



education

Department of Education
REPUBLIC OF SOUTH AFRICA

**National Curriculum Statement
Grades 10 – 12
(General)**

VISUAL ARTS

Department of Education

Sol Plaatje House
123 Schoeman Street
Private Bag X895
Pretoria 0001
South Africa
Tel: +27 12 312-5911
Fax: +27 12 321-6770

120 Plein Street
Private Bag X9023
Cape Town 8000
South Africa
Tel: +27 21 465-1701
Fax: +27 21 461-8110

<http://education.pwv.gov.za>

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ISBN 1-919975-77-2

Design and Layout by: Seriti Printing (Pty) Ltd
Printed for the Government Printer Pretoria by Shumani Printers

HOW TO USE THIS BOOK

This document is a policy document divided into four chapters. It is important for the reader to read and integrate information from the different sections in the document. The content of each chapter is described below.

■ Chapter 1 - Introducing the National Curriculum Statement

This chapter describes the principles and the design features of the National Curriculum Statement Grades 10 – 12 (General). It provides an introduction to the curriculum for the reader.

■ Chapter 2 - Introducing the Subject

This chapter describes the definition, purpose, scope, career links and Learning Outcomes of the subject. It provides an orientation to the Subject Statement.

■ Chapter 3 - Learning Outcomes, Assessment Standards, Content and Contexts

This chapter contains the Assessment Standards for each Learning Outcome, as well as content and contexts for the subject. The Assessment Standards are arranged to assist the reader to see the intended progression from Grade 10 to Grade 12. The Assessment Standards are consequently laid out in double-page spreads. At the end of the chapter is the proposed content and contexts to teach, learn and attain Assessment Standards.

■ Chapter 4 – Assessment

This chapter deals with the generic approach to assessment being suggested by the National Curriculum Statement. At the end of the chapter is a table of subject-specific competence descriptions. Codes, scales and competence descriptions are provided for each grade. The competence descriptions are arranged to demonstrate progression from Grade 10 to Grade 12.

■ Symbols

The following symbols are used to identify Learning Outcomes, Assessment Standards, grades, codes, scales, competence description, and content and contexts.



= Learning Outcome



= Assessment Standard



= Grade



= Code



= Scale



= Competence Description



= Content and Contexts



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ACRONYMS

AIDS	Acquired Immune Deficiency Syndrome
CAD	Computer-Aided Design
CASS	Continuous Assessment
DO	Developmental Outcome
FET	Further Education and Training
GET	General Education and Training
HIV	Human Immunodeficiency Virus
IKS	Indigenous Knowledge Systems
NCS	National Curriculum Statement
NQF	National Qualifications Framework
OBE	Outcomes-Based Education
SAQA	South African Qualifications Authority

CHAPTER 1

INTRODUCING THE NATIONAL CURRICULUM STATEMENT

The adoption of the Constitution of the Republic of South Africa (Act 108 of 1996) provided a basis for curriculum transformation and development in South Africa. The Preamble states that the aims of the Constitution are to:

- heal the divisions of the past and establish a society based on democratic values, social justice and fundamental human rights;
- improve the quality of life of all citizens and free the potential of each person;
- lay the foundations for a democratic and open society in which government is based on the will of the people and every citizen is equally protected by law; and
- build a united and democratic South Africa able to take its rightful place as a sovereign state in the family of nations.

The Constitution further states that ‘everyone has the right ... to further education which the State, through reasonable measures, must make progressively available and accessible’.

The National Curriculum Statement Grades 10 – 12 (General) lays a foundation for the achievement of these goals by stipulating Learning Outcomes and Assessment Standards, and by spelling out the key principles and values that underpin the curriculum.

PRINCIPLES

The National Curriculum Statement Grades 10 – 12 (General) is based on the following principles:

- social transformation;
- outcomes-based education;
- high knowledge and high skills;
- integration and applied competence;
- progression;
- articulation and portability;
- human rights, inclusivity, environmental and social justice;
- valuing indigenous knowledge systems; and
- credibility, quality and efficiency.

Social transformation

The Constitution of the Republic of South Africa forms the basis for social transformation in our post-apartheid society. The imperative to transform South African society by making use of various transformative tools stems from a need to address the legacy of apartheid in all areas of human activity and in education in particular. Social transformation in education is aimed at ensuring that the educational imbalances of the past are redressed, and that equal educational opportunities are provided for all sections of our population. If social transformation is to be achieved, all South Africans have to be educationally affirmed through the recognition of their potential and the removal of artificial barriers to the attainment of qualifications.

Outcomes-based education

Outcomes-based education (OBE) forms the foundation for the curriculum in South Africa. It strives to enable all learners to reach their maximum learning potential by setting the Learning Outcomes to be achieved by the end of the education process. OBE encourages a learner-centred and activity-based approach to education. The National Curriculum Statement builds its Learning Outcomes for Grades 10 – 12 on the Critical and Developmental Outcomes that were inspired by the Constitution and developed through a democratic process.

The Critical Outcomes require learners to be able to:

- identify and solve problems and make decisions using critical and creative thinking;
- work effectively with others as members of a team, group, organisation and community;
- organise and manage themselves and their activities responsibly and effectively;
- collect, analyse, organise and critically evaluate information;
- communicate effectively using visual, symbolic and/or language skills in various modes;
- use science and technology effectively and critically showing responsibility towards the environment and the health of others; and
- demonstrate an understanding of the world as a set of related systems by recognising that problem solving contexts do not exist in isolation.

The Developmental Outcomes require learners to be able to:

- reflect on and explore a variety of strategies to learn more effectively;
- participate as responsible citizens in the life of local, national and global communities;
- be culturally and aesthetically sensitive across a range of social contexts;
- explore education and career opportunities; and
- develop entrepreneurial opportunities.

High knowledge and high skills

The National Curriculum Statement Grades 10 – 12 (General) aims to develop a high level of knowledge and skills in learners. It sets up high expectations of what all South African learners can achieve. Social justice requires the empowerment of those sections of the population previously disempowered by the lack of knowledge and skills. The National Curriculum Statement specifies the minimum standards of knowledge and skills to be achieved at each grade and sets high, achievable standards in all subjects.

Integration and applied competence

Integration is achieved within and across subjects and fields of learning. The integration of knowledge and skills across subjects and terrains of practice is crucial for achieving applied competence as defined in the National Qualifications Framework. Applied competence aims at integrating three discrete competences – namely, practical, foundational and reflective competences. In adopting integration and applied competence, the National Curriculum Statement Grades 10 – 12 (General) seeks to promote an integrated learning of theory, practice and reflection.

Progression

Progression refers to the process of developing more advanced and complex knowledge and skills. The Subject Statements show progression from one grade to another. Each Learning Outcome is followed by an explicit statement of what level of performance is expected for the outcome. Assessment Standards are arranged in a format that shows an increased level of expected performance per grade. The content and context of each grade will also show progression from simple to complex.

Articulation and portability

Articulation refers to the relationship between qualifications in different National Qualifications Framework levels or bands in ways that promote access from one qualification to another. This is especially important for qualifications falling within the same learning pathway. Given that the Further Education and Training band is nested between the General Education and Training and the Higher Education bands, it is vital that the Further Education and Training Certificate (General) articulates with the General Education and Training Certificate and with qualifications in similar learning pathways of Higher Education. In order to achieve this articulation, the development of each Subject Statement included a close scrutiny of the exit level expectations in the General Education and Training Learning Areas, and of the learning assumed to be in place at the entrance levels of cognate disciplines in Higher Education.

Portability refers to the extent to which parts of a qualification (subjects or unit standards) are transferable to another qualification in a different learning pathway of the same National Qualifications Framework band. For purposes of enhancing the portability of subjects obtained in Grades 10 – 12, various mechanisms have been explored, for example, regarding a subject as a 20-credit unit standard. Subjects contained in the National Curriculum Statement Grades 10 – 12 (General) compare with appropriate unit standards registered on the National Qualifications Framework.

Human rights, inclusivity, environmental and social justice

The National Curriculum Statement Grades 10 – 12 (General) seeks to promote human rights, inclusivity, environmental and social justice. All newly-developed Subject Statements are infused with the principles and practices of social and environmental justice and human rights as defined in the Constitution of the Republic of South Africa. In particular, the National Curriculum Statement Grades 10 – 12 (General) is sensitive to issues of diversity such as poverty, inequality, race, gender, language, age, disability and other factors.

