specific size of the whole piece	Partial adherence to the specific size of the whole piece	Poor adherence to the specific size of the whole piece
Free standing on its own, without any extended support.	Exceptional execution of the free standing work	Good execution of the free standing work	Partial execution of the free standing work	Poor execution of the free standing work
The proper finish with the clean ending and composition of the whole piece	Exceptional composition of the whole piece with the clean ending	Good composition of the whole piece with the clean ending	Partial composition of the whole piece with the clean ending	Poor composition of the whole piece with the clean ending

**Gr 9: 10 × 5 = 50**

School Logo

School name

**CREATIVE ARTS**

**Question paper**

**Term:**

**Grade:**

**Examination:** \_\_\_\_\_

**Moderator :** \_\_\_\_\_

**Time Allocation:**

**Mark Allocation:**

**Learner Surname and Name:** \_\_\_\_\_

**INSTRUCTIONS**

- Ensure that you refer to the given visual sources where required to do so.
- Read all Questions before answering.
- Write neatly and legibly.
- Information discussed in one answer will not be credited if repeated in other answers. Cross-referencing of artworks is permissible.
- Name the artist and title of each artwork you discuss in your answers. Underline the title of an artwork or the name of a building.
- Write in a clear, creative and structured manner, using full sentences and paragraphs according to the instructions of each question.

## FORMAL ASSESSMENT TASK – WRITTEN TASK/TEST

### TERM 2 – VISUAL LITERACY

#### Test (examinations)

#### QUESTION 1                      MULTIPLE-CHOICE

Choose the correct option (a, b, c or d) and write your answer on the paper provided e.g. 1.1 - d

**1.1** A distinctive feature or dominant idea in artistic or literary composition is called (1)

- a. colour
- b. motif
- c. logo
- d. symbol

**1.2** Companies use \_\_\_\_\_ so that they can be easily identified. (1)

- a. symbols
- b. labels
- c. logos
- d. none of the above

**1.3** Secondary colours can be arrived at through mixing ----- (1)

- a. Two tertiary colours in equal amounts.
- b. Two primary colours in equal amounts.
- c. Two complementary colours in equal amounts.
- d. Green and yellow.

**1.4** A statue, building or structure created to honor someone is called a ----- (1)

- a. Sculpture
- b. Public sculpture
- c. Armature
- d. Monument

**1.4** ----- is how something looks and feels on a surface (1)

- a. Value
- b. Colour
- c. Texture
- d. Design

- 1.5 Warm colours are (1)  
a. Yellow  
b. Orange  
c. Red  
d. All the above
- 1.6 Monochromatic colour is (1)  
a. When you add two primary colours  
b. When you add white and black to a single colour  
c. when you add a primary colour and a secondary colour  
d. none of the above.
- 1.7 \_\_\_\_\_ is used to make certain parts of the picture stand out so as to attract attention to a focal point. (1)  
a. Emphasis  
b. Proportion  
c. Contrast  
d. None of the above
- 1.8 ----- is created by making something in the artwork look different to the rest. (1)  
a. Form  
b. Shape  
c. Variety  
d. Tonal value
- 1.9 When an artist create a picture of another person's face, it is called a ----- (1)  
a. Self-portrait  
b. Photograph  
c. Fayed portrait  
d. Portrait

## QUESTION 2

Indicate whether the statement is **TRUE** or **FALSE**. Write the correct answer on the answering sheet.

- 2.1 The flag of a country is a kind of logo, when we look at the South African flag we automatically associate it with our country.
- 2.2 Elements of art are not important in sculpture.
- 2.3 Asymmetrical arrangements can also add a dynamic quality to a poster.
- 2.4 Collage is a picture through sticking different textured materials onto a backing board.
- 2.5 When designing a logo the use of words is not important.
- 2.6 Found objects are not allowed in creativity.



- 2.7 2D is an object which can be measured by using height and width but has no measurable depth, for example a drawing.
- 2.8 A primary colour can be created by mixing orange and violet.
- 2.9 A Slogan is a phrase or motto used by a business or group to advertise itself.
- 2.10 An Artifact is a product of human skill or workmanship.

(10)

### QUESTION 3

(10)

#### MATCH THE CONCEPTS

Select the correct statement in **COLUMN A** that matches the concept in **COLUMN B**.

Write only the correct letter of the concept next to the number, e.g. 3.1 – b

COLUMN A	COLUMN B
3.1 paper mâché	a. Support structure onto which one moulds one's 3D artwork
3.2 Gallery	b. Making letters in artwork by writing them on or carving them in an artwork.
3.3 Still life	c. Arrangements of objects that will be the subject of a still life.
3.4 Logo	d. A room or building for the display of works of art e.g. sculptures and painting.
3.5 Scale	e. A large public square or open space.
3.6 Concave	f. A collection of different objects, such as flowers, fruits and food represented in art.
3.7 Piazza	g. Relative size, either on a smaller or a bigger scale.
3.8 Lettering	h. A French term for paper mixed with water used to mould into objects.
3.9 Display	i. curving inward like the inside of a ball.
3.10 Armature	j. emblem or device used as a badge of an organization.

### QUESTION 4

- 4.1 What is the name of the framework or skeleton that you use to mould your sculpture on? (1)
- 4.2 Name **FOUR** materials that you are going to use when building this framework or skeleton to mould your sculpture on. (4)
- 4.3 Explain what paper mâché is and give a recipe and method to make your own paper mâché. (5)
- (10)**

### QUESTION 5

- 5.1 Explain what it means for an artist to be commissioned? (2)
- 5.2 What is a maquette? (2)
- 5.3 What does it mean when we say that a maquette is 'made to scale'? (2)
- 5.4 Draw any **TWO** logos that you know or design your own **TWO** logo's .Each logo should not be larger than 10x10cm. (4)
- (10)**

**GRAND TOTAL 50**

School logo

District Name

Grade: \_\_\_\_\_

Year: \_\_\_\_\_

**Answering Sheet**

**Examination:** \_\_\_\_\_

**Moderator :** \_\_\_\_\_

**Time Allocation:**

**Mark Allocation:**

**Learner Surname and Name:** \_\_\_\_\_

**INSTRUCTIONS**

- Ensure that you refer to the given visual sources where required to do so.
- Read all Questions before answering.
- Write neatly and legibly.
- Information discussed in one answer will not be credited if repeated in other answers. Cross-referencing of artworks is permissible.
- Name the artist and title of each artwork you discuss in your answers. Underline the title of an artwork or the name of a building.
- Write in a clear, creative and structured manner, using full sentences and paragraphs according to the instructions of each question.

### Question 1

Choose the correct (a, b, c or d) and write your answer on the paper provided e.g.

1.1 - d.

(10)

1.1 \_\_\_\_\_

1.2 \_\_\_\_\_

1.3 \_\_\_\_\_

1.4 \_\_\_\_\_

1.5 \_\_\_\_\_

1.6 \_\_\_\_\_

1.7 \_\_\_\_\_

1.8 \_\_\_\_\_

1.9 \_\_\_\_\_

1.10 \_\_\_\_\_

### Question 2

Indicate whether the statement is TRUE or FALSE. Write the correct answer on the answering sheet.

(10)

2.1 \_\_\_\_\_

2.2 \_\_\_\_\_

2.3 \_\_\_\_\_

2.4 \_\_\_\_\_

2.5 \_\_\_\_\_

2.6 \_\_\_\_\_

2.7 \_\_\_\_\_

2.8 \_\_\_\_\_

2.9 \_\_\_\_\_

2.10 \_\_\_\_\_

### Question 3

Select the correct statement in COLUMN A that matches the concept in COLUMN B. Write only the correct letter of the concept next to the number; e.g. 3.1 - b

(10)

3.1	
3.2	
3.3	
3.4	
3.5	
3.6	
3.7	
3.8	
3.9	
3.10	

**Question 4**

**(10)**

**4.1** \_\_\_\_\_ **(1)**

**4.2** \_\_\_\_\_ **(4)**

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**4.3** \_\_\_\_\_ **(5)**

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**Question 5**

**(10)**

**5.1** \_\_\_\_\_ **(2)**

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**5.2** \_\_\_\_\_ **(2)**

**5.3 2** \_\_\_\_\_ **(4)**

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## **Memo**

### **CREATIVE ARTS VISUAL ARTS MEMORANDUM GRADE 9**

#### **QUESTION 1**

**(10)**

- 1.1 b
- 1.2 c
- 1.3 b
- 1.4 d
- 1.5 c
- 1.6 d
- 1.7 b
- 1.8 a
- 1.9 c
- 1.10 d

#### **QUESTION 2**

**(10)**

- 2.1 True
- 2.2 False
- 2.3 True
- 2.4 True
- 2.5 False
- 2.6 False
- 2.7 True
- 2.8 False
- 2.9 True
- 2.10 True

#### **QUESTION 3**

**(10)**

- 3.1 h
- 3.2 d
- 3.3 f
- 3.4 j
- 3.5 g
- 3.6 i
- 3.7 e
- 3.8 b
- 3.9 c
- 3.10 a

## QUESTION 4

4.1 Armature (1)

4.2 Materials for building an Armature (4)

- Thick, strong cardboard
- Double sided shape
- Scissors
- Duct tape
- Binding wire
- Wire 1mm and 2mm in thickness
- Wire cutters
- Chicken wire or wire mesh
- Small hammer and nails
- Band aids (any four)

4.3 Paper mache paper mâché is a mixture of glue and paper that can be used to make sculptures (5)

Recipe for paper mach paper mâché'

- Cold glue
- Torn pieces of newspaper
- Water
- Container
- Flour

Tear pieces of paper and cover it with the glue mixture. Layer the pieces of paper over your skeleton until it is thick enough. Dry and paint.

QUESTION 5 (6)

5.1 To be commissioned means to be given a brief by a client who promises to pay the artist if she or he deliver's an artwork according to the brief. (2)

5.2 A small model of a sculpture (2)

5.3 The maquette is made in proportion, so that when it is enlarged it will represent the final sculpture. (2)



2 logos = (4)

These are just examples, if a learner has designed his or her own, give marks as long as they understand what logos are.

**GRAND TOTAL 50**

### TERM 3

## GRADE 9 VISUAL ARTS FORMAL ASSESSMENT TASK; EXAMPLE OF POPULAR CULTURE

### THEME: PERSONAL

#### Topic 1: CREATE IN 2D



**Pop art**

Pop Art was the art of popular culture. It was the visual art movement that characterized a sense of optimism during the post war consumer boom of the 1950's and 1960's. It coincided with the globalization of pop music and youth culture, personified by Elvis and the Beatles. Pop Art was brash, young and fun and hostile to the artistic establishment. It included different styles of painting and sculpture from various countries, but what they all had in common was an interest in mass-media, mass-production and mass-culture.

Pop Art appreciates popular culture, or what we also call "material culture." It does not critique the consequences of materialism and consumerism; it simply recognizes its pervasive presence as a natural fact.

**Pop Art, noun:** A type of modern art that started in the 1960s and uses images and objects from ordinary life.

Things to look for in a Pop Art painting:  
Bright colours, patterns, bold outlines, repeat patterns, faces, food and words.

**Useful Websites:**  
[www.pinterest.com](http://www.pinterest.com)  
[www.moma.org/popart](http://www.moma.org/popart)

**Some Artists to look at:**  
Andy Warhol  
Roy Lichtenstein  
Keith Haring  
Claes Oldenburg  
Jasper Johns

OH, JEFF...  
I LOVE  
YOU, TOO...  
BUT...



## Pop Art: A Brief History

In the years following World War II, the United States enjoyed an unprecedented period of economic and political growth. Many middle class Americans moved to the suburbs, spurred by the availability of inexpensive, mass-produced homes. Elvis Presley led the emergence of rock and roll, Marilyn Monroe was a reigning film star, and television replaced radio as the dominant media outlet.

Yet by the late 1950s and early 1960s, a “cultural revolution” was underway, led by activists, thinkers, and artists who sought to rethink and even overturn what was, in their eyes, a stifling social order ruled by conformity. The Vietnam War incited mass protests, the Civil Rights Movement sought equality for African Americans, and the women’s liberation movement gained momentum.

