

FURTHER EDUCATION & TRAINING PHASE (FET)

VISUAL ARTS

SBA EXEMPLAR BOOKLET

GRADES 10 - 12



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: 13/09/2017

Contents

1.	Grade 10	
1.1	PAT – <i>Who Am I?</i>	4
1.2	Teacher guidelines – <i>Who Am I?</i>	10
1.3	PAT – <i>Sticks & Stones</i>	18
1.4	Teacher guidelines – Teacher guidelines	23
2.	Grade 11	
2.1	PAT – <i>Room</i>	27
2.2	Teacher guidelines – <i>Room</i>	32
2.3	PAT – <i>Street...</i>	38
2.4	Teacher guidelines – <i>Street...</i>	45
3.	Grade 12	
3.1	PAT – <i>Box</i>	47
3.2	Teacher guidelines – <i>Box</i>	53
3.3	PAT – <i>Clothing</i>	56
4.	Grades 10 – 12	
4.1	Vocabulary and terminology	63

PREFACE

Guidelines for Teaching Methodology

A good assessment task is designed to help learners demonstrate their understanding of the specific content, concepts and skills required. These should allow learners to demonstrate this achievement at different levels of ability.

Planning an assessment task should take the following into account:

- How long it will take **your** learners to complete the PAT?
- How much time per week must be allocated to achieve a successful outcome?
- When are both sections of the PAT to be assessed?

1. PRACTICAL ASSESSMENT TASK:

WHO AM I?



Hush

THE ARTWORK

The following is a summary of the process of creating this work. Everything will be explained in more detail and demonstrated in class.

You are going on a process of exploring different art elements and principles, techniques and media.

Size: at least A2

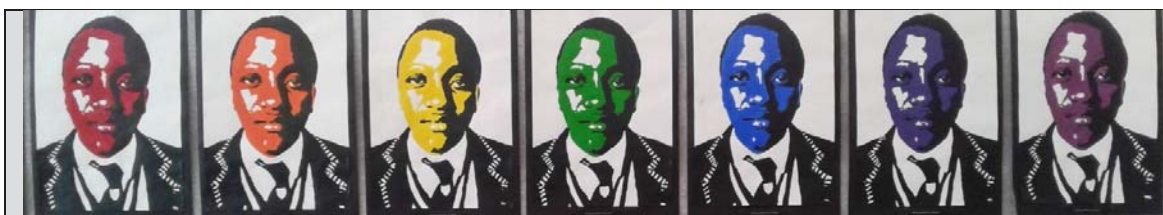
- Choose two colours in ink or food colouring. Use washes (diluted with water to create different tonal values) and cover the whole page. Crumble pieces of cling wrap or newspaper and press into wet areas to create interesting textures.
- Use a wax crayon/koki/oil pastel in a colour that complements your washes and create lines to express three emotions you have felt today e.g. happy, sad, etc. Look at your surface to see where you place the lines. You may use different colours for each emotion.

Note: It is important that you view your work the whole time and trust your instincts.

- Use the same medium as above and write five words to describe yourself. Use different typography and consider where you place the words. They should differ in size and be in different directions.
- Use a mirror and do a blind contour drawing of your face using white crayon. Do a continuous line drawing of your face in black. Fill this drawing with tonal values using hatching.
- Use some objects with interesting textures, like torn pieces of corrugated cardboard, leaves, doilies, etc. Use ink or paint to cover these and print them on your work.
- View your work, then lie down in an interesting pose and ask a friend to trace your outline. Again, view the whole work and see that you create an interesting composition.

Note: You will see that you have created overlapping shapes.

- View your work and fill an area with an interesting pattern.
- Use ink, acrylic paint or any other medium and see that you create a very light area and a very dark area. Try not to cover what is underneath, but rather enrich it.
- You now need to take a selfie. Use this and, either by hand or using a computer, scale it in black and white to create a stencil effect. Enlarge to A3 on a photocopier. You can now either copy it by hand and paint the black areas or cut a stencil to spray paint it. Consider your placement carefully.