The National Curriculum Statement Grades 10 – 12 (General) adopts an inclusive approach by specifying minimum requirements for all learners. It acknowledges that all learners should be able to develop to their full potential provided they receive the necessary support. The intellectual, social, emotional, spiritual and physical needs of learners will be addressed through the design and development of appropriate Learning Programmes and through the use of appropriate assessment instruments.

Valuing indigenous knowledge systems

In the 1960s, the theory of multiple-intelligences forced educationists to recognise that there were many ways of processing information to make sense of the world, and that, if one were to define intelligence anew, one would have to take these different approaches into account. Up until then the Western world had only valued logical, mathematical and specific linguistic abilities, and rated people as ‘intelligent’ only if they were adept in these ways. Now people recognise the wide diversity of knowledge systems through which people make sense of and attach meaning to the world in which they live. Indigenous knowledge systems in the South African context refer to a body of knowledge embedded in African philosophical thinking and social practices that have evolved over thousands of years. The National Curriculum Statement Grades 10 – 12 (General) has infused indigenous knowledge systems into the Subject Statements. It acknowledges the rich history and heritage of this country as important contributors to nurturing the values contained in the Constitution. As many different perspectives as possible have been included to assist problem solving in all fields.

Credibility, quality and efficiency

The National Curriculum Statement Grades 10 – 12 (General) aims to achieve credibility through pursuing a transformational agenda and through providing an education that is comparable in quality, breadth and depth to those of other countries. Quality assurance is to be regulated by the requirements of the South African Qualifications Authority Act (Act 58 of 1995), the Education and Training Quality Assurance Regulations, and the General and Further Education and Training Quality Assurance Act (Act 58 of 2001).

THE KIND OF LEARNER THAT IS ENVISAGED

Of vital importance to our development as people are the values that give meaning to our personal spiritual and intellectual journeys. *The Manifesto on Values, Education and Democracy* (Department of Education, 2001:9-10) states the following about education and values:

Values and morality give meaning to our individual and social relationships. They are the common currencies that help make life more meaningful than might otherwise have been. An education system does not exist to simply serve a market, important as that may be for economic growth and material prosperity. Its primary purpose must be to enrich the individual and, by extension, the broader society.

The kind of learner that is envisaged is one who will be imbued with the values and act in the interests of a society based on respect for democracy, equality, human dignity and social justice as promoted in the Constitution.

The learner emerging from the Further Education and Training band must also demonstrate achievement of the Critical and Developmental Outcomes listed earlier in this document. Subjects in the Fundamental Learning Component collectively promote the achievement of the Critical and Developmental Outcomes, while specific subjects in the Core and Elective Components individually promote the achievement of particular Critical and Developmental Outcomes.

In addition to the above, learners emerging from the Further Education and Training band must:

- have access to, and succeed in, lifelong education and training of good quality;
- demonstrate an ability to think logically and analytically, as well as holistically and laterally; and
- be able to transfer skills from familiar to unfamiliar situations.

THE KIND OF TEACHER THAT IS ENVISAGED

All teachers and other educators are key contributors to the transformation of education in South Africa. The National Curriculum Statement Grades 10 – 12 (General) visualises teachers who are qualified, competent, dedicated and caring. They will be able to fulfil the various roles outlined in the Norms and Standards for Educators. These include being mediators of learning, interpreters and designers of Learning Programmes and materials, leaders, administrators and managers, scholars, researchers and lifelong learners, community members, citizens and pastors, assessors, and subject specialists.

STRUCTURE AND DESIGN FEATURES

Structure of the National Curriculum Statement

The National Curriculum Statement Grades 10 – 12 (General) consists of an Overview Document, the Qualifications and Assessment Policy Framework, and the Subject Statements.

The subjects in the National Curriculum Statement Grades 10 – 12 (General) are categorised into Learning Fields.

What is a Learning Field?

A Learning Field is a category that serves as a home for cognate subjects, and that facilitates the formulation of rules of combination for the Further Education and Training Certificate (General). The demarcations of the Learning Fields for Grades 10 – 12 took cognisance of articulation with the General Education and Training and Higher Education bands, as well as with classification schemes in other countries.

Although the development of the National Curriculum Statement Grades 10 – 12 (General) has taken the twelve National Qualifications Framework organising fields as its point of departure, it should be emphasised that those organising fields are not necessarily Learning Fields or ‘knowledge’ fields, but rather are linked to occupational categories.

The following subject groupings were demarcated into Learning Fields to help with learner subject combinations:

- Languages (Fundamentals);
- Arts and Culture;
- Business, Commerce, Management and Service Studies;
- Manufacturing, Engineering and Technology;
- Human and Social Sciences and Languages; and
- Physical, Mathematical, Computer, Life and Agricultural Sciences.

What is a subject?

Historically, a subject has been defined as a specific body of academic knowledge. This understanding of a subject laid emphasis on knowledge at the expense of skills, values and attitudes. Subjects were viewed by some as static and unchanging, with rigid boundaries. Very often, subjects mainly emphasised Western contributions to knowledge.

In an outcomes-based curriculum like the National Curriculum Statement Grades 10 – 12 (General), subject boundaries are blurred. Knowledge integrates theory, skills and values. Subjects are viewed as dynamic, always responding to new and diverse knowledge, including knowledge that traditionally has been excluded from the formal curriculum.

A subject in an outcomes-based curriculum is broadly defined by Learning Outcomes, and not only by its body of content. In the South African context, the Learning Outcomes should, by design, lead to the achievement of the Critical and Developmental Outcomes. Learning Outcomes are defined in broad terms and are flexible, making allowances for the inclusion of local inputs.

What is a Learning Outcome?

A Learning Outcome is a statement of an intended result of learning and teaching. It describes knowledge, skills and values that learners should acquire by the end of the Further Education and Training band.

What is an Assessment Standard?

Assessment Standards are criteria that collectively describe what a learner should know and be able to demonstrate at a specific grade. They embody the knowledge, skills and values required to achieve the Learning Outcomes. Assessment Standards within each Learning Outcome collectively show how conceptual progression occurs from grade to grade.

Contents of Subject Statements

Each Subject Statement consists of four chapters and a glossary:

- *Chapter 1, Introducing the National Curriculum Statement:* This generic chapter introduces the National Curriculum Statement Grades 10 – 12 (General).
- *Chapter 2, Introducing the Subject:* This chapter introduces the key features of the subject. It consists of a definition of the subject, its purpose, scope, educational and career links, and Learning Outcomes.
- *Chapter 3, Learning Outcomes, Assessment Standards, Content and Contexts:* This chapter contains Learning Outcomes with their associated Assessment Standards, as well as content and contexts for attaining the Assessment Standards.
- *Chapter 4, Assessment:* This chapter outlines principles for assessment and makes suggestions for recording and reporting on assessment. It also lists subject-specific competence descriptions.
- *Glossary:* Where appropriate, a list of selected general and subject-specific terms are briefly defined.

LEARNING PROGRAMME GUIDELINES

A Learning Programme specifies the scope of learning and assessment for the three grades in the Further Education and Training band. It is the plan that ensures that learners achieve the Learning Outcomes as prescribed by the Assessment Standards for a particular grade. The Learning Programme Guidelines assist teachers and other Learning Programme developers to plan and design quality learning, teaching and assessment programmes.

CHAPTER 2

VISUAL ARTS

DEFINITION

The visual arts represent a broad field of creative practice that involves the hand, the eye, the intellect and the imagination in conceptualising and crafting two-dimensional and three-dimensional objects and environments which reflect the aesthetic, conceptual and expressive concerns of individuals or groups.

The subject Visual Arts offers learners a way to meaningfully engage with and respond to their world. It provides opportunities to stimulate and develop learners' intellect, engaging their creative imagination through visual and tactile experiences and the innovative use of materials and technology in the realisation of their ideas. This provides the basis for learners to develop an individual visual language, which in turn is informed and shaped by immersion in the visual culture of the past and present.

Learners acquire the capacity to make practical and aesthetic decisions in the development of a coherent body of work, and become actively involved in shaping physical, social and cultural environments.

PURPOSE

The subject Visual Arts opens up an exciting world of creative and personal exploration. Learners are able to develop new ways in which to respond to and interact with their world.