### Inspired by the Everyday

It was in this climate of turbulence, experimentation, and consumerism that a new generation of artists emerged in Britain and America in the mid- to late-1950s. Pop artists began to look for inspiration in the world around them, representing—and, at times, making art directly from—everyday items, consumer goods, and mass media.

They did this in a straightforward manner, using bold swaths of primary colors, often straight from the can or tube of paint. They adopted commercial methods like silk screening, or produced multiples of works, downplaying the artist’s hand and subverting the idea of originality—in marked contrast with the highly expressive, large-scaled abstract works of the Abstract Expressionists, whose work had dominated postwar American art. Pop artists favored realism, everyday (and even mundane) imagery, and heavy doses of irony and wit.

Yet Pop artists like Andy Warhol and Roy Lichtenstein were very aware of the past. They sought to connect fine art traditions with pop culture elements from television, advertisements, films, and cartoons. At the same time, their work challenged traditional boundaries between media, combining painted gestures with photography and printmaking; combining handmade and readymade or mass-produced elements; and combining objects, images, and sometimes text to make new meanings

### Examples of Pop artwork



# Andy Warhol

American Pop Artist

(August 1928 - February 1987)



Marilyn Monroe, 1962



Cambells Soup, 1968

The first Modern Art Superstar! - Warhol's style was known as Pop Art.

Pop Art comes from the word popular - he used everyday items such as soup cans and soap powder as inspiration for his work as well as celebrities, including Elvis Presley and Marilyn Monroe.

Warhol's work is typically bold, brightly coloured with simple shapes – often resembling magazines adverts.

Warhol began his career as an illustrator – making drawings for adverts and magazines. He later became a very successful but often controversial, artist working from his studio known as the “Factory” where he made paintings, prints, photographs, drawings, sculptures and short films’.

Warhol's work was bold, strong and confident unlike the artist himself who was known to be shy and awkward.

## Summary Brief: 2 D Drawing

You will **Create a 2D version** of your own interpretation of Popular Culture and present it for assessment using the instructions below:.

### STEP 1:

1. **Work independently**
2. Read the information about Popular Culture under 'Background' and answer the questions on p.4.
3. Using this information, collect at least three (3) resources and use it to inspire your drawing (See attached list of possible resource materials/sites).
4. You must **make a sketch** of Popular Culture on an A4 format.

CRITERIA	MARK ALLOCATION	MARK OBTAINED	DUE DATE
Collect at least three (3) resources and use it to inspire your drawing.	5		
Make a sketch of Popular Culture on an A4 format (Composition, Art Elements, Design Principles, Theme, etc).	15 marks		
<b>TOTAL</b>	<b>20 marks</b>		

### STEP 2:

5. Choose own media to **sketch the final product** (final drawing).
6. Use the **scale of A2 for your final work.**
7. **Give attention to the following:**
  - 7.1. Your composition must reflect the Design Principles, e.g. proportion, contrast, emphasis, balance, rhythm, and unity.
  - 7.2. Your composition must make use of Art Elements, e.g. texture, tonal value, colour, line, shape, and space (**Cover 90% of surface**).

CRITERIA	MARK ALLOCATION	MARK OBTAINED
Choice of Media (originality)	5 marks	
Design Principles	10 marks	
Art Elements	10 marks	
Relation between sketch (A4) and final product (A2)	5 Marks	
<b>TOTAL</b>	<b>30 marks</b>	

PHASE	MARK ALLOCATED
Phase 1	20 marks
Phase 2	30 marks
<b>TOTAL</b>	<b>50 marks</b>

## TERM 4

### GRADE 9 VISUAL ARTS FORMAL ASSESSMENT TASK

#### THEME: PORTRAIT

#### Topic 1: CREATE IN 2D

##### Question 1

Recreate the following two-dimensional self-portrait in pencil on the page provided.

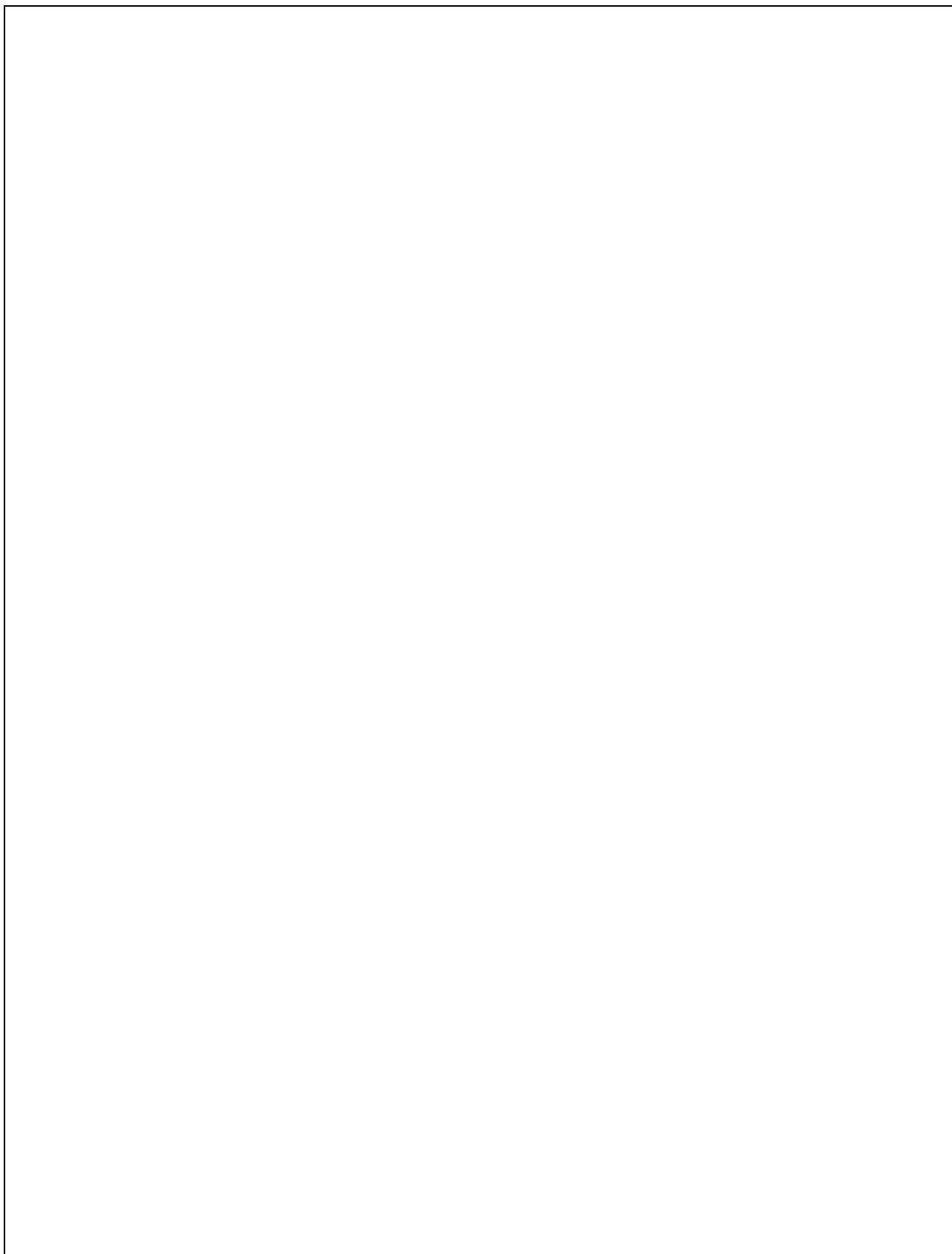


Criteria	1-3	4-5	6-7	8-9	10
Art elements: shape, line, tone, texture, shade					
Design principles: balance, contrast, harmony, proportion					
Emphasis on the observation and interpretation of the small objects					
Drawing – observational drawing					
Overall – drawing technique					

**TOTAL: 50 MARKS**

NAME: \_\_\_\_\_

GRADE: \_\_\_\_\_



## TERM 4

### GRADE 9 VISUAL ARTS ASSESSMENT TASK

#### INSTRUCTIONS

1. All questions are compulsory.
2. Write clearly and neatly.

#### QUESTION 1

##### VISUAL LITERACY: PORTRAITS

(10)

Fill in the correct answer.

1.1 The \_\_\_\_\_ is how parts of a painting are arranged.

(1)

- a. Positive space
- b. Background
- c. Composition
- d. Form

1.2 Rhythm is a \_\_\_\_\_ term.

(1)

- a. Visual art
- b. Visual and musical
- c. Musical
- d. None of the above

1.3 Companies use \_\_\_\_\_ so that they can easily identified.

(1)

- a. Symbols
- b. Labels
- c. Logos
- d. None of the above

1.4 A statue, building or structure created to honour someone is called a

(1)

- \_\_\_\_\_
- a. Sculpture
  - b. Public sculpture
  - c. Armature
  - d. monument

7.5 \_\_\_\_\_ is how something looks and feels on a surface (1)

- a. Value
- b. Colour
- c. Texture
- d. Design

1.6 Colours bring certain feelings to people, Warm colour is/ar: \_\_\_\_\_ (1)

- a. Yellow
- b. Orange
- c. Red
- d. All the above

1.7 When an artist creates a picture of another person's face, it is a \_\_\_\_\_ (1)

- a. Self portrait
- b. Photograph
- c. Fayed portrait
- d. Portrait

1.8 Construction and modelling techniques are: \_\_\_\_\_ (1)

- a. Mixing colour
- b. Pasting, cutting, modelling, joining
- c. Depth and visual perspective
- d. Line, shape, colour

1.9 Pattern making is an \_\_\_\_\_ (1)

- a. Abstract idea
- b. 3D
- c. 2D
- d. Experiment with repeat methods

1.10 In order for a printmaker to use \_\_\_\_\_ in his work, he had to cut them as mirror image

- a. Lettering
- b. Patterns
- c. Symbols
- d. Art elements

## QUESTION 2

Indicate whether the statement is **TRUE** or **FALSE**.

(10)

- 2.1 Artworks should create emotions in you. \_\_\_\_\_
- 2.2 Complimentary colours are opposite each other on the colour wheel. \_\_\_\_\_
- 2.3 When designing a logo the use of words is not important. \_\_\_\_\_
- 2.4 Elements of art are not important in sculpture. \_\_\_\_\_
- 2.5 Found objects are not allowed in creativity. \_\_\_\_\_
- 2.6 A primary colour can be arrived at through mixing orange and violet. \_\_\_\_\_
- 2.7 An artefact is a product of human skill or workmanship. \_\_\_\_\_
- 2.8 Drawings and paintings of objects are called still life. \_\_\_\_\_
- 2.9 Traditional African designs, each has a meaning to the people who use it. \_\_\_\_\_
- 2.10 Mass media include newspapers, books and magazines, films, TV, Cell phones and internet. \_\_\_\_\_

## QUESTION 3

Select the correct statement in **COLUMN B** that matches the concept in **COLUMN A**.

Write only the correct letter next to the number in **COLUMN C**, e.g. 3.1 – B

(10)

COLUMN A	COLUMN B	COLUMN C
3.1 Line	A. Tones of colour and play on light.	3.1
3.2 Gallery	B. A continuous mark on a surface made by a moving point e.g. Pencil point.	3.2
3.3 Tonal Value	C. A room or building for the display of works of art e.g. paintings, sculptures.	3.3
3.4 Emphasis	D. Making letters in an artwork by writing them for carving them.	3.4
3.5 Landscape	E. Special importance is given to a particular part of an artwork.	3.5
3.6 Medium	F. A French term for paper mixed with water used to mould objects	3.6
3.7 Lettering	G. What an artwork is made of e.g. paint, crayons, clay etc.	3.7
3.8 Piazza	H. Meant for the general public.	3.8
3.9 Paper Mache paper mâché'	I. An artwork that depicts natural scenery.	3.9
3.10 Popular culture	J. A large public or open space.	9.10



#### QUESTION 4

(10)

READ THE FOLLOWING CASE STUDY AND THERE AFTER ANSWER THE QUESTIONS THAT FOLLOWS:

##### ARTIST AND SOCIETY

###### Case study: Artist as a contributor

Garth Walker is passionate about South African pop culture and society. He is proud of our new South African way of life. In 1994, after apartheid ended, he began publishing a magazine celebrates and showcases new South African trends, ideas and how all our diverse cultures have produced a truly vibrant visual identity. The magazine is called *Ijusi*, translated as “juice” in isiZulu. Designers and **illustrators** are invited to fill the pages of this pop culture magazine with images of stories of their experiences of our new democratic South Africa.