Study of Visual Arts will enable all learners to:

- identify and solve a variety of problems and make responsible and informed decisions, using critical and creative thinking processes;
- explore materials, processes and techniques in an efficient, economical, safe and responsible manner;
- observe, assess and analyse art forms, processes and products;
- communicate effectively using visual, oral and written language skills;
- work as a creative, innovative and resourceful individual, as well as a member of a group;
- critically appraise their own work and that of others and make informed personal aesthetic judgments in a way that is culturally and aesthetically sensitive;
- articulate ideas, opinions and preferences using specialist Visual Arts vocabulary;
- develop an awareness of the ethical and environmental implications of their own practices and explore the recycling of waste materials;
- experience a sense of creation, expression, enjoyment and achievement;
- understand the dynamic role of visual culture as a tool for social transformation;
- value and appreciate the diversity of visual arts traditions in the Southern African context, and view both their own and other cultural traditions as a vital creative resource;

- develop entrepreneurial skills and professional practice within art to explore a variety of career options and make an economic contribution to themselves and society; and
- become aware of Higher Education and career development opportunities.

The subject should involve learners in the enrichment of the visual environment of the school and community, as it provides a basis for learners to build a sense of pride and ownership around their role within the school and their community.

The visual arts have a critical role to play in South African society. Through the visual arts, people can explore, reflect on and comment on past and present social issues, articulating a new sense of individual and national identity. The visual arts also play an important role in the economy. Significant work and revenue is generated through the gallery system and the field of public art. The practice of the visual arts also stimulates innovation and competitive advantage in other areas of the creative industries with which it has important links, such as craft, design and advertising.

SCOPE

The subject Visual Arts offers a range of visual, tactile and other sensory experiences structured within a Learning Programme to stimulate creative imagination, develop art-making skills and challenge learners intellectually.

Learners and teachers may choose to specialise in any one of the following practical disciplines, or to study a combination of these disciplines – ceramics, drawing, fibre art, fine art, photography, interactive three-dimensional artworks, mixed media, mosaic, multimedia design, mural art, painting, puppetry, research and documentation, sculpture, stained glass, textile art, video art, weaving.

The study of visual culture is integral to all the areas of visual arts practice listed above. This component focuses on developing visual literacy skills and knowledge. It further develops knowledge, skills and ideas related to art-making processes within different cultural and historical contexts.

It is important that learners have opportunities to learn in a variety of ways – individually and co-operatively, independently and with teacher direction, and through hands-on activities.

There is no single correct way to teach or to learn. The nature of Visual Arts calls for a variety of strategies for learning and teaching. These strategies should vary according to the curriculum expectations, the needs of the learners and the resources available in the school.

EDUCATIONAL AND CAREER LINKS

In the Further Education and Training phase, learners are encouraged to evaluate, monitor, document and be aware of their own personal development within Visual Arts from Grades 10 to 12. In this way learners can apply what

they have learned in Visual Arts across a range of subject areas. They develop competencies and creative skills in problem solving, communication, and management of time and resources that contribute to lifelong learning and career skills. They also learn about careers and learning pathways in and related to Visual Arts.

The Learning Area of Arts and Culture in the General Education and Training band integrates all the core disciplines within the arts. It creates a basic appreciation of some arts and cultural issues that inform the creative process. The Further Education and Training teacher will be required to determine prior learning and current competencies so as to allow for multi-level teaching and/or bridging.

While the Visual Arts subject area furnishes a basis for learners to proceed into a wide range of specialised Higher Education opportunities, it also provides an important opportunity for the development of creative resources and critical skills. These will add value to any further learning pathway, whether in the arts, humanities, sciences, commerce or engineering.

The subject provides a sound basis for access to Learning Programmes in the arts and humanities. More specifically, it prepares learners for entry into a range of Learning Programmes at tertiary level that are primarily concerned with the deployment of visual language skills – architecture, design, film and video production, fine art and media studies.

Education in the Further Education and Training band enables learners to make informed choices about vocational, career and Higher Education opportunities in a number of fields of creative practice. The emphasis upon theoretical and practical research and creative problem solving ensures that learners develop lifelong skills that are essential in the Higher Education band and/or as an art practitioner. Learners will be visually literate, culturally aware and will have collaborative working skills that are transferable from Further Education and Training to a variety of Higher Education programmes that lead to exciting and productive career opportunities.

In defining the career prospects for learners undertaking the subject Visual Arts, it is important to distinguish between short-term and longer-term income-generating work and career opportunities. In the short term, the subject provides learners with a basis for developing and marketing commercially-viable products (e.g. a portfolio of prints) and services (e.g. sign writing, basic desktop publishing services) on a modest scale. Learners develop a good general understanding of how the arts and crafts industry operates, and the channels through which products and services can be marketed and sold (e.g. the Internet, street markets, craft fairs, arts and crafts retailers, and the gallery system).

More often than not, visual artists operate as one-person micro-enterprises, though they often collaborate with other creative practitioners and art managers on specific projects. It is important, therefore, that the subject at Further Education and Training level provides a foundation of knowledge for the development of skills and for the pursuit of a viable working life as an artist.

Learners should also be made aware of the medium-term and long-term career development opportunities opened up by a foundational training in Visual Arts. These may be pursued through practical experience in the industry and on-the-job training (e.g. learnerships and skills programmes), as well as through formal tertiary education and training.

The following represents a synopsis of sectors in which related careers can be pursued, and some of their associated roles and work contexts:

- fine art (e.g. professional artist, visual arts educator, illustrator);
- advertising (e.g. art director, copywriter, photographer);
- design and decorating (e.g. graphic, textile, fashion, landscape, interior, product, jewellery and stage design; illustration, animation and cartooning);
- craft (e.g. craftspeople, product developer, operations manager);
- architecture and the built environment (e.g. architect, town planner, landscape designer, interior designer, decorator);
- art management and marketing (e.g. dealer, gallery supervisor, agent, publicist, fundraiser, project manager);
- art criticism (e.g. journalist, critic, art historian);
- public art (e.g. organising small-scale and large-scale public art events, mural artist);
- curating and conservation (e.g. curator, exhibition designer, conservator working in a museum, public or private gallery or travelling exhibition);
- education and training (e.g. teacher, trainer, educator based in a cultural museum or art gallery, development practitioner, materials developer, lecturer in creche, school, college, NGO, community art centre, private provider, university or technicon);
- film and video (e.g. director, stills photographer, set builder, set designer, cinematographer, cameraperson);
- theatre (set designer, set builder, lighting designer, costume designer); and
- entertainment technology.

LEARNING OUTCOMES

A Learning Outcome describes what learners should know and be able to do at the end of a particular grade. Outcomes encourage the design of learner-centred, problem-solving activities and instruction that supports learners in extending, modifying or adapting what they know.

For reasons of clarity and as an organising principle, Assessment Standards have been developed around four Learning Outcomes. It should be stressed, however, that in any creative process the outcomes are interrelated and should be viewed holistically. There is, therefore, a constant integration of outcomes in the teaching and learning process. All four Learning Outcomes in this subject should ideally be brought to bear on the conceptualisation and planning of a given set of integrated learning activities.



Learning Outcome 1: Conceptualising

The learner is able to explore, develop and realise creative ideas in response to both externally-set and self-generated projects, drawing on own experience and own knowledge of visual culture in the past and present.

Learners are provided with a variety of opportunities to explore and develop personal responses, ideas and feelings. They undertake research from a variety of sources, work within time and resource constraints, and develop personal imagery and a personal visual vocabulary.



Learning Outcome 2: Making

The learner is able to explore and manipulate materials, techniques, processes and technologies in the making of imaginative and innovative objects of personal expression.

Learners apply visual arts processes and skills to communicate meaning and intent in original works of art. They explore and interpret a variety of media, techniques, processes and technologies to find those most relevant to their personal work.



Learning Outcome 3: Management and Presentation

The learner is able to effectively manage own working process and own personal and professional development within the visual arts field.

Learners are able to demonstrate knowledge, skills, attitudes and values acquired by studying the diverse functions and roles of the visual arts. This involves the planning, selection, management and presentation of professionally-executed work.



Learning Outcome 4: Visual Culture Studies

The learner is able to demonstrate knowledge, skills, attitudes and values acquired through the study of the diverse roles and functions of the visual arts in contemporary life and in different times and cultures.