Through the magazine, Garth Walker aims to rewrite our history by using humour. He aims to breathe life and enjoyment into our everyday experiences as South Africans. He wants the magazine to be understood by everyone. The magazine is now published by **Mister Walker**, Garth Walker’s new design studio. The magazine has been exhibited in over 25 countries. The new pages of the magazine are filled with streets signs, street photographs, basketry and Hindu body decorations as Garth Walker presents a new African style. The magazine is **multicultural**, showing **collaboration** between cultures. Readers are entertained by **fonts** inspired by boerewors rolls and South African buildings. AIDS murals, graffiti, street vendors and brightly coloured cartoons make this magazine a feast for the eye.

(Source: Spot On, Creative Arts, Learners book Grade 9)

#### 4.1 Define the following words:

(a) Illustrator (2)


(b) Multicultural (2)


4.2 What is the name of Garth Walker’s magazine? (1)


4.3 In your opinion is Garth Walker's magazine contributing to South African society? Give a reason for your answer. (2)


4.4 What aim does Garth Walker play as an artist? (1)

--

4.5 Name 2 types of mediums one can create an artwork with. (2)

--

## QUESTION 5

5.1 Name 5 art elements and describe each one. (5)


**GRAND TOTAL 50**

**MEMO**  
**Question 1**

- |       |        |
|-------|--------|
| 1.1 C | 1.6 D  |
| 1.2 B | 1.7 D  |
| 1.3 C | 1.8 B  |
| 1.4 D | 1.9 D  |
| 1.5 C | 1.10 A |

**Question 2**

Indicate whether the statement is **TRUE** or **FALSE**. (10)

- |           |           |
|-----------|-----------|
| 2.1 True  | 2.6 False |
| 2.2 True  | 2.7 True  |
| 2.3 False | 2.8 True  |
| 2.4 False | 2.9 True  |
| 2.5 False | 2.10 True |

**Question 3**

Select the correct statement in **COLUMN B** that matches the concept in **COLUMN A**.  
Write only the correct letter next to the number in **COLUMN C**, e.g. 3.1 – B (10)

- |       |        |
|-------|--------|
| 3.1.B | 3.6 G  |
| 3.2 C | 3.7 D  |
| 3.3 A | 3.8 J  |
| 3.4 E | 3.9 F  |
| 3.5 I | 3.10 H |

**Question 4****(10)**

- 4.1 A person who draws or creates pictures for magazines, books, advertising, etc.
- 4.2 Relating to or containing several cultural or ethnic groups within a society.
- 4.3 Learners own answer.
- 4.4 Through the magazine, Garth Walker aims to rewrite our history by using humour.
- 4.5 Learners own answer.

**Question 5****Line,Texture, Colour, Form,Tone**

# Elements of Art

These are the basic elements that are used by Artists in creating Art; they are what you use to create an aesthetically pleasing work. When we make Art, we need to understand and apply these seven Elements of Art.



## Line

A mark made by a pointed tool such as a brush, pen or stick; a moving point.



## Shape

A flat, enclosed area that has two dimensions, length and width. Artists use both geometric and organic shapes.



## Color

Is one of the most dominant elements. It is created by light. There are three properties of color; Hue (name,) Value (shades and tints,) and Intensity (brightness.)



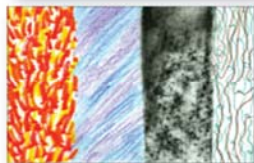
## Value

Degrees of lightness or darkness. The difference between values is called value contrast.



## Form

Objects that are three-dimensional having length, width and height. They can be viewed from many sides. Forms take up space and volume.



## Texture

Describes the feel of an actual surface. The surface quality of an object; can be real or implied.



## Space

Is used to create the illusion of depth. Space can be two-dimensional, three-dimensional, negative and/or positive.

## ANNEXURE 1





### African masks made from recycled material – Grade 7



### Mythological containers – grade 8



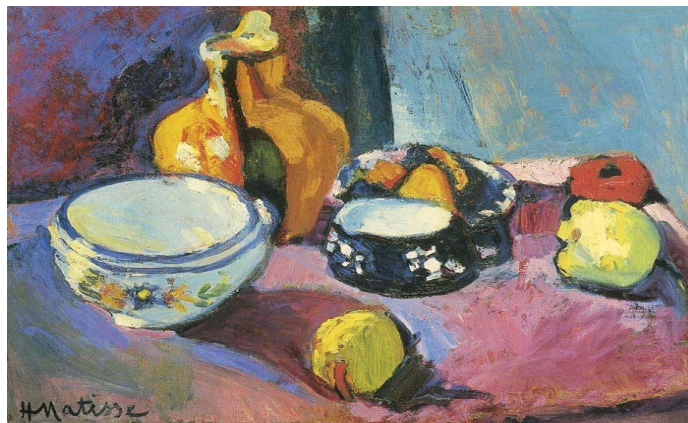
## Examples of pottery – Grade 9

### Examples of Still lives and Landscapes



Gerald Sekoto -Still life

George Pemba- Landscape- Inkanyamba



Henry Matisse- Still life

Henry Matisse-Landscape





Gerald Sekoto- Landscape

George Pemba – Still life

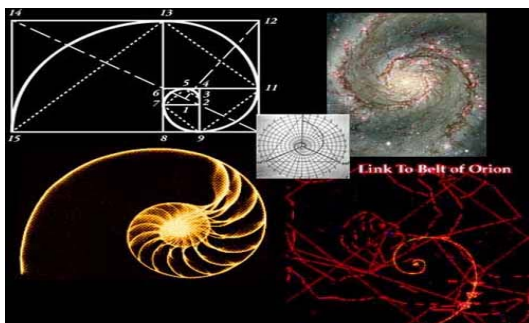
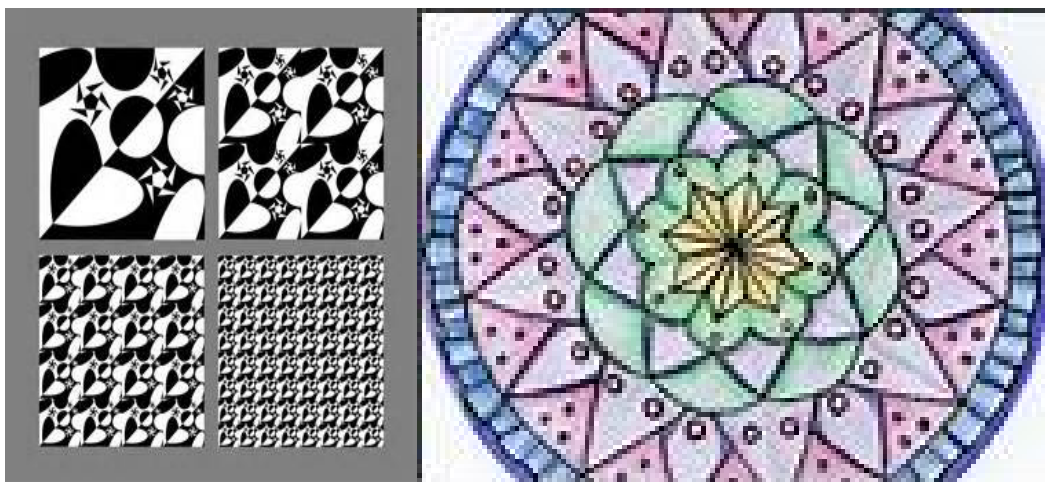
**EXAMPLES FOR LESSON PLANS - Grade 9. The role of the artist in society – Visual literacy**



Helen Sibidi



**Grade 7 and 8. Patterns and design making – Visual literacy and 2 D**



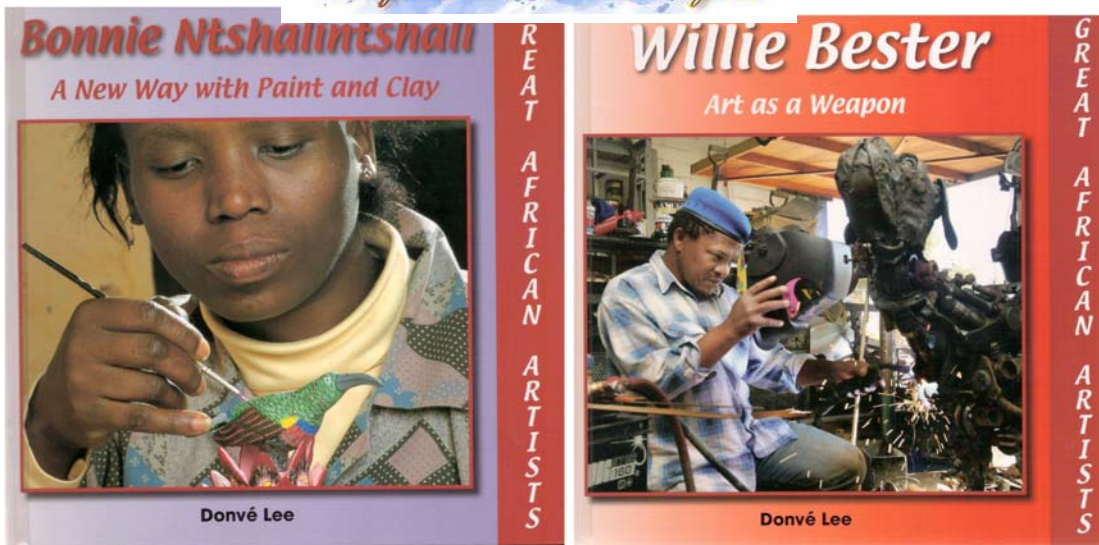
**Grade7: Buildings as work of art. Visual Literacy**



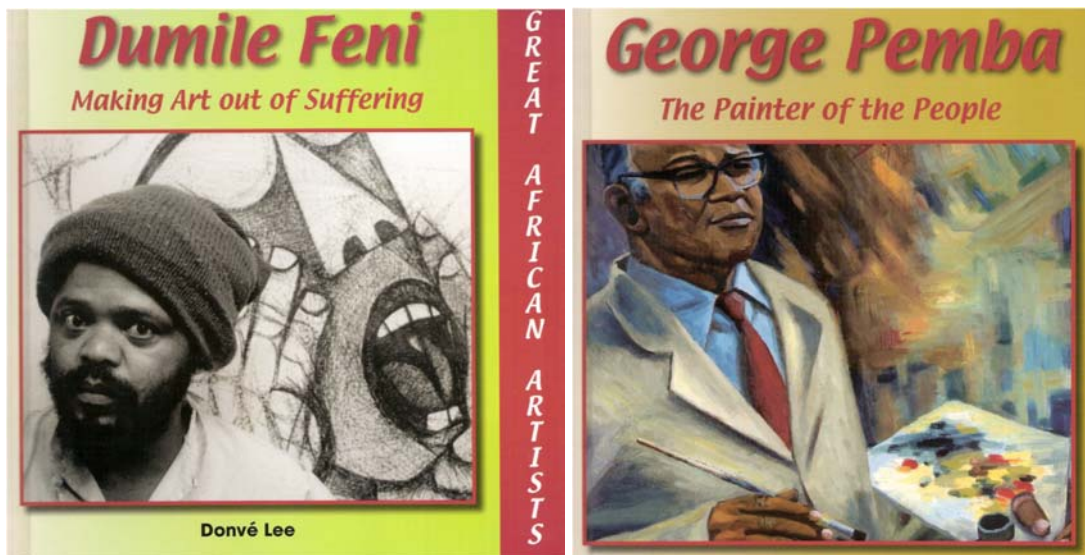
## Annexure 2

**NAME OF SCHOOL:** ..... **CREATIVE ARTS: VA** **GRADE 9...**  
**TERM 1: FORMAL ASSESSMENT TASK – PRACTICAL TASK**  
**TOPIC 3: VISUAL LITERACY**  
**TOTAL MARKS: 60 Marks** **DATE: FEBRUARY 2017 - MARCH 2017**  
**NAME OF TEACHER:** ..... **NAME OF MODERATOR:**  
.....

**Theme:**







### Research Instructions:

1. Above are well-known South African 2D artists: Dumile Feni George Pemba and 3D Artists: Bonnie Ntshalintsahli and Willie Bester
2. Select one 2D and one 3D artist to research about.
3. Your Research must be presented in written and oral format as a group.
4. Each member in the group must be allocated a sub-topic and must be involved in the written and oral presentation. ( 3 minutes per learners).
5. The format of the written research Task must be collated as follows:
  - Front Cover : Heading, School name, Date, Grade, Art form
  - Index: Containing all the sub-topics as well as page numbers.
  - Introduction – that introduces the artist (background information of the artist e.g. place of birth, date, schooling etc.)and the scope of the research ( half a page).
  - Body:
    - One paragraph on the influences of other artists in his/her life.
    - One paragraph on the choice of medium and typical style.
    - One paragraph discussing and analysing one of the artist's well known art works – this section must include a picture or image of the art work discussed.
  - Conclusion: One paragraph that tells about the artist's' influence on South African heritage and society.
  - Bibliography: Containing a list of resources ( minimum of 3 must be used).

**NB: Remember that both 2d and 3D artists must be represented in all the aspects of the task**

The task must be neatly presented and submitted on time as well as having images to enhance the task.

<b>WEEKLY BREAKDOWN OF WRITTEN RESEARCH CHECKPOINTS:</b>			
<b>CRITERIA</b>	<b>POSSIBLE MARK</b>	<b>MARK ACHIEVED</b>	<b>DUE DATE</b>
Collect at least three (3) resources to class about your topic.	4 marks		February 2017
Make the front cover and Index.	6 marks		February 2017
Introduction	5 marks		February 2017
Body: One paragraph on the influences of other artists in his/her life.	5 marks		
Body: One paragraph on the choice of medium and typical style.	5 marks		
Body: One paragraph discussing and analysing one of the artist's well known art works – this section must include a picture or image of the art work discussed.	5 marks		
Conclusion and Bibliography	5 marks		
Paragraph is written well and cohesive, showing a comprehensive knowledge of the topic and overall presentation is neat	5 marks		
<b>TOTAL A</b>	<b>40 MARKS</b>		

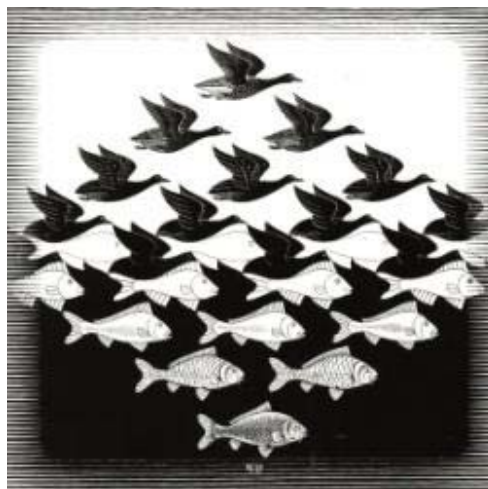
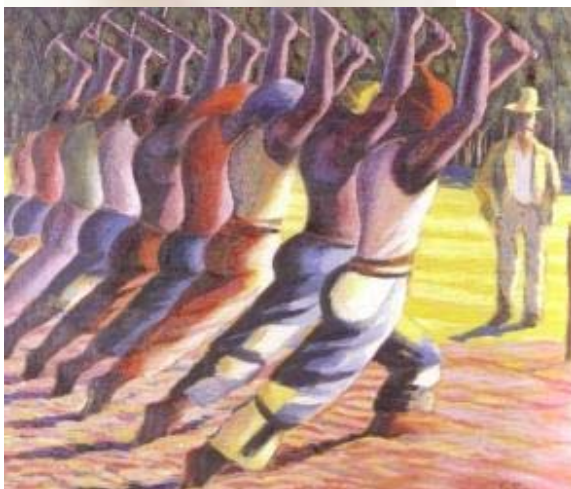
<b>ORAL PRESENTATION OF RESEARCH RUBRIC</b>		
<b>ASSESSMENT CRITERIA</b>	<b>POSSIBLE MARK</b>	<b>MARK ACHIEVED</b>
Presenters well prepared: fluent on the topic	10 marks	
The use of suitable photographs, pictures, posters, audio-visual aids etc. to support the presentation.	10 marks	
<b>TOTAL B</b>	<b>20 MARKS</b>	

**TOTAL A .....+ TOTAL B .....= ..... /60**



### **THE ART ELEMENTS**

*To get insight into any artwork one must first know the 'language' of art. This language or ABC is the art elements.*



You can decorate the pages to further illustrate the different elements and principles.



## LINE

Line has physical properties:-

- **Measurement** – long, short, thick, thin, ...
- **Direction** – horizontal, diagonal, curved, ...
- **Location** – edge, surface, outline, linking, ...
- **Character** – mechanical, controlled, soft, hard, jagged, wild, nervous, light, dark, precise, rough, organic, sensitive, delicate, continuous



### Time your lines

Make lines from left to right using different time frames – 10 seconds, 20 seconds and 30 seconds.

See how the quality of the lines differ.

Fill the blocks with the following lines:

<b>dark</b>	<i>thin</i>	<b>thick</b>	<i>curved</i>	<i>light</i>	<i>jagged</i>	<b>BROKEN</b>	<b>rhythmic</b>

Fill each block with different lines to express the given emotions and concepts. You may not draw a picture, but only use different qualities of line to express the emotions.

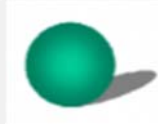
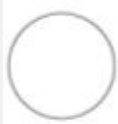
<b>Depression</b>	<b>Love</b>	<b>Energy</b>	<b>Anger</b>	<b>Peace</b>	<b>Joy</b>

Lines can be **descriptive** (describing the shape), **expressive** (evoking a response), **static or dynamic** (sense of stability or movement), **gestural** (result of physical energy). Lines used together can create **tone, texture, pattern, rhythm, space or depth**.

### SHAPE and FORM

**Shape** is a two-dimensional area (flat) with a recognisable boundary.

**Form** is a three-dimensional shape. A form has height, width and depth. It also refers to the illusion of volume in a two-dimensional work.



Draw examples of each in the blocks below.

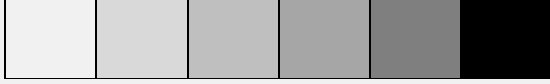
<b>Organic</b> shapes from nature with irregular outlines.	<b>Inorganic</b> shapes are machine made with rigid/geometric outlines.

A **positive** shape is the real shape or object while the **negative** shape refers to the space or background that surrounds the positive space. It is important to keep the negative spaces interesting while working.

Make a small drawing of two chairs.	Make a small drawing of the negative shapes – the empty space around the chairs.

## TONAL VALUE

Tone refers to the degree of light and dark in a given artwork. Forms do not have outlines in real life, but are defined by light. Without light we do not see forms. When working with tonal values, one must carefully observe how light falls on a form. Tonal values create volume and three-dimensional shapes. (The representation of three-dimensional objects on a two-dimensional surface.)



		<p>See how the flat circle becomes a round ball with the aid of tonal values</p>
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Explore tone. Use the medium and/or technique below to fill the blocks with different tones.

Pencil						
Pen						
Hatching						
Cross-hatching						
Stippling						
Any other technique or medium						

## TEXTURE

Texture refers to the surface quality or feel of an object. In visual art, texture can be *visual (be seen)* or *tactile (be felt)*. At a glance, we can see the surface texture of something by looking at it, or we can feel it, by touching it.




Make some rubbings with your pencil over coarse surfaces. (The word for this technique of taking rubbings from rough surfaces is called **frottage**)

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The surface quality of objects can be described in many ways, some common words are: rough, smooth, furry, sticky, soft, hard, wet, sharp, blunt, shiny, reflective, still, rippled, wavy, spiky, wrinkled, flaky, hairy, bumpy, etc.

Using a pencil to show different textures, e.g. hair, fur, cloth, wood, etc. Label your drawings.

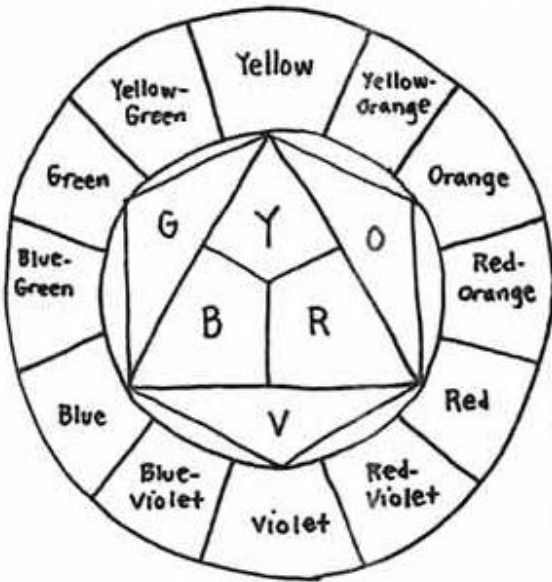
			
Bark			

## COLOUR

Colour is so familiar to most of us that we tend to take it for granted. Colour is interpreted differently by different cultures and societies as well as individuals. Colour evokes emotions, moods and feelings and symbolizes and transmits non-verbal information (e.g. green = go, red = stop/danger, etc.).



It is important to know basic colour theory. (Colour the wheel)



The colour wheel can be divided into:

- **3 Primary colours (red, yellow, blue)** that cannot be made by mixing together other colours.
- **3 Secondary colours (orange, purple, green)**. Each of these colours is made by mixing two primary colours together. (Red and yellow = orange/blue and yellow = green/ red and blue = purple)
- **6 Intermediate colours (Red-orange; yellow-orange; yellow-green; blue-green; blue-purple; red-purple)**. These colours are between the primary and secondary colours on the colour wheel.
- **Brown** is a tertiary colour created by mixing two complimentary colours.
- **Black** is the presence of all colours and **White** is the absence of all colours. (With light it is exactly the opposite!)

- **Tints** are colours mixed with white. /**Shades** are colours mixed with black.
- **INTENSITY** of colour relates to the brightness or dullness of a colour.

Colours can be grouped in different ways.

- **Complementary** - There are **3 pairs of Complimentary colours. (Red and green/Yellow and Purple/Blue and orange)**. These are always a pair of colours, one being a primary and one a secondary colour directly opposite each other on the colour wheel. When placed side by side, they contrast strongly and often appear to vibrate.

- **Monochromatic** - A monochromatic painting uses variations of one colour only. A pure colour is used alone with black and/or white or mixed with black and/or white.
- Colour has a **psychological** effect. Some colours can be described as **warm** e.g. red, orange and yellow. These colours seem to come towards the viewer in space. They create a feeling of excitement. **Cool** colours are blue, green and lemon-green. They seem to recede towards the back in a painting. They have a calming effect on one.
- Colours have symbolic meanings. These meanings can differ in different cultures. A colour usually have two opposite meanings e.g. red is a symbol of danger and love.

Make a drawing of a collection of objects over all the blocks. Use any colour medium (coloured pencils, pastels or paint). Do a different colour scheme in each of the blocks. (Remember that you can use tints and shades of a colour.)

Colour schemes: Primary colours, secondary colours, complimentary colours, cool colours, warm colours, monochromatic colour.