Learners develop their perceptual and analytical skills so as to perceive and respond to works of art. The emphasis is on ongoing reflection and evaluation of visual arts processes, forms and products, understanding how these can have meaning within a particular social and cultural context, and how they have significance within a broader cultural context. Learners continually extend their visual arts vocabulary to express their observations.

Learners are able to analyse works of art by identifying particular elements of art, principles of design or multiple aesthetic qualities generated by or unique to the particular society or cultural context that generated them. Inherent in this process is an acknowledgement of human diversity.

Learners investigate the role and development of the visual arts in past and present cultures throughout the world, noting human diversity as it relates to the visual arts and artists. Learners research and debate cultural bias, stereotypes and discrimination within cultural practices. The transformative role of the visual arts within society and the interrelationship of art and society are studied so as to ensure a broad and holistic understanding of their interdependence.

Learners develop skills that contribute to lifelong learning and career skills. They also learn about careers and learning pathways in and related to Visual Arts.

CHAPTER 3

LEARNING OUTCOMES, ASSESSMENT STANDARDS, CONTENT AND CONTEXTS

Grade 10



Learning Outcome 1

Conceptualising

The learner is able to explore, develop and realise creative ideas in response to both externally-set and self-generated projects, drawing on own experience and own knowledge of visual culture in the past and present.



Assessment Standards

We know this when the learner is able to:

- Explore different approaches to generating ideas in response to a motivational task.
- Engage with own experience of the world through the exploration of signs and symbols drawn from the broader visual culture.
- Explore and resolve given and specific visual and conceptual challenges (e.g. compositional problems, choice of subject matter).
- Demonstrate the importance of process in relation to product in the development and realisation of concepts.

Grade 11



Assessment Standards

We know this when the learner is able to:

- Apply different approaches to generating ideas in response to a project brief.
- Engage with own experience of the world through the exploration and interpretation of signs and symbols drawn from the broader visual culture.
- Apply the creative process to solve visual and conceptual problems through classroom assignments.
- Document the process of conceptual development.

Grade 12



Assessment Standards

We know this when the learner is able to:

- Independently apply different approaches to generating ideas in formulating a project brief.
- Critically engage with own experience of the world through the exploration, manipulation and interpretation of signs and symbols drawn from the broader visual culture.
- Solve a series of visual and conceptual problems independently, working towards the development of a personal visual language.
- Document and critically evaluate the process of conceptual development.



Learning Outcome 2

Making

The learner is able to explore and manipulate materials, techniques, processes and technologies in the making of imaginative and innovative objects of personal expression.



Assessment Standards

We know this when the learner is able to:

- Explore and experiment with a range of materials, techniques, processes and equipment.
- Demonstrate basic technical skill in and knowledge of a range of materials, techniques, processes and equipment.
- Demonstrate the importance of process in relation to product.
- Transform images using new and traditional technologies.
- Use equipment, materials and technology safely and correctly under supervision.

Grade 11



Assessment Standards

We know this when the learner is able to:

- Explore and effectively apply a selection of materials, tools, processes, and technologies.
- Demonstrate developed technical skill and knowledge of a range of materials, techniques, processes and equipment.
- Document and evaluate own creative process and artworks, using a portfolio.
- Demonstrate ever-expanding use of technology in producing artworks.
- Use materials, equipment and technology safely and correctly.

Grade 12



Assessment Standards

We know this when the learner is able to:

- Choose the materials, tools, techniques, themes and processes best suited to the chosen art or craft form.
- Demonstrate an advanced degree of technical skill and knowledge of materials, techniques, processes and equipment related to the chosen art or craft form.
- Document and evaluate own creative process and artworks, selecting works best suited for inclusion in the portfolio.
- Create and transform visual images, using both new and traditional technologies.
- Demonstrate and promote the safe use of materials, equipment, and technology in a group work context.



Learning Outcome 3

Management and Presentation

The learner is able to effectively manage own working process and own personal and professional development within the visual arts field.



Assessment Standards

We know this when the learner is able to:

- Maintain sketchbooks, journals, planners and a portfolio that documents work done during the year.
- Complete given tasks within specified time, space and resource constraints.
- Prepare own work for display in a presentable manner.

Grade 11



Assessment Standards

We know this when the learner is able to:

- Maintain sketchbooks, journals, planners and a portfolio that documents own developing grasp of visual language and concepts.
- Plan and complete tasks within specified time, space and resource constraints.
- Display, exhibit or present own work in a manner that demonstrates awareness of professional conventions.

Grade 12



Assessment Standards

We know this when the learner is able to:

- Create a coherent body of work that provides concrete evidence of the process of conceptualising and making.
- Plan, manage and complete particular tasks and projects within specified time, space and resource constraints.
- Display, exhibit or present own work in a manner which enhances and complements the expressive and conceptual impact of the work.



Learning Outcome 4

Visual Culture Studies

The learner is able to demonstrate knowledge, skills, attitudes and values acquired through the study of the diverse roles and functions of visual arts in contemporary life and in different times and cultures.



Assessment Standards

We know this when the learner is able to:

- Use appropriate visual arts terminology in all areas of Visual Arts.
- Apply skills and processes of visual analysis and critical thinking in engaging with own work and the work of others.
- Demonstrate basic writing and research skills in the study of art within historical and cultural contexts.
- Explain the social and historical context and the chronology of distinctive artistic styles.
- Identify and research the professional practice of local artists.

Grade 11



Assessment Standards

We know this when the learner is able to:

- Use appropriate visual arts terminology to describe art concepts, principles, styles, content, materials and techniques.
- Evaluate own work and that of others, demonstrating an understanding of the process of critical analysis and providing reasons for aesthetic judgements.
- Demonstrate writing and research skills in the study of art within historical and cultural contexts from primary and secondary sources.
- Analyse works of art in relation to their cultural, social, political, and historical contexts.
- Research and present in written form post-FET educational and career opportunities in Visual Arts.

Grade 12



Assessment Standards

We know this when the learner is able to:

- Use appropriate terminology related to all areas of art theory to describe and discuss artworks, crafts and applied design forms both verbally and in writing.
- Evaluate the effectiveness of own and others' research, creative processes and art products.
- Demonstrate critical analytical writing and research skills in the study of art within historical and cultural contexts from multiple sources.
- Demonstrate an understanding of the historical context and stylistic evolution of a selection of fine art, applied design and craft forms.
- Independently research opportunities that describe the relationship between knowledge and skills acquired through Visual Arts and post-FET education.



CONTENT AND CONTEXTS FOR THE ATTAINMENT OF ASSESSMENT STANDARDS

In this section content and contexts are provided to support the attainment of the Assessment Standards. The content indicated needs to be dealt with in such a way as to assist learners to progress towards the achievement of the Learning Outcomes. Content must serve the Learning Outcomes and not be an end in itself. The contexts suggested will enable the content to be embedded in situations that are meaningful to learners and so assist learning and teaching. The teacher should be aware of and use local contexts, not necessarily indicated here, that could be more suited to the experiences of the learners. Content and context, when aligned to the attainment of the Assessment Standards, provide a framework for the development of Learning Programmes. The Learning Programme Guidelines give more detail in this respect.

Art context

In a context focusing on creative expression, which may often be intensely personal, the outcomes produced reflect the experience of the learner and may evoke a response in the viewer or audience. Artworks will often result from the learner exploring ideas of a personal nature, such as thought, perceptions, intuitions and emotional responses. Art often makes direct use of observation – looking, seeing and understanding. It might make use, for example, of the observation of people, places and things.

Work in ‘art contexts’ will not always be initiated by the learner. It may be created in response to a brief set by the teacher. To reflect the vocational nature of Visual Arts, it is suggested that learners carry out work in art contexts which may include learner-initiated, personal responses to structured and unstructured briefs with clearly-defined limitations and situational constraints.

Some of the concepts inherent in the above description are described and discussed below.

Learner-initiated work

This refers to self-directed experimentation with ideas, materials, tools and techniques (e.g. ways of using imagery, working with found materials, creating surface finishes). It may be a self-directed study stimulated by an experience (e.g. observation of nature, visiting an exhibition, listening to music, a favourite game, a social issue).

Personal response

This refers to a series of studies related to a theme (e.g. warm/cold, spring, speed, HIV/AIDS, poverty), or a variety of work around a set theme using different media, materials and associated processes and techniques (e.g. human play, animal form, survival).