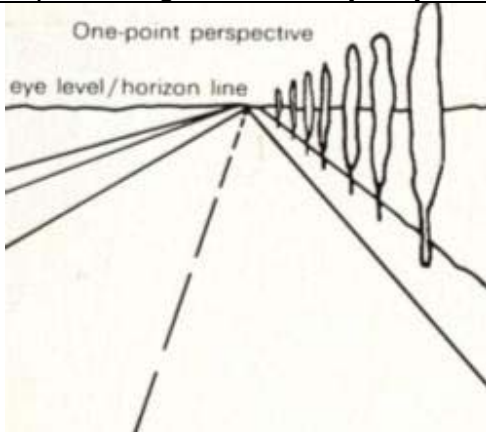

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## SPACE

In architecture space plays an important role and the architect must create pleasing, functional and interesting spaces in which people can live, work and play. Sculpture is three-dimensional occupies space, has volume and can be viewed from any direction. The sculpture creates a unique relationship between form and space, or positive and negative.



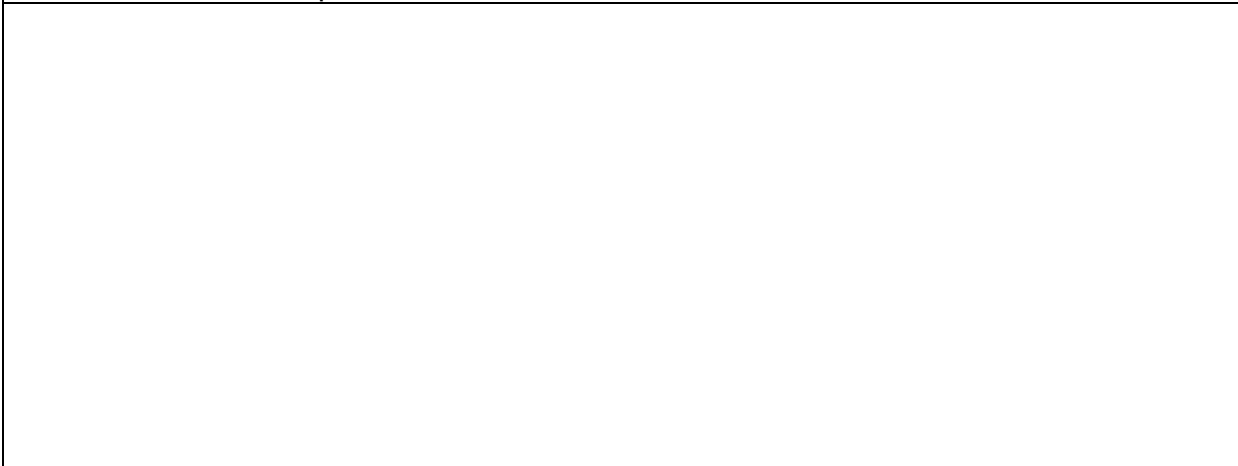
In two-dimensional artworks artists create a feeling of three-dimensional space and depth through the use of **perspective**.



Linear perspective is based on the observation that parallel lines appear to meet on the horizon at one or more vanishing points. Objects become smaller as they move further.

**Aerial perspective** (atmospheric perspective) is when the atmosphere softens shapes and colours in the distance. When you are near a tree, you can see individual branches and leaves. At a distance it appears to blend together.

Create a picture with perspective. You can even make a collage of magazine pictures to create the illusion of space.



### **THE PRINCIPLES OF ART/DESIGN**

The PRINCIPLES OF ART are the rules, tools and/or guidelines that artists use to organize the elements of art in an artwork.



## COMPOSITION

Composition is the combination of the art elements to form a pleasing whole. The arrangement of colours,, shapes, etc. must form a visually pleasing whole.



The composition was based on underlying geometric shapes that created a sense of stability and order. Draw the underlying triangle on the work.

Label the following:

- Background
- Middle ground
- Foreground
- What do you see as the focal point in this work?

Raphael, *The Engagement of the Virgin*, 1504. Oil and Tempera on panel.

Create a composition of any five objects.


## BALANCE

Balance refers to the arrangement of the elements to create stability in an artwork. In other words, it 'looks' and 'feels' right.

**Symmetrical** balance where both sides are similar in visual weight and almost mirrored. It often looks more stiff and formal.

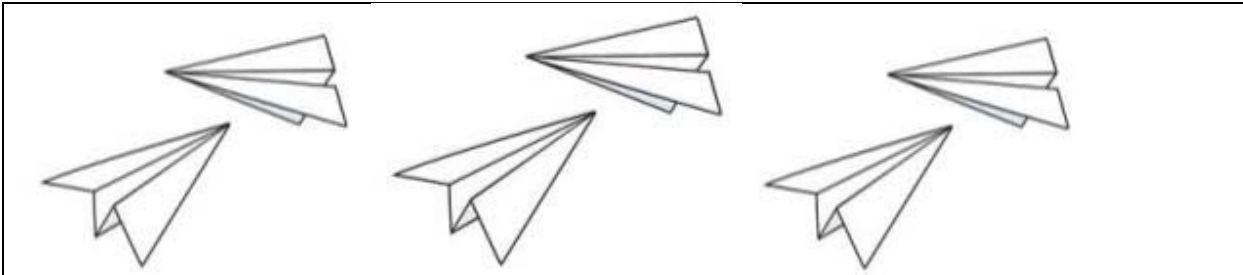
**Asymmetrical** balance where both sides are similar in visual weight but not mirrored. It usually creates more interesting compositions.

**Radial** balance is not very common in artist's compositions, but it is like a daisy or sunflower with everything arranged around a centre. Rose windows of cathedrals use this design system.

	
Use the flower to create three illustrations to explain the different forms of balance. You may repeat the flower and/or only use parts of it.	<b>Symmetrical</b> balance
<b>Asymmetrical</b> balance	<b>Radial</b> balance

## RHYTHM/MOVEMENT

It refers to ways of combining art elements to produce the sense of flow or movement in an artwork. It may be achieved through repetition, alternation or progression of an element.



Use the paper planes to create a sense of rhythm and movement.

## EMPHASIS

Emphasis refers to developing points of interest to pull the viewer's eye to important parts in the work. This also refers to focal points in the composition. Emphasis can be created by using color, tone, etc.

## UNITY/HARMONY

These refer to the wholeness which results from the successful combination of the elements of an artwork. Unity provides the cohesive quality that makes an artwork feel complete and finished. When all the elements in a work look as though they belong together, the artist has achieved unity. These combinations can evoke many different responses in people, such as peace and tranquillity or chaos and disruption.

## VARIETY

Variety is the quality or state of having different forms or types, notable use of contrast, emphasis, difference in size and colour.

## CONTRAST

Contrast refers to visual differences in an artwork. Contrast is a very important in an artwork and creates interesting compositions and artworks. It refers to the differences between e.g. lines, shapes, tonal values, colours, etc. Bright colours combined with dull colours, angular shapes with round shapes, etc.

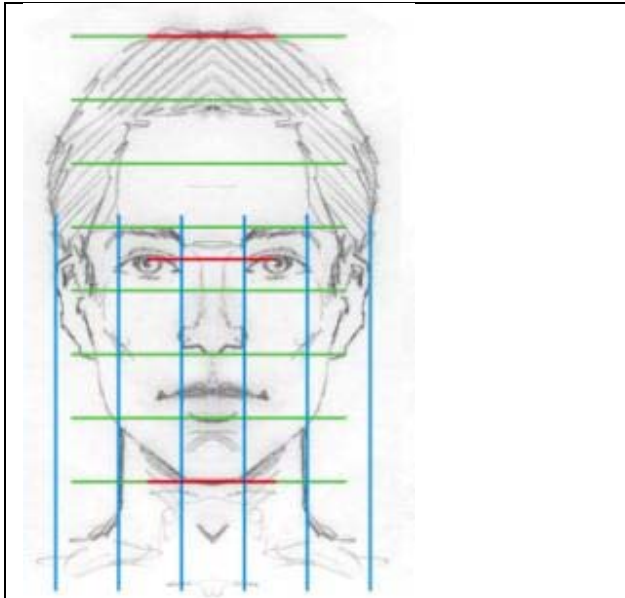


26. The Church at Auvers, 1890. Oil on canvas.

Use this line drawing of a famous painting by Vincent van Gogh and demonstrate the use of contrast by either shading with a pencil or use colour contrasts. Google the original after you have finished.

## PROPORTION

Proportion is the size relationship of parts to a whole and to another. Sometimes proportions are ignored, enlarged or changed to create a certain effect such as an emotional impact. In many cultures and artworks, proportion is not realistic, but used to indicate important features, people or objects. For example, the larger the object of person, the more important they are.

	
This is the proportions of the face.	Copy it.

## PATTERN

Pattern is the repetition of motifs.

Create a pattern by repeating a motif.



Teacher's Copy

CREATIVE ARTS: VISUAL ARTS



**NOTE TO THE TEACHER:**

These tasks have been developed as a step by step guideline to learners. The activities are to be done in class. It is important that teachers mediate the various steps of the task with learners to ensure active, creative and critical participation by all learners.



A few suggestions to use food as subject matter and/or inspiration for practical projects.

### A. An illustrated recipe



Our food /cuisine tell us a lot about our culture – who we are and where we come from. In today's fast food world these traditions are often overlooked.

#### Introduction:

#### Learners discuss the following:

- Their favourite food
- The food they most dislike.
- Do they know the following South African dishes/drinks: amasi, briyani,, bobotie, bunny chow, frikkadelle, Gatsby, koeksisters, melktert, phutu-pap, samosa, Umngqusho, vetkoek, Walkie Talkies, etc.

#### NOTE TO TEACHER

Bring examples from home such as pictures, recipes, photos, food packaging, etc.

- They must then bring a family recipe that is still prepared at their home. They can then report on this recipe to the class, for instance when is it prepared (weekly, at

special occasions, etc.), who prepares it (mother, grandmother, father, etc.), the history of this recipe, etc.

### The project:

- Learners must present this recipe using words and images.
- Media: pencil, pen, colour pencils, inks, etc.

### The following are examples to inspire:



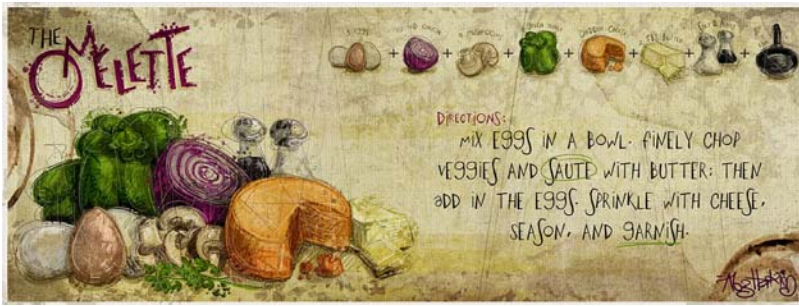
#### ALTERNATIVES

If school / teachers do not have necessary LTSM, do not be afraid to use alternative materials, e.g. charcoal, crayons, food colouring, etc.

#### NOTE TO TEACHER

- Learners must start by making rough sketches to decide on the composition, colours, style, lettering, etc. Make them aware that they must convey the taste/smell/look/feel of the dish in their illustration. Individually discuss their compositions and make suggestions.
- Make them attend on the importance of typography (lettering) – although they are using free-hand lettering it must be legible and part of the design.
- They can use source materials such as photographs or real objects/food to base their drawings on.
- Stress the over-all appearance, for instance deciding on a colour scheme, use of patterns, etc.





## B. A process art work based on a recipe

Learners can use an own recipe or the teacher can decide on a recipe, for instance spaghetti bolognese and then deconstruct it.

### Ingredients:

- Pencil
- Pen
- Coloured pencils and/or oil pastels
- Magazines
- Newspapers
- Paint and/or inks and/or tea bags
- Oil pastels
- Glue
- Scissors
- Paper



### NOTE TO TEACHER

This is an example of a process that can be used as is and/ or adapted to suit the context of the class or school.

### DIFFERENTIATION

- Enrichment for learners who are more accomplished should be accommodated by allowing alternative interpretations, as long as it is in the broad scope of the brief.
- Creativity and originality must always be stressed and allowed for!

### Method:



Blind contour drawing in pen and exploring different lines around the edges.



Drawing with pencil and coloured pencils.



Collage – draw on newspaper, tear magazine parts and draw on magazine cut-out.



Stain paper with tea bags or inks.

#### **NOTE TO TEACHER**

The following is a guideline to structure the project. The idea is to structure the process with specific instructions. Teachers can feel free to omit some, add others and change the 'recipe'!

#### **TIME FRAME**

This project will take at least 3 – 4 weeks. Make sure you stagger and manage your time accordingly.

#### **ALTERNATIVES**

Tea or coffee is a cheap alternative to ink.



Tonal values in paint or oil pastels. Use writing to create shapes.



Add more collage.



Collage newspaper strips and magazine image.



Ink washes and tonal variations.

### NOTES TO TEACHER

Demonstrate or recap use of medium and formal elements e.g. using hatching, blending, etc. to create all tonal values in oil pastels

### ALTERNATIVES

If school does not have necessary LTSM, alternative methods / recipes can be used, e.g. using flour to make glue.



### NOTES TO TEACHER

Ink Washes is a technique where one dilutes inks / watercolours / food colouring to create different tonal value in an artwork.



Create an atmosphere with background.



Finishing off with detail and patterns.

### C. A process art work based on a fantasy landscape

Mixed media - Black and white acrylic paint, Koki, pencil, black ink, photocopies

- Take learners outside and make them aware of different plants or show them examples from books.
- Depending on the size and format of the paper they must trace the shape of their hand a few times on the paper with pencil.
- They must now transform these hands into fantasy plants adding leaves, spikes, stylized flowers, etc.
- The project works with a variety of media – from drawing to painting.

### NOTE TO TEACHER

This type of process project works well with other themes as well.

The following examples are for a **fantasy landscape** done with grade 10, but it has been used, successfully, with lower grades.

### NOTE TO TEACHER

The visual examples are from a grade 10 project. Learners had to create their own Wonderland for Alice.

Hands were used as basis for the plants. The tree was black ink blown through a straw and then changed into a tree.

A lot of patterns and textures were used in the background. Other elements from the Alice story could also be included.



## D. An observational still-life

### Try the following approaches:

The class could work together and or in smaller groups. They decide on a theme for the still life and set it up themselves. It could be a theme like winter, nature or transport. In that way they feel a part of the decision making.

#### NOTE TO TEACHER

It is very important for learners to work from life and the still-life is an excellent theme to use as subject matter for drawing or painting.

Learners, however, often find the still-life 'boring' and just a lot of pots and fruit!

- One can take the ingredients of a recipe and find objects for each item. These could include eggs, a brick of butter, a bag of flour, spoons, baking dish, etc.

- One of the original Dutch still life themes were the **Vanitas** paintings. These still life depicted a collection



of objects symbolising the brevity of life and the transience of all earthly pleasures and achievements. Objects would include hour-glasses with the sand running out, butterflies, skulls, mirrors, flowers, candles, a watch, etc. Learners would enjoy setting up a still life with meaning.

**Pieter Claesz, Vanitas Still-life, oil on canvas, 1625.**

#### NOTE TO TEACHER

##### A few pointers:

Stress the importance of composition. Learners could use a viewfinder to find an interesting composition.

- Demonstrate techniques on the use of media, e.g. mixing of colours, use of brush strokes, etc.
- Make them aware of capturing tonal values and texture.
- Be open for different styles such as expressionism.
- Use an example of a still-life by any famous artist as inspiration.

## DISTRIBUTION OF COGNITIVE LEVELS

REMEMBER AND UNDERSTAND	APPLY AND ANALYSE	EVALUATE AND CREATE
Visual Arts elements and principles, e.g. colour, texture, shape / form, proportion and spatial awareness.	Application of elements and principles in 2D art work.  Continuous critical reflection and application to improve the art work during class time.	Creating and presenting of the 2D art work.





CREATIVE ARTS: VISUAL ARTS

SCHOOL:	
NAME:	
DATE:	GRADE:



<b>A. An illustrated recipe</b>
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Our food /cuisine tell us a lot about our culture – who we are and where we come from. In today's fast food world these traditions are often overlooked.

## Introduction:

**Discuss the following:**

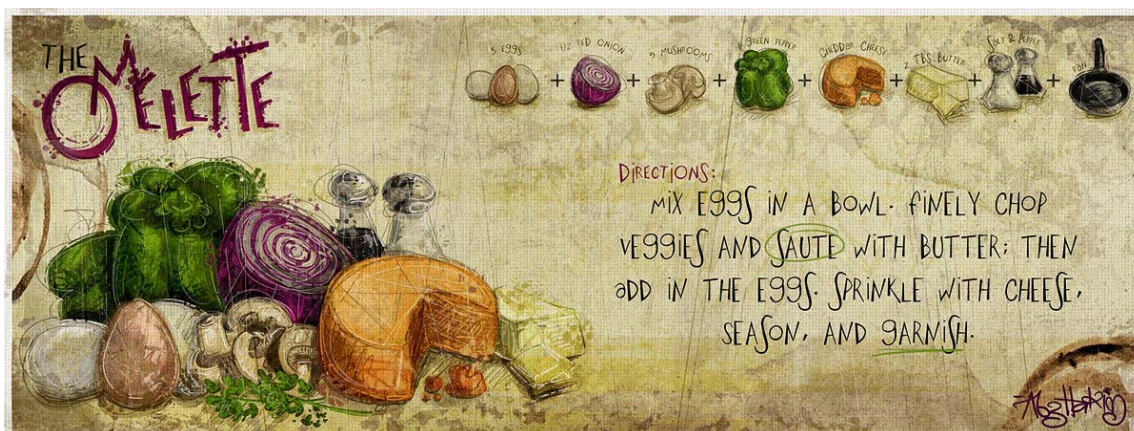
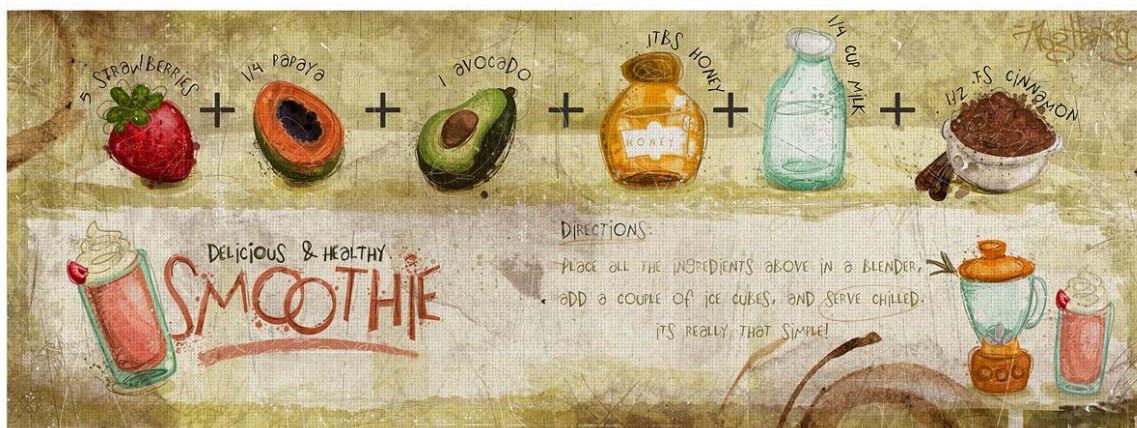
- Their favourite food.
- The food they most dislike.
- Do they know the following South African dishes/drinks: amasi, biryani, bobotie, bunny chow, frikkadelle, Gatsby, koeksisters, melktert, phutu-pap, samosa, Umngqusho, vetkoek, Walkie Talkies, etc.
- They must then bring a family recipe that is still prepared at their home. They can then report on this recipe to the class, for instance when is it prepared (weekly, at special occasions, etc.), who prepares it (mother, grandmother, father, etc.), the history of this recipe, etc.

## The project:

- Learners must present this recipe using words and images.
- Media: pencil, pen, colour pencils, inks, etc.



The following are examples to inspire:





<b>B. A Process Art Work Based On A Recipe</b>
--

Learners can use an own recipe or the teacher can decide on a recipe, for instance spaghetti bolognaise and then deconstruct it.

### Ingredients:

- Pencil
- Pen
- Coloured pencils and/or oil pastels
- Magazines
- Newspapers
- Paint and/or inks and/or tea bags
- Oil pastels
- Glue
- Scissors
- Paper



## Method:

The following is a guideline to structure the project. The idea is to structure the process with specific instructions. Teachers can feel free to omit some, add others and change the 'recipe'!



Blind contour drawing in pen and exploring different lines around the edges.



Drawing with pencil and coloured pencils.



Collage – draw on newspaper, tear magazine parts and draw on magazine cut-out.



Stain paper with tea bags or inks.





Tonal values in paint or oil pastels. Use writing to create shapes.



Add more collage.



Collage newspaper strips and magazine image.



Ink washes and tonal variations.





Create an atmosphere with background.



Finishing off with detail and patterns.

### C.A Process Art Work Based On A Fantasy Landscape



Mixed media - Black and white acrylic paint, Koki, pencil, black ink, photocopies

- Take learners outside and make them aware of different plants or show them examples from books.
- Depending on the size and format of the paper they must trace the shape of their hand a few times on the paper with pencil.
- They must now transform these hands into fantasy plants adding leaves, spikes, stylized flowers, etc.

- The project works with a variety of media – from drawing to painting.
- The visual examples are from a grade 10 project. Learners had to create their own Wonderland for Alice. The hands were used as basis for the plants. The tree was black ink blown through a straw and then changed into a tree. They had to use a lot of patterns and textures in the background. They could include other elements from the Alice story.



#### D. An Observational Still Life

Try the following approaches:

- The class could work together and or in smaller groups. They decide on a theme for the still life and set it up themselves. It could be a theme like winter, nature or transport. In that way they feel a part of the decision making.
- One can take the ingredients of a recipe and find objects for each item. These could include eggs, a brick of butter, a bag of flour, spoons, baking dish, etc.
- One of the original Dutch still life themes were the **Vanitas** paintings. These still life depicted a collection of objects symbolising the brevity of life and the transience of all earthly pleasures and achievements. Objects would include hour-glasses with the sand running out, butterflies, skulls, mirrors, flowers, candles, a watch, etc. Learners would enjoy setting up a still life with meaning.



Pieter Claesz, **Vanitas Still-life**, oil on canvas, 1625.



CRITERIA	Gr 7: 0 – 1 MARKS	2 MARKS	3 – 4 MARKS	5 MARKS
	Gr 8: 0 – 2 MARKS	3 – 4 MARKS	5 – 6 MARKS	7 – 8 MARKS
	Gr 9: 0 – 2 MARKS	3 – 4 MARKS	5 – 7 MARKS	8 – 10 MARKS
<b>Different types of techniques and skills have been used to create the desired art work.</b>	Attempt to use different types of techniques, but not able at all.	Able to, but not consistent. Needs more practice.	Has met the criteria and can move on to the next level.	Confident use of different types of techniques and skills to create the art work.
<b>Media has been used effectively.</b>	Attempted to use different media, but not effectively.	Able to, but not consistent. Needs more practice.	Has met the criteria and can move on to the next level.	Bold use of media to depict the images and its features.
<b>Elements of art and design principles visible in creating the artwork.</b>	Attempted, but there is an absence in the proper use of the elements and principles.	Able to apply some of the design principles and art elements, but needs more guidance.	Has met the criteria in application of art elements and design principles.	Learner uses art elements and design principles confidently and creatively.
<b>Materials used in a planned and creative way.</b>	Materials without any plan glued to the surface. Materials are wasted, such as glue.	Trying to work systematically according to a plan, but needs support and supervision in the use of materials.	Able to use the materials in a planned and creative way.	Innovative and authentic way of working with materials. Work systematically according to a plan.
<b>The learner has expressed him/ herself confidently.</b>	Attempted to express him / herself, but not able to attain the desired outcome.	Able to express him / herself in a meaningful manner. Needs more practice.	Has met the criteria to express him / her confidently and in a meaningful manner.	Exceeds expectations and criteria to express him / her confidently.
<b>Subtotals:</b>				
<b>TOTAL Gr 7:</b>		<b>/25</b>		
<b>TOTAL Gr 8:</b>		<b>/40</b>		
<b>TOTAL Gr 9:</b>		<b>/50</b>		

## DISTRIBUTION OF COGNITIVE LEVELS

REMEMBER AND UNDERSTAND	APPLY AND ANALYSE	EVALUATE AND CREATE
Visual Arts elements and principles, e.g. colour, texture, shape / form, proportion and spatial awareness.	<p>Application of elements and principles in 2D art work.</p> <p>Continuous critical reflection and application to improve the art work during class time.</p>	Creating and presenting of the 2D art work.