Craft context

This is a context in which the whole process of making an artefact or a series of artefacts is controlled by the same person or persons from inception to realisation. Creativity in craftwork is focused on direct interaction between materials and tools, by which ideas can be developed and the artefact refined to meet the intentions of the maker and the needs of the user. Practical experience develops personal skills in using hand and power tools and a range of materials, and enables the acquisition of a working knowledge of the potential of traditional and innovative technologies and the properties and associations of materials.

The spectrum of contemporary craft activity ranges from work that is closely related to art, through design-led crafts, to manufacturing and industrial partnerships. There is, therefore, much in common in the descriptions of 'art context' and 'design context', although craft has its own features and functions both in educational and vocational contexts.

To reflect the vocational nature of Visual Arts, it is suggested that learners carry out work that shows an understanding of contemporary professional practice. Learners should understand the issues behind decisions to produce one-off exhibition pieces or batches of work. They also need to understand the importance of balancing aesthetic and functional criteria. Emphasis should be placed on making runs of work to maintain a high quality of ideas and production values while achieving cost-effective results through the appropriate use of resources.

A complex activity

This relates to a brief to design and make an object which involves working to achieve the highest possible standard of making at a personal one-off level. It could be a brief to create a prototype for small-batch production suitable for an identified market. The learner would be expected to research the market, identify client or end-user need, establish constraints, develop creative proposals and produce a prototype. It could also be a brief for a work to be sited in an indoor or an outdoor public space (e.g. a foyer, a waiting room, an entrance or dining hall, or a playground) using given or found materials and techniques (e.g. ceramic sculpture or mosaic, painted or dyed textiles, sewn or embroidered textiles, constructed textiles [felted, woven, knitted], beadwork in the form of wall hangings or on garments). The learner would be expected to research the situation, establish the needs and expectations of the client and the people who inhabit or use the space, identify constraints and generate a creative response.

Human rights

The subject Visual Arts is primarily concerned with the study of visual culture and the role that the visual arts play in society. It attempts to address issues related to bias, prejudice and stereotyping. The study of Visual Arts should promote both affirmation of and critical reflection on a diversity of cultural beliefs and practices, emphasising the complementary role of tradition and change in the formation of these beliefs and practices. Attitudes of respect, understanding and the embrace of difference should be promoted in the learning

environment. The study of visual culture in the past and present provides many opportunities for reflection on how these principles (e.g. tradition, change, difference) are articulated in images, objects and environments.

Inclusivity

The approach to teaching Visual Arts should ensure that all art, craft and design forms are awarded equal status and that no art form is perceived to be ‘better’ than another. The traditional hierarchies of value implied in the idea of the ‘fine arts’ and its associated forms (e.g. painting, sculpture) versus crafts should be opened up to debate and critique.

The Learning Outcomes have been developed so as to ensure that learners who may experience ‘disability’ of one kind or another are not disadvantaged in any way.

The Subject Statement strongly promotes the idea that Visual Arts is relevant to and grounded in the lives of all learners and should not be viewed as a subject for the ‘elite’ or privileged few.

Southern African indigenous knowledge systems

The recognition and celebration of Southern African indigenous knowledge systems within the subject Visual Arts affirms the rich and diverse cultural heritage of South Africans and makes learners aware of the central role of the African cultural heritage in the development of human cultural expression globally.

When archaeologists excavated two pieces of ochre featuring abstract engravings at the Blombos Cave site on the Southern Cape shore – the stones were marked with cross hatches and lines to create a consistent geometric motif – and dated them to at least 70 000 years ago, important new insights were brought to bear on our understanding of the development of human thought and expression. The objects indicated that people were able to think abstractly and behave as modern humans much earlier than previously thought.

In their interpretation of the rock paintings and engravings of the San (Bushman) peoples of Southern Africa, some of which are up to 27 000 years old, South African archaeologists have brought groundbreaking new insights to the understanding of the earliest rock art.

Indigenous knowledge systems are also revealed in functional objects made and used for centuries by various peoples of the Southern African region, such as clay vessels and carved wooden artefacts (e.g. meat plates, headrests and staffs), woven grass baskets and mats, and a range of beadwork worn as adornment. As people’s beliefs influence how an object is made and used, each object reveals an aspect of the indigenous knowledge system. For example, a wooden meat plate is linked to male authority and status and is often buried with its owner. A sceptre, a bowl and the figure of a rhino – all made of wood and covered in gold leaf – that were excavated at the site of the ancient kingdom of Mapungubwe are thought to have been symbols of the king’s power. Headrests used to support the head during sleep can also function as a link to a man’s deceased father or as

a symbol of the joining of male and female lineages in marriage. Particular messages can be conveyed through the colours chosen for beadwork. Beaded clothing and adornment often reveal particular roles within a society. Through the subject Visual Arts, learners investigate how artefacts are manufactured and used, so discovering the underlying cognitive patterns, beliefs and social structures informing the choice of materials, processes and technology. They also discover that indigenous knowledge systems are not static. Interaction between people brings about changes in knowledge, skills and beliefs. People may take on the beliefs of others, or incorporate visual motifs and images, skills, materials and techniques encountered elsewhere. This adds to the story an object of cultural expression can tell. For example, although beads are still used in ceremonies (e.g. the use of beaded skirts as a marker of marital status), beaded artefacts have also become a major part of the tourist market and new patterns and materials (e.g. plastic) have emerged.

Through Visual Arts, learners explore the indigenous knowledge systems revealed in their Southern African cultural context, past and present. In so doing, they broaden and articulate their own understanding of the dynamic nature of cultural expression, both in research and debate, and in the exploration of ideas and materials in their own art-making. An awareness of their past and present cultural context, and the range of Southern African indigenous knowledge systems contained therein, provides an authentic grounding for South African learners' individual processes of making meaning in their world.

CHAPTER 4

ASSESSMENT

INTRODUCTION

Assessment is a critical element of the National Curriculum Statement Grades 10 – 12 (General). It is a process of collecting and interpreting evidence in order to determine the learner's progress in learning and to make a judgement about a learner's performance. Evidence can be collected at different times and places, and with the use of various methods, instruments, modes and media.

To ensure that assessment results can be accessed and used for various purposes at a future date, the results have to be recorded. There are various approaches to recording learners' performances. Some of these are explored in this chapter. Others are dealt with in a more subject-specific manner in the Learning Programme Guidelines.

Many stakeholders have an interest in how learners perform in Grades 10 – 12. These include the learners themselves, parents, guardians, sponsors, provincial departments of education, the Department of Education, the Ministry of Education, employers, and higher education and training institutions. In order to facilitate access to learners' overall performances and to inferences on learners' competences, assessment results have to be reported. There are many ways of reporting. The Learning Programme Guidelines and the Assessment Guidelines discuss ways of recording and reporting on school-based and external assessment as well as giving guidance on assessment issues specific to the subject.

WHY ASSESS

Before a teacher assesses learners, it is crucial that the purposes of the assessment be clear and unambiguous. Understanding the purposes of assessment ensures that an appropriate match exists between the purposes and the methods of assessment. This, in turn, will help to ensure that decisions and conclusions based on the assessment are fair and appropriate for the particular purpose or purposes.

There are many reasons why learners' performance is assessed. These include monitoring progress and providing feedback, diagnosing or remediating barriers to learning, selection, guidance, supporting learning, certification and promotion.

In this curriculum, learning and assessment are very closely linked. Assessment helps learners to gauge the value of their learning. It gives them information about their own progress and enables them to take control of and to make decisions about their learning. In this sense, assessment provides information about whether teaching and learning is succeeding in getting closer to the specified Learning Outcomes. When assessment indicates lack of progress, teaching and learning plans should be changed accordingly.

TYPES OF ASSESSMENT

This section discusses the following types of assessment:

- baseline assessment;
- diagnostic assessment;
- formative assessment; and
- summative assessment.

Baseline assessment

Baseline assessment is important at the start of a grade, but can occur at the beginning of any learning cycle. It is used to establish what learners already know and can do. It helps in the planning of activities and in Learning Programme development. The recording of baseline assessment is usually informal.

Diagnostic assessment

Any assessment can be used for diagnostic purposes – that is, to discover the cause or causes of a learning barrier. Diagnostic assessment assists in deciding on support strategies or identifying the need for professional help or remediation. It acts as a checkpoint to help redefine the Learning Programme goals, or to discover what learning has not taken place so as to put intervention strategies in place.

Formative assessment

Any form of assessment that is used to give feedback to the learner is fulfilling a formative purpose. Formative assessment is a crucial element of teaching and learning. It monitors and supports the learning process. All stakeholders use this type of assessment to acquire information on the progress of learners. Constructive feedback is a vital component of assessment for formative purposes.

Summative assessment

When assessment is used to record a judgement of the competence or performance of the learner, it serves a summative purpose. Summative assessment gives a picture of a learner's competence or progress at any specific moment. It can occur at the end of a single learning activity, a unit, cycle, term, semester or year of learning. Summative assessment should be planned and a variety of assessment instruments and strategies should be used to enable learners to demonstrate competence.

WHAT SHOULD ASSESSMENT BE AND DO?

Assessment should:

- be understood by the learner and by the broader public;
- be clearly focused;
- be integrated with teaching and learning;
- be based on the pre-set criteria of the Assessment Standards;
- allow for expanded opportunities for learners;
- be learner-paced and fair; and
- be flexible;
- use a variety of instruments;
- use a variety of methods.

HOW TO ASSESS

Teachers' assessment of learners' performances must have a great degree of reliability. This means that teachers' judgements of learners' competences should be generalisable across different times, assessment items and markers. The judgements made through assessment should also show a great degree of validity; that is, they should be made on the aspects of learning that were assessed.

Because each assessment cannot be totally valid or reliable by itself, decisions on learner progress must be based on more than one assessment. This is the principle behind continuous assessment (CASS). Continuous assessment is a strategy that bases decisions about learning on a range of different assessment activities and events that happen at different times throughout the learning process. It involves assessment activities that are spread throughout the year, using various kinds of assessment instruments and methods such as tests, examinations, projects and assignments. Oral, written and performance assessments are included. The different pieces of evidence that learners produce as part of the continuous assessment process can be included in a portfolio. Different subjects have different requirements for what should be included in the portfolio. The Learning Programme Guidelines discuss these requirements further.

Continuous assessment is both classroom-based and school-based, and focuses on the ongoing manner in which assessment is integrated into the process of teaching and learning. Teachers get to know their learners through their day-to-day teaching, questioning, observation, and through interacting with the learners and watching them interact with one another.

Continuous assessment should be applied both to sections of the curriculum that are best assessed through written tests and assignments and those that are best assessed through other methods, such as by performance, using practical or spoken evidence of learning.

METHODS OF ASSESSMENT

Self-assessment

All Learning Outcomes and Assessment Standards are transparent. Learners know what is expected of them. Learners can, therefore, play an important part, through self-assessment, in 'pre-assessing' work before the teacher does the final assessment. Reflection on one's own learning is a vital component of learning.

Peer assessment

Peer assessment, using a checklist or rubric, helps both the learners whose work is being assessed and the learners who are doing the assessment. The sharing of the criteria for assessment empowers learners to evaluate their own and others' performances.

Group assessment

The ability to work effectively in groups is one of the Critical Outcomes. Assessing group work involves looking for evidence that the group of learners co-operate, assist one another, divide work, and combine individual contributions into a single composite assessable product. Group assessment looks at process as well as product. It involves assessing social skills, time management, resource management and group dynamics, as well as the output of the group.

METHODS OF COLLECTING ASSESSMENT EVIDENCE

There are various methods of collecting evidence. Some of these are discussed below.

Observation-based assessment

Observation-based assessment methods tend to be less structured and allow the development of a record of different kinds of evidence for different learners at different times. This kind of assessment is often based on tasks that require learners to interact with one another in pursuit of a common solution or product. Observation has to be intentional and should be conducted with the help of an appropriate observation instrument.

Test-based assessment

Test-based assessment is more structured, and enables teachers to gather the same evidence for all learners in

the same way and at the same time. This kind of assessment creates evidence of learning that is verified by a specific score. If used correctly, tests and examinations are an important part of the curriculum because they give good evidence of what has been learned.

Task-based assessment

Task-based or performance assessment methods aim to show whether learners can apply the skills and knowledge they have learned in unfamiliar contexts or in contexts outside of the classroom. Performance assessment also covers the practical components of subjects by determining how learners put theory into practice. The criteria, standards or rules by which the task will be assessed are described in rubrics or task checklists, and help the teacher to use professional judgement to assess each learner's performance.

RECORDING AND REPORTING

Recording and reporting involves the capturing of data collected during assessment so that it can be logically analysed and published in an accurate and understandable way.

Methods of recording

There are different methods of recording. It is often difficult to separate methods of recording from methods of evaluating learners' performances.

The following are examples of different types of recording instruments:

- rating scales;
- task lists or checklists; and
- rubrics.

Each is discussed below.

Rating scales

Rating scales are any marking system where a symbol (such as A or B) or a mark (such as 5/10 or 50%) is defined in detail to link the coded score to a description of the competences that are required to achieve that score. The detail is more important than the coded score in the process of teaching and learning, as it gives learners a much clearer idea of what has been achieved and where and why their learning has fallen short of the target. Traditional marking tended to use rating scales without the descriptive details, making it difficult to have a sense of the learners' strengths and weaknesses in terms of intended outcomes. A six-point scale of achievement is used in the National Curriculum Statement Grades 10 – 12 (General).

Task lists or checklists

Task lists or checklists consist of discrete statements describing the expected performance in a particular task. When a particular statement (criterion) on the checklist can be observed as having been satisfied by a learner during a performance, the statement is ticked off. All the statements that have been ticked off on the list (as criteria that have been met) describe the learner's performance. These checklists are very useful in peer or group assessment activities.

Rubrics

Rubrics are a combination of rating codes and descriptions of standards. They consist of a hierarchy of standards with benchmarks that describe the range of acceptable performance in each code band. Rubrics require teachers to know exactly what is required by the outcome. Rubrics can be holistic, giving a global picture of the standard required, or analytic, giving a clear picture of the distinct features that make up the criteria, or can combine both. The Learning Programme Guidelines give examples of subject-specific rubrics.

To design a rubric, a teacher has to decide the following:

- Which outcomes are being targeted?
- Which Assessment Standards are targeted by the task?
- What kind of evidence should be collected?
- What are the different parts of the performance that will be assessed?
- What different assessment instruments best suit each part of the task (such as the process and the product)?
- What knowledge should be evident?
- What skills should be applied or actions taken?
- What opportunities for expressing personal opinions, values or attitudes arise in the task and which of these should be assessed and how?
- Should one rubric target all the Learning Outcomes and Assessment Standards of the task or does the task need several rubrics?
- How many rubrics are, in fact, needed for the task?

It is crucial that a teacher shares the rubric or rubrics for the task with the learners before they do the required task. The rubric clarifies what both the learning and the performance should focus on. It becomes a powerful tool for self-assessment.

Reporting performance and achievement

Reporting performance and achievement informs all those involved with or interested in the learner's progress. Once the evidence has been collected and interpreted, teachers need to record a learner's achievements. Sufficient summative assessments need to be made so that a report can make a statement about the standard achieved by the learner.

The National Curriculum Statement Grades 10 – 12 (General) adopts a six-point scale of achievement. The scale is shown in Table 4.1.

Table 4.1 Scale of achievement for the National Curriculum Statement Grades 10 – 12 (General)

Rating Code	Description of Competence	Marks (%)
6	Outstanding	80-100
5	Meritorious	60-79
4	Satisfactory	50-59
3	Adequate	40-49
2	Partial	30-39
1	Inadequate	0-29

SUBJECT COMPETENCE DESCRIPTIONS

To assist with benchmarking the achievement of Learning Outcomes in Grades 10 – 12, subject competences have been described to distinguish the grade expectations of what learners must know and be able to achieve. Six levels of competence have been described for each subject for each grade. These descriptions will assist teachers to assess learners and place them in the correct rating. The descriptions summarise the Learning Outcomes and the Assessment Standards, and give the distinguishing features that fix the achievement for a particular rating. The various achievement levels and their corresponding percentage bands are as shown in Table 4.1.