## ANNEXURE

### UNDERSTANDING STEAM

STEM (science, technology, engineering, and math) has been around a while now, long enough for educators to see its outcomes and practices unfold in schools across the nation. But not long ago, various educators proposed adding an “A” (for arts) to the STEM concept, sparking a national debate about whether the arts have a place in STEM education. Do you think the “A” is just as important as every other letter in STEAM?

President Barack Obama put out the call in his 2011 State of the Union Address, igniting a movement to teach students 21st-century skills to become more competitive with other nations in the fields of STEM. Millions in funding from public and private sectors flooded in for teacher training, grants, research, and school programs that promote STEM study. In the last decade, we’ve seen an increase in math and science course offerings, higher expectations for testing, and an evolution of project-based learning using STEM as a framework for exploration.

Although there have been many proponents of changing STEM to STEAM to incorporate the arts, the movement has been largely championed by John Maeda—president of the Rhode Island School of Design (RISD) from 2008-2013—who actually spoke at Concordia in 2016 on this very topic. He posits that the arts (including liberal arts, fine arts, music, design-thinking, and language arts) are critical components to innovation, and that the concept is not about giving equal or more time to STEM or arts, but to incorporate, where appropriate, the artistic and design-related skills and thinking processes to student-learning in STEM.

When we reached out to RISD to learn more, Babette Allina, Director, Government and Corporate Relations at RISD, told us: “Making the case for creativity was at the heart of the RISD-led movement to promote ‘STEAM.’ It succeeded because it was driven by student interest, and by K-12 teachers throughout the United States who knew that the practical application of interdisciplinary, project-based learning was a familiar methodology that worked. RISD’s advocacy platform reflected that grassroots knowledge – adding the ‘A’ for art and design to science, technology, engineering, and math to empower creatives and promote collaboration across the disciplines.”

#### **Why the “A” in STEAM is just as important as every other letter**

Yes, we have an alarming STEM shortage in our country. That’s pretty undeniable. But every engineer who comes up with a new innovation practices far more than math, engineering, and technological prowess. They also use design-thinking, creativity, communication, and artistic skills to bring those innovations to fruition. The antiquated idea that scientists are isolated workers huddled away in laboratories is a falsehood.

Today’s innovators are creative beasts, working collaboratively in open workspaces, sharing ideas globally with other thinkers, and combining their STEM powers with some killer STEAM talents. Today’s Google workers aren’t just software engineers or coders sitting in dark rooms lit only by computer monitors. They’re design-thinkers who spent 20 percent of their time developing passion projects (The20TimeProject).

Today's trailblazers are communicators who design, craft, experiment, and pioneer in the light.

### **STEAM encourages natural curiosity**

John Dewey, the pragmatist himself, believed in the desegregation of subjects and in allowing children to just ask and seek answers with their unbridled natural curiosity. As many teachers witness in secondary school, students largely believe that asking questions indicates a lack of understanding, not curiosity. **This sequestration of knowledge into categories that don't connect is ultimately detrimental to our students because in the real world, all of it blends together.** The scientist who can use science and math to create a new treatment for disease must also incorporate design-thinking to imagine and visualize her work. She must also express herself with impressive communication skills in order to secure funding and support. She must work collaboratively with her colleagues and investors to improve and expand ideas, and then publicly speak about her progress and discoveries with eloquence and ease. This multi-skilled individual is a representation of a student who understands how academic subjects are meant to be a genuine symphony and not a collection of discordant solos.

On the elementary level, where subjects are far less segregated, we see the most creative STEAM projects online to engage and inspire young learners. Our nation's high schools, however, are largely still separated into categories of subject learning and testing, making it more difficult to apply a true STEAM model of learning. The National Research Council's 2011 papers on STEM schools noted that one of the biggest roadblocks to STEM success is the current testing landscape. Most state tests feature multiple choice questioning, requiring extensive test prep for schools in segregated subject models.

### **STEAM helps attract more students into STEM fields**

This fractioning off of areas of study and the focus on testing and rigor contributes to the continually low levels of student engagement in STEM—especially for students of color and females. But science, math, technology, and engineering are fascinating! So why do we generally insist on making them so very dull and disconnected from their applications in the real world? (That's not to say that there aren't amazing teachers and schools doing amazing things. There are!) While the STEM movement has filled student schedules with more math and science courses, it's also filled them with endless hours of teaching to tests. Therefore, we perhaps haven't really given STEM or STEAM a real chance to work.

The great fear is that adding the "A" to STEM might distract from the other letters in STEM, which are admittedly in dire need of *more* attention. In *Education Week*, artist and teacher Ruth Catchen notes that the arts serve as a method for onboarding learners to STEM subjects, especially those who are under-represented. **We need the "A"—not just because real STEM professionals need artistic and design skills to be better STEM professionals, but because the arts are a way to recruit students to the wonders of STEM.**

## Making it work

To make STEM truly work, we should include the arts. True 21st-century STEM professionals are also **well-rounded design-thinkers and skillful communicators**. We need to do better as a nation bringing our young people into STEM, and adding the arts is a practical avenue to do so. But real STEAM success lies in adjusting our larger policies and testing structures to account for blended STEAM study. We can't entirely change what's happening in the classroom without accounting for changing our testing and accountability measures. Finally, we need to make STEAM study engaging, relevant, and connected to the real world. Not just to make it interesting, but because STEAM really is real-world learning.

Now... what about the new argument for adding an "R" (for reading) to STEAM? STREAM, anyone?

*Jennifer L.M. Gunn spent 10 years in newspaper and magazine publishing before moving to public education. She is a curriculum designer, teaching coach, and high school educator in New York City. She is also cofounder of the annual EDxEDNYC Education Conference for teacher-led innovation, and regularly presents at conferences on the topics of adolescent literacy, leadership, and education innovation.*

## 50 Ways To Integrate Art Into Any Lesson

By Lisa Chesser

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As children, young children, everything meant playing and art. We saw the world as a playground and a canvass. It didn't matter whether or not we could actually draw. What mattered was the thrill of creating something beautiful. We were all artists. We still are.

So reminding students that inspiration matters, that art lives and breathes inside every segment of education also means tweaking your lessons a bit. Switching your perspective to what's really important at the core of any lesson may mean the difference between losing your students' attention and actually getting your point across.

Albert Einstein wrote: The most beautiful thing we can experience is the mysterious. It is the source of all true art and all science. So the unknown, the mysterious, is where art and science meet.

Keeping his words in mind, educators everywhere are beginning to work art into education. Because we live in the 21<sup>st</sup> century, we have all the tools right at our fingertips, quite literally. The Internet hosts site after site devoted to integrating art into education. Right here, you'll find some of the best websites and some interesting ideas that are easily altered to fit various lessons. Explore 50 ways to add artistic elements to the simplest and most complex lessons.

## MATH

### 1. Lego Engineers

Besides LegoLand embodying a living, breathing demonstration of how Legos inspire children, Lego is making a fortune off the coolest kits around. Lego building requires everything from patience to vision. To achieve that vision, the builder needs good strategy. Strategy relies on mathematical skills. Everything from basic addition and subtraction to engineering skills blossoms when Lego's pop into the picture. So, have students use Legos to demonstrate mathematical skills at each and every level. From robotics to engineering, Legos inspire learners. Visit [www.legoeducation.us](http://www.legoeducation.us) for more information.

### 2. Marshmallow Math

Stack them. Create shapes with them. Add, subtract, multiply and divide them.

Then eat them. If you take a bag of marshmallows and you tell a child, "I'll let you eat these if you get all the answers correct," then you let the child use the marshmallows to find the answer, that child will get all the answers correct.

That's the art of teaching math. I used to think that the older kids got, the less they cared about silly rewards like those marshmallows, but I was so wrong. They care even more. Life becomes a series of "pointless" classwork and homework assignments with quizzes and tests to follow if teachers don't force fun.

### 3. Design Parks

Mathematicians, whether they're engineers or architects or otherwise, know the importance of technology so teachers need to utilize it when helping students understand the value of every lesson. At [mathbydesign.thinkport.org](http://mathbydesign.thinkport.org) you can find interactive games where students can design a park in the center of town.

### 4. I Hart Math Doodles

Take note of a girl and a math mission. She blows the concept that math means repetition and rudimentary mechanics right out of the water. Her site provides plenty of innovative "techniques" for seeing math in a different light. In one very amusing video, she shows how the typical factoring lesson turns into doodling stars, which she turns into a lesson on factoring itself. Check her doodles out at [vihart.com](http://vihart.com)

### 5. Khan Academy

If doodling isn't quite enough, try the Khan Academy for more of Vi Hart and the basics as well as anything else your heart desires. Math, Science, Economics, Humanities, and even test prep fill the website. It's different because it doesn't condescend. It doesn't condescend because the site and its master creator, Sal Khan, offer visuals on how to understand the basics of math and other educational subjects without the assumption that it's impossible to communicate. Start with the link on how to use it in the classroom. It will make all the difference. [www.khanacademy.com](http://www.khanacademy.com)

## **6. MArTH Tools**

At Math Munch, they've even conjured up a witty name for their merging of art and math called MArTH Tools. Teachers can find resources for inspiration, but more importantly, there are links to interactive tools that teach difficult concepts as well as practical skills. [mathmunch.wordpress.com](http://mathmunch.wordpress.com)

## **7. Colors Multiplied**

Multiplication can be taught with simple yet beautiful colors and shapes. Check out some beautiful images at [mathlesstraveled.com](http://mathlesstraveled.com). Even teach prime numbers using some manipulation.

## **8. Math Journals**

Teachers can vary assignments and difficulty levels by creating a math journal, which is ultimately a math adventure in the same vein as Indiana Jones. It gives importance and application to [www.mathsquad.com](http://www.mathsquad.com)

## **9. Bridges**

Basic word problems require students to draw or write out how they came to their conclusion. So why shouldn't more complicated math be seen in the same way?

According to the Bridges Organization [bridgesmathart.org](http://bridgesmathart.org), math needs art and vice versa. This organization plans an annual conference focusing on the connection between art and math. At their website, you can find a wealth of information on mathematics and art.

## **10. Cinderella**

[Cinderella.2](http://Cinderella.2) software offers users geometry, virtual laboratories, and university-level mathematics with analytical functions. Students will learn while creating.

# **GEOMETRY**

## **11. GeoGebra**

GeoGebra gives students insight into planetary motion, exterior angles of polygons, rotating triangles, and more. The site also offers loads of information and worksheets. <https://www.geogebraTube.org/>

## **12. Mosaics**

Mosaics are a great way to introduce shapes to young minds so why not communicate the same way with older students. You can create them the traditional way, out of glass, or use cellophane paper or even just regular paper. Review basic shapes then piece them together and have students create patterns.

## **13. Patterns**

Tessellations, infinite patterns with varying shapes, can help you teach about the polygon, plane, vertex, and adjacent. Students can put patterns together on paper or use basic computer programs to tile images. Just taking the time to show students something so simple gives them the basis they need to move on to more difficult problem solving lessons. [www.teachervision.fen.com](http://www.teachervision.fen.com)



#### **14. Origami Art**

Origami art will add dimension with texture and movement. While giving young students a fun way to see shapes come together and create all sorts of animals or three-dimensional geometric shapes to marvel at, the origami art can evolve into a sophisticated tool for using math and engineering skills. Robert Lang explains the transformation at the following video:

#### **15. Three-Dimensional shapes**

With some compass points, scissors, glue, construction paper and bobby pins, students can create Polyhedra. Learn more about that at [www.idlewis.com](http://www.idlewis.com)

#### **16. Wheel of Theodorus**

Students calculate, draw and create new images while learning the Pythagorean Theorem. Find details at [www.idlewis.com](http://www.idlewis.com)

#### **17. Alice & Algebra**

Teach multiplication of fractions using the story of Alice in Wonderland. Melanie Bayley, an Oxford scholar, wrote a dissertation on this very subject. Just the manipulation of size from small to large and back again becomes a starting point for calculations to begin. Find out more on the practical implementation in the classroom at [www.newscientist.com](http://www.newscientist.com)

#### **18. Triangle to Square**

So many sites and blogs have great animation to teach all kinds of theories. Matt Henderson teaches signal processing with rotating circles and a digital square wave. He also creates some [cool doodle animation](#) showing how drawing lines starting with a simple triangle can turn into a square.