In line with the principles and practice of outcomes-based assessment, all assessment – both school-based and external – should primarily be criterion-referenced. Marks could be used in evaluating specific assessment tasks, but the tasks should be assessed against rubrics instead of simply ticking correct answers and awarding marks in terms of the number of ticks. The statements of competence for a subject describe the minimum skills, knowledge, attitudes and values that a learner should demonstrate for achievement on each level of the rating scale.

When teachers/assessors prepare an assessment task or question, they must ensure that the task or question addresses an aspect of a particular outcome. The relevant Assessment Standard or Standards must be used when creating the rubric for assessing the task or question. The descriptions clearly indicate the minimum level of attainment for each category on the rating scale.

The competence descriptions for this subject appear at the end of this chapter.

PROMOTION

Promotion at Grade 10 and Grade 11 level will be based on internal assessment only, but must be based on the same conditions as those for the Further Education and Training Certificate. The requirements, conditions, and rules of combination and condonation are spelled out in the *Qualifications and Assessment Policy Framework for the Grades 10 – 12 (General)*.

WHAT REPORT CARDS SHOULD LOOK LIKE

There are many ways to structure a report card, but the simpler the report card the better, provided that all important information is included. Report cards should include information about a learner's overall progress, including the following:

- the learning achievement against outcomes;
- the learner's strengths;
- the support needed or provided where relevant;
- constructive feedback commenting on the performance in relation to the learner's previous performance and the requirements of the subject; and
- the learner's developmental progress in learning how to learn.

In addition, report cards should include the following:

- name of school;
- name of learner;
- learner's grade;
- year and term;
- space for signature of parent or guardian;
- signature of teacher and of principal;
- date;
- dates of closing and re-opening of school;
- school stamp; and
- school attendance profile of learner.

ASSESSMENT OF LEARNERS WHO EXPERIENCE BARRIERS TO LEARNING

The assessment of learners who experience any barriers to learning will be conducted in accordance with the recommended alternative and/or adaptive methods as stipulated in the *Qualifications and Assessment Policy Framework for Grades 10 – 12 (General)* as it relates to learners who experience barriers to learning. Refer to *White Paper 6 on Special Needs Education: Building an Inclusive Education and Training System*.



Code



Scale

6

80%-100%
Outstanding



Competence Descriptions

By the end of Grade 10 the learner with outstanding achievement can:

- independently undertake relevant investigations to explore, develop, conceptualise and represent own original ideas using appropriate visual arts knowledge and skills in response to a motivational task, and collect, organise and document information in a portfolio, making use of a variety of sources;
- investigate a variety of materials, processes and techniques to create own innovative art, providing evidence of the effective managing of art processes and products, keeping time constraints in mind;
- research art in historical and cultural context, analysing the connection between own work and that of others.

Grade 11



Competence Descriptions

By the end of Grade 11 the learner with outstanding achievement can:

- through extensive research and enquiry and detailed recording of observations conceptualise original ideas, combining knowledge and technical know-how in a highly skilful manner;
- collect, organise and present planned and focused information in a document, using primary and/or secondary sources of information for analysis and evaluation, to create original artwork of personal expression through the safe manipulation of materials, processes and equipment;
- manage art practices effectively, considering the relationship between process and product;
- analyse and evaluate the global context of past and present cultural practices.

Grade 12



Competence Descriptions

By the end of Grade 12 the learner with outstanding achievement can:

- confidently and independently document thorough and sustained investigations including observations, research, enquiry and experiences;
- select and skilfully exploit appropriate resources, materials, processes and techniques, integrating formal elements with ease to reveal knowledge, understanding and application;
- present imaginative, creative works of art in a professional manner;
- manage time, resources and space restrictions successfully;
- demonstrate an advanced understanding of the diverse role and function of visual arts in different times and cultures through critical analysis.

Grade 10



Code



Scale

5

60%-79%
Meritorious



Competence Descriptions

By the end of Grade 10 the learner with meritorious achievement can:

- create concepts by exploring a variety of sources and developing ideas that are represented in a portfolio, using appropriate visual arts knowledge and skills;
- create own original art by using the most suitable materials and techniques, providing evidence of managing art processes and products, and completing the project within a given time limit;
- investigate the historical and cultural context of art and compare own art to that of others.

Grade 11



Competence Descriptions

By the end of Grade 11 the learner with meritorious achievement can:

- generate original ideas by documenting intensive enquiry and combining knowledge and skills in a relevant manner;
- categorise collected information in a document using primary and/or secondary sources to create artwork of personal expression;
- manipulate and manage materials, techniques, processes, equipment and technologies effectively and consider the relationship between process and product;
- analyse and report on past and present cultural practices within a global context.

Grade 12



Competence Descriptions

By the end of Grade 12 the learner with meritorious achievement can:

- through sustained research and enquiry, develop a personal visual language;
- create imaginative works of art by selecting and exploiting appropriate resources, materials and processes, effectively manipulating time and space restrictions;
- demonstrate an understanding of stylistic evolution, a selection of fine arts, applied design and craft forms.

Grade 10



C Code

S Scale

4

50%-59%
Satisfactory

cd Competence Descriptions

By the end of Grade 10 the learner with satisfactory achievement can:

- collect, develop and represent ideas in a portfolio using visual arts knowledge and skills;
- investigate resources, materials, processes and techniques to create own art, providing evidence of managing art processes and products, and completing the project within a given time limit;
- reflect on the connection between own art and that of others by reporting on the historical and cultural context of art.

Grade 11



Cd Competence Descriptions

By the end of Grade 11 the learner with satisfactory achievement can:

- collect information and record investigations through research and enquiry, presenting this information in a well-organised portfolio;
- combine knowledge and skills in a suitable manner to generate ideas, creating artwork of personal expression through the manipulation of materials, techniques, processes, equipment and technologies;
- consider the relationship between process and product while effectively managing art practices;
- demonstrate an understanding of art within historical and cultural context.

Grade 12



Cd Competence Descriptions

By the end of Grade 12 the learner with satisfactory achievement can:

- record observations, experiences, ideas and insights in the process of conceptualisation;
- select and exploit appropriate art practices to create artwork that integrates formal elements successfully while effectively managing time, resources and space restrictions;
- undertake investigation into the evolution of a selection of fine arts, applied design and craft forms.

Grade 10



Code



Scale

3

40%-49%
Adequate



Competence Descriptions

By the end of Grade 10 the learner with adequate achievement can:

- generate own ideas, using Visual Arts knowledge and skills to compile a portfolio;
- create artwork using materials, processes and techniques relevant to the given task, and provide evidence of managing art processes and products, completing the project within a given time limit;
- report on art in context.

Grade 11



Competence Descriptions

By the end of Grade 11 the learner with adequate achievement can:

- collect and devise ideas through research and enquiry, organising the information in a portfolio to create artwork using materials, techniques, processes, equipment and technologies, and demonstrating the ability to manage art practices successfully;
- report on specified art within historical and cultural context.

Grade 12



Competence Descriptions

By the end of Grade 12 the learner with adequate achievement can:

- undertake research and enquiry through observation and experience and record personal ideas;
- present works of art that demonstrate an exploration of art resources, materials, processes and techniques;
- manage time, resources and space restrictions adequately;
- identify the development of different styles within a selection of fine arts, applied design and craft forms.

Grade 10



Code

2



Scale

30%-39%
Partial



Competence Descriptions

By the end of Grade 10 the learner with partial achievement can:

- compile a collection of artwork using underdeveloped visual arts knowledge and skills;
- complete a project within a given time limit, but with difficulty;
- describe distinctive artistic styles.

Grade 11



Cd Competence Descriptions

By the end of Grade 11 the learner with partial achievement can:

- record limited investigations of research in a portfolio to generate ideas in order to create artwork using elementary materials, techniques and processes;
- demonstrate an awareness of past and present cultural practices.

Grade 12



Cd Competence Descriptions

By the end of Grade 12 the learner with partial achievement can:

- collect information within the context of limited research and enquiry to devise ideas;
- produce artworks with some consideration of suitable materials, processes and techniques;
- demonstrate partial ability to manage time, resources and space restrictions;
- recognise individual styles within a selection of visual art forms and place them in a specific context.

Grade 10



Code



Scale

1

**0%-29%
Inadequate**



Competence Descriptions

By the end of Grade 10 the learner with inadequate achievement can:

- generate ideas but with guidance, and provide insufficient evidence of managing art processes and products to create artworks;
- submit a project within a given time limit, but with difficulty;
- name specified artistic styles and artists.