### **SCIENCE**

#### **19. Art in Labs**

Students take a concept and turn it into art or even use the materials for art. Many artists do this anyway so why shouldn't this be a part of coursework? Visit [www.biology.emory.edu](http://www.biology.emory.edu) Working in labs themselves, students then create art out of bacteria and fungi.

#### **20. The Art of Biology**

Students create beautiful works of art with imaging technologies. Use that to introduce various lessons or a concept and the brain's eye will attach itself to the particulars much better than simply assigning homework and moving on to an exam. Visit [www.cmu.edu](http://www.cmu.edu) to learn more.

#### **21. Toothbrush Robots**

If your goal hinges on recruiting girls into the scientific field then art helps. Try [coolgirls-scienceart.org](http://coolgirls-scienceart.org) They gather the girls to shoot rockets, create art shows, and play with bugs. Just knowing that science is NOT a man in a white lab coat ready to slice open a dead animal might mean the difference between a career in fashion and a career in chemical engineering. You'll also find information on unique activities such as making toothbrush robots.



## **22. Chemistry**

Through the Art Institute of Chicago, teachers can access lectures and lesson plans on the value of art in teaching chemistry and the chemistry of physics and light plus art and astronomy. [www.artic.edu](http://www.artic.edu)

## **23. Fresco Chemistry**

Check out [issuu.com](http://issuu.com)'s newsletter on various activities from green chemistry to music in chemistry. Several activities fill the newsletter with step-by-step processes followed by an explanation of how the chemistry works. One of those is making a fresco. [issuu.com](http://issuu.com)

## **24. The Golden Dream**

Return to the beginnings of chemistry and art with alchemy at [www.pbs.org](http://www.pbs.org)  
Follow the guide to turn metal into gold. The fascination with the process sparks curiosity if nothing else.

## **25. Unique Perspectives**

Try [www.cosmosmagazine.com](http://www.cosmosmagazine.com) for ideas and articles on the mixture of science and art. Article upon article covers current topics in relation to the importance of science past, present and future. Ready for students to read, bring reality into science fiction with articles such as "Earth-like Planets May Be Closer than Thought."

## **COMPUTER SCIENCE**

### **26. Alice.org**

Alice teaches students how to program through dragging and dropping graphics. They're taking 3-D objects inside a virtual world and animating them. They ultimately learn to build stories, create interactive games or video's for sharing. [alice.org](http://alice.org)

### **27. Polynomiography**

Dr. Bahman Kalantari, professor of computer science at Rutgers University, introduced the idea of polynomiography. It literally means the visualization of polynomials. "Polynomials are so important that all students need to know about them no matter what scientific field they would want to follow.

But because the foundation of solving equations can be identified with points in the plane, visually it is very appealing to all ages," Dr. Kalantari explains. Visit [www.polynomiography.com](http://www.polynomiography.com) to explore.

### **28. Scratch**

Scratch is a site hailing from MIT. Students gain access to software that teaches them to create and share interactive stories, games, music, and art. [scratch.mit.edu](http://scratch.mit.edu)

## MOVIES USED ACROSS CURRICULA

### 29. BrainPop

There is nothing that BrainPop can't teach. The films are silly yet humorous and by far, they're educational. The mini movies run the gamut from Language Arts to Math to Science to Social Studies. Kids like it because it's not in a textbook. Adults like it because it's not in a textbook. [www.brainpop.com](http://www.brainpop.com)

### 30. Bitesize

In the same vein as BrainPop, Bitesize delivers the basics in short movies or sound bites. Teachers can use this to help students practice or even begin their journey into standardized essays and Spanish basics. The visuals and set up make it a great place to return to in order to build upon different lessons within any subject. [www.bbc.co.uk](http://www.bbc.co.uk)

### 31. Sheppard Software

Like Brainpop and Bitesize, Sheppard has mini movies and games. Choosing one over the other depends on the difficulty of the lesson and the extent of the film. [www.sheppardsoftware.com](http://www.sheppardsoftware.com)

### 32. VideoLab

If you can't actually demonstrate in the lab, the next best thing is video. At [video.sciencemag.org](http://video.sciencemag.org) teachers can show short videos to begin a lesson, transition from one to another, or just explain the facts and information with the necessary visuals.

## WRITING & GRAMMAR

### 33. Art in a Word

Inspired by Doodle for Google, the annual competition giving students a chance to draw a new Google theme, the idea of Art in a Word challenges students to take the vocabulary word and turn each letter into the representation of its meaning. On the back of the page, teachers should have students use the word within context, writing it in a sentence, identifying the part of speech, then defining it.

### 34. Advertising

Have students create a full-page ad for their favorite product. Make up the criteria for them so that they have to use sentences with adjectives and strong verbs. Then have them edit their work. Meanwhile, teach them all types of grammar lessons in the process.

### 35. Bare Books

A book of their own means more to students than an ipod. They just don't know it until they've created it. Depending on the assignment, teachers can buy books in bulk for as little as a dollar each. These books can be used for poetry or stories, leaving the rest of the blank space for art. [www.barebooks.com](http://www.barebooks.com) If your students are more electronically inclined check out a new site that's making it even easier to create e-books at [www.holarbooks.com](http://www.holarbooks.com)

### **36. Paint the Strawberry**

For writing teachers who need to emphasize the idea of “show don’t tell,” have students describe the strawberry or another type of food commonly eaten. They need to reconstruct the image including taste and sensations in the reader’s mind.

This means they have to come up with 10 to 20 descriptive words (depends on difficulty level) and use them in a paragraph describing the strawberry. The strawberry should be on display on a stool as the subject of their work of art. It sometimes draws a comedic response for an even better lesson.

## **READING**

Some students thrive in any reading environment. Others crumble. Over the years, I’ve noticed the basic difference between an engaged reader and one who struggles is the ability to visualize.

### **37. LiteracyHead**

Whether students are struggling with basic reading awareness or writing skills, this site helps teachers use art as an inspiration to bridge the gap in communication. For comprehension, an image opens on the screen and asks the question, “In what ways does this picture connect to others?” [www.literacyhead.com](http://www.literacyhead.com)

### **38. Graphic Novels**

Greek Myths can confuse even the most interested reader, but turn it into a graphic novel or a booklet with illustrations and you’ve got an active, engaged reader. There’s a reason why there’s a comic culture out there in which people become obsessed with superheroes.

### **39. Comic Creator**

When reading Tell-Tale Heart by Edgar Allen Poe with students, I rely on an amazing website full of free lesson plans and links to everything you need. [www.readwritethink.org](http://www.readwritethink.org) For this one, I read the story in a scary voice, the room dark, only the words projected while the students predict the next twist. Then they have the option of creating a comic strip about it. They can use the comic creator if they don’t want to draw it themselves.

### **40. Poetry Café**

This can be used as monthly or even weekly motivation for students to work on poetry. Decorate the room with poems and artwork inspired by those poems. Then let the students enjoy readings from other students. At the end of a lesson or as a reward for long, tough assignments, students can organize a coffee and cake session where they read their works or the works of poets around the world.

## **SOCIAL STUDIES**

### **41. Map Art**

Old maps hanging on a wall build an atmosphere of art and history combined with adventure. But, understanding them can be a difficult task. So having students create maps ignites the learning process and forces them to work through those difficulties. Visit [historymatters.gmu.edu](http://historymatters.gmu.edu) for simple explanations on the creation process.

### **42. Divide and Conquer**

Teaching about different cultures means making them come alive. The Inuit people should live on a canvass, dancing, singing, hunting, and building. So, have students make a brochure from a poster cut in half. Bend it into thirds. Divide into sections such as origins, tradition, geography, food and accomplishments.

### **43. Forget-Me-Not Dioramas**

I haven't met a history teacher who hasn't had a diorama project quick on hand. However, requiring an artistic approach changes the dynamics of the criteria with which the student learns. Give the students an assignment they will never forget. Isn't that the idea?

For example, war isn't about guns and death as much as it's about lost love. If World War I must be represented, let it be told with love. Start with the love letters of Harriet Johnson to her boyfriend and continue from there. This not only teaches the emotional loss at Wartime but adds value and meaning to a lesson.

### **44. Folk Art**

It's as simple as having students recreate folk art from a certain time period and a culture and presenting it with facts and information. The inspiration matches the assignment giving each student a firm grasp of the value of an individual within a larger segment of society. Visit [www.folkartmuseum.org](http://www.folkartmuseum.org) or [www.mexican-folk-art-guide.com](http://www.mexican-folk-art-guide.com) for more ideas and information.

### **45. Transformation**

Change the entire classroom into a diorama. It's been done many times in my own classroom. Entire walls become pyramids. Others become waterfalls. And, the great part isn't even the fact that students will work 9 a.m. to 9 p.m. to build a pyramid, but they will learn everything about that time period while they're doing it. It takes a lot of patience, planning, and very considerate faculty, but it's worth it because of the pride and energy students earn from this lesson.

### **46. Film Recreations**

Students, especially older ones, love filming anything. So have them recreate a historical event, film it, and present it to the class. Sure you could have them act it out but using video and technology will allow them to edit and start over if necessary.

### **47. Documentaries**

In order to get students' attention, tell them they need to mimic documentaries. Show them several types and then let them choose one to duplicate or even come up with

a current event of their own to document. The student presentations not only reteach the subject matter to each other but give them control over their learning.

#### **48. Write History**

Have students recreate a time in history and include themselves. They can take on characteristics of certain people who lived at that time or they can create their own person from pieces of different types of people during that time period.

#### **49. Hero History**

Twist the concept of a hero into the ordinary citizen as a leader, innovator, and survivor of that time. Students can choose an actual “hero” or famous character to dress as and give a speech about or they can piece together a hero from the famous leaders of the time.

#### **50. Twisted Timeline**

There’s nothing better than a timeline to teach important dates in history. But, no one ever teaches that stories, which are what history is about, never quite move in a straight line. The timeline still flows in the same direction, students just twist it a little, take side routes and learn about details they might never have paid attention to when cramming for a test.

For example, if the time period focuses on the American Revolution then use the dates to carry students through to the next date but wind around to the left or right, take a detour, find out some interesting cultural facts within those two dates and add that to the timeline.

Visit [timelines.com](http://timelines.com) for detailed timelines with great images that students can add to their own.

As a final note, if the art warrants it, always make sure there’s a wall or a table for display. Displaying finished pieces gives artists a sense of satisfaction. Children who don’t see their work rewarded lose motivation, the same is true of young adults, and even more so of adults.

If yours is a virtual classroom, build a blog around your students’ creations. Creating one is simple enough nowadays. You don’t even have to know how to code. It doesn’t matter if the entire world knows about it. All that matters is that they know about it, that they can say they’re work “hangs” there.

Lastly, introducing art into any classroom means thoughtful planning but also a very real understanding that there will be loss of control. Knowing this can be very liberating for a teacher, but it can also be uncomfortable. However, once you allow yourself to be comfortable with it, students will master the lesson and, more often than not, surpass it.

*About Lisa Chesser*

A former Publications Specialist at Florida International University where she also received a bachelor's degree in English, Lisa Chesser left the publishing field to pursue a career in education.

In her first three years of teaching Language Arts, she won an Excellence in Teaching Award for helping students achieve 50 percent learning gains. Because she's also a writer, an editor, and an artist by trade, students often take more interest in their learning environment because she teaches them the value of it in the workplace.



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