Grade 11



Cd Competence Descriptions

By the end of Grade 11 the learner with inadequate achievement can:

- devise ideas to create artwork using selective elementary materials, techniques and processes;
- demonstrate rudimentary insight into past and present cultural practices.

Grade 12



Cd Competence Descriptions

By the end of Grade 12 the learner with inadequate achievement can:

- devise ideas with some consideration for research;
- produce artworks, but without establishing a relationship between the materials, processes and techniques and the final work;
- manage art-making practices, but with limited ability;
- refer to examples of fine arts, applied design and craft forms, but without placing them in any context.

GLOSSARY

Note: The following words and definitions should be viewed as a basic list and should be added to as the need arises.

aesthetics – a branch of philosophy; the study of art and theories about the nature and components of aesthetic experience

art appreciation – exploration of personal, social, cultural, spiritual, moral and ethical issues through the critical study and investigation of own and others' art, craft and design artworks

art criticism – the analysis and evaluation of artworks drawing on a range of possible criteria (e.g. stylistic characteristics, use of medium, technique, design elements, personal response)

art practice – the methodology of using studio material and equipment

assignment – a task that a learner carries out to produce evidence which can be assessed against the Assessment Standards. Assignments are usually set by the teacher, but may be developed by learners in consultation with the teacher.

basketry – the skill and practice of making baskets

beadwork – the skill and practice of working with beads

bias – a tendency to show prejudice against one group and favouritism towards another; to be unduly influenced by a particular point of view or set of assumptions

case study – a piece of work carried out by learners, relating to facts or contexts drawn from art, craft and design professional practice

ceramics – the art of making artistic objects out of clay for functional or decorative purposes. The artwork is usually fired and glazed.

colour – the visual sensation dependent on the reflection or absorption of light from a given surface. The three characteristics of colour are hue, value and intensity.

composition – the organisation of elements in a work of art

conservation – the preservation and protection of the environment and the natural and made things in it (e.g. heritage sites, burial grounds, architecture, paintings)

content – message, idea or feelings expressed in a work of art

contrast – difference between two or more elements (e.g. value, colour, texture) in a composition; juxtaposition of dissimilar elements in a work of art; the degree of difference between the lightest and darkest part of a picture

craft – an activity (e.g. weaving, carving, pottery) that involves making things skilfully by hand, often using traditional techniques, and usually for functional purposes

critical analysis – a process for analysing a work of art, often including description, interpretation/analysis and judgment

critique – a piece of writing that has been produced by careful, thoughtful examination and judgement of a situation or of a person's work or ideas

culture – the ideas, customs and art that are produced or shared by a particular society; the intellectual and artistic aspects of a society

design – the plan, conception or organisation of a work of art; the arrangement of independent parts (the elements of art) to form a co-ordinated whole

design process – the stages of creative design (specifications, research, experimentation, roughs, prototypes, revision, presentation, reflection)

entrepreneurship – the qualities that are needed to function effectively in a business, profit-making context (e.g. the ability to identify business opportunities, negotiate prices, broker deals)

exhibition – the showing of art works in a public place

exploration – practical investigation and analysis which leads to knowledge, skills and understanding. Exploration may arise from the needs of a given situation (e.g. It needs to be blue and shiny. What material should I use?), but may also be stimulated by curiosity, extending personal vocabulary or style, and may result in unexpected, unusual or innovative outcomes.

fine art – usually refers to the traditional, Western European notion of the 'high arts' (e.g. painting, sculpture, architecture, poetry, music)

formal elements (visual elements) – accepted terms used to describe the technical structure, composition and form of art, craft and design outcomes. This is an umbrella term which may be divided into:

- the basic elements of line, tone, colour, form/shape, pattern and texture;
- the elements of visual dynamics – balance, movement, mass, weight, rhythm, structure, proportion, scale;

Formal elements do not include characteristics such as flair, quality, impact and expressiveness.

global – concerning or including the whole world

graphic art – drawing, engraving, etching and illustration in their various forms

heritage – all the qualities, traditions or features of life that have been continued over many years and passed on from one generation to another; used especially to refer to things that are of historical importance or that have a strong influence on society

indigenous – originally from the country in which it is found, rather than coming or being brought there from some other country or region

innovation – the introduction of new ideas or methods in the way that something is done or made

material – matter out of which an artwork is formed or constructed. Materials may be used separately or together. Work involving more than one material is said to use ‘mixed materials’ or ‘combined materials’.

medium (pl. media) – matter which is used for making marks; may include the creative or conventional use of tools as well as simple matter (e.g. pen and ink or paper). Media may be used separately or in combination. Work involving more than one medium is referred to as using ‘mixed media’ or ‘multimedia’.

mixed media – a work of art for which more than one type of art material is used to create the finished piece

mosaic – a design which consists of small coloured pebbles, tiles or pieces of coloured glass set in concrete and plaster

multimedia – mixed media; computer programmes that involve users in the design and organisation of text, graphics, video and sound in one presentation; computer-based activity which integrates text, visuals and sound

mural – a picture which is painted directly onto the wall of a room or building

observational drawing skills – skills learned while observing firsthand the object, figure or place

pan-African – encompasses all cultures across the African continent from Cape to Cairo and Zanzibar to Goree; includes indigenous cultures as well as cultures that have been assimilated by the people of Africa

principles of art – concepts that help explain the relationships of the elements of design to each other and to the total composition (e.g. balance, tension, focus, rhythm, movement, proportion, emphasis, pattern, unity, variety); the organisation of works of art, involving the ways in which the elements of art are arranged (balance, contrast, dominance, emphasis, movement, repetition, rhythm, subordination, variation, unity)

printmaking – the transferring of an inked image from one surface (the plate or block) to another (usually paper)

processes – work sequences employing a number of techniques and a range of tools or equipment, allied to an understanding of the working characteristics of media/materials, and designed to produce quality outcomes

project – a prescribed practical art, craft or design activity that may require the learner to meet learning and assessment objectives by producing work in a variety of forms

reflection – personal and thoughtful critical consideration of an artwork, an aesthetic experience or the creative process

research – the act of collecting and collating information with a view to gaining an understanding of a particular set of circumstances or facts. In art, craft and design, research activity leads to the development of work which is based upon informed judgement. Records of research will show the information collected and organised, the thoughts and ideas gained, and their creative application to the work.

resource – something or someone that can be used or referred to, especially when information is needed on a particular subject

rhythm – intentional, regular repetition of lines or shapes to achieve a specific repetitious effect or pattern

stained glass – glass which is coloured in various ways and used in the design and making of functional or decorative objects

style – a set of characteristics of the art of a culture, period, school or an individual art-maker; the characteristic expression of an individual artist

tactile – qualities associated with the sense of touch

technique – the way materials and media are worked, which will involve a practical method and an ability to handle tools, media and materials; proficiency in a practical or technical skill. Techniques are an important aspect of the ‘critical studio skills’ which need to be gained to demonstrate understanding and achievement in art, craft and design.

technology – the tools and equipment required to work media and materials and carry out associated processes and techniques. Technologies may be grouped by media or materials, or related to processes or techniques. A learner might work with:

- hand tools associated with painting, drawing, print-making, moulding clay, forming metal or plastics, cutting and joining card or wood;
- mechanical equipment associated with sewing textiles, drilling rigid materials, clamping and holding materials;
- reprographic equipment associated with developing photographs, printing on paper, photocopying, print-making;
- computer-aided equipment associated with drafting and design (CAD), paint programmes or printing.

visual language – combines the following: the use of mark-making and object-making; an understanding of the potential of technology, tools and equipment; the use of a range of processes and techniques; a vocabulary of visual formal elements; experience in working with a variety of media and materials. Command of visual

language will be demonstrated in two key ways in the learner's work:

- by the ability to employ visual language in increasingly appropriate, expressive and creative ways to meet the intentions and contexts of the work;
- by the ability to articulate thoughts, decisions and intentions about the work and working, using a range of communication skills and appropriate technical vocabulary.

visual literacy – the ability to transform thoughts and information into images; includes thinking and communication. Visual communication takes place when people are able to construct meaning from the visual image.

work – record of art, craft and design activity, which may take the form of drafts, roughs, print-outs, working drawings, models, samples and final work. For assessment purposes, these will be categorised as exploratory studies, early ideas, work in progress and final work.