A work by a Grade 12 learner using a similar technique

- You now have to add your personal symbol. Do a naturalistic depiction of it in a medium of your choice. Carefully consider where you place it.

Note: You now have to carefully consider your work and pull it together. Your teacher will help you and give suggestions. You may need to repeat certain images, colours and patterns or blur some parts and add emphasis to other parts.

THE SOURCE BOOK

- Paste the brief in your source book.
- Fill two pages with experiments with ink washes, or any other media, e.g. tea. You can experiment with splashes, frottage, etc.
- Draw one or more self-portraits using a mirror. Place emphasis on line – continuous line, etc.
- Take a selfie and scale it to black and white on a computer or do it by hand using a black koki. Paste in your book.
- Divide a page into blocks, e.g. 12, and fill each one with different patterns.
- Develop your own symbol, e.g. a bird, rabbit, etc. Draw the symbol and write down its meaning.
- Do research on any three street artists who use stencil work. Find at least one South African artist. Consider the meaning and value of their work and paste in at least three examples. You can use some of the artists portrayed in the sources below or any other. (Three pages.)
- Use the next three weeks to tell the 'story' of your artwork. Possibilities for these pages:
 - Sketches and/or drawings in pencil, pen, etc.
 - Little paintings in acrylic paint, watercolour, etc.
 - Swatches of colours used and/or techniques.
 - Written notes – how it was painted, symbolism, etc.
 - Any other ideas.



Lascaux cave paintings, France.



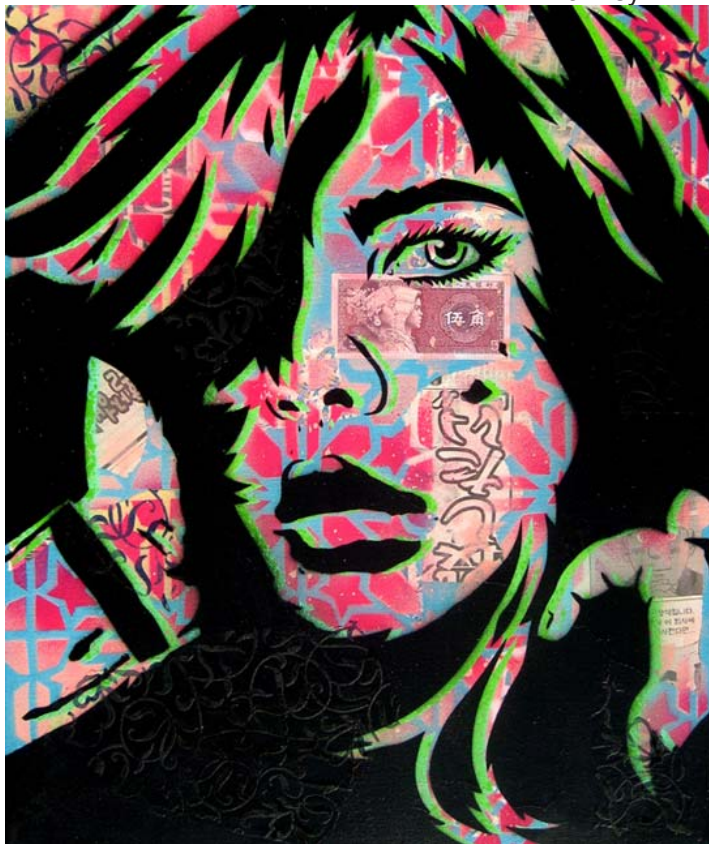
Prehistoric hand stencils, Cueva de las Manos, Argentina.

Prehistoric rock paintings are the earliest known paintings. It is interesting to see the overlapping of images and the use of stencils that relate to some contemporary street artists.

Although your work is not a street painting, there are similarities in the overlapping, use of stencils, use of lettering and patterns. The following works can inspire you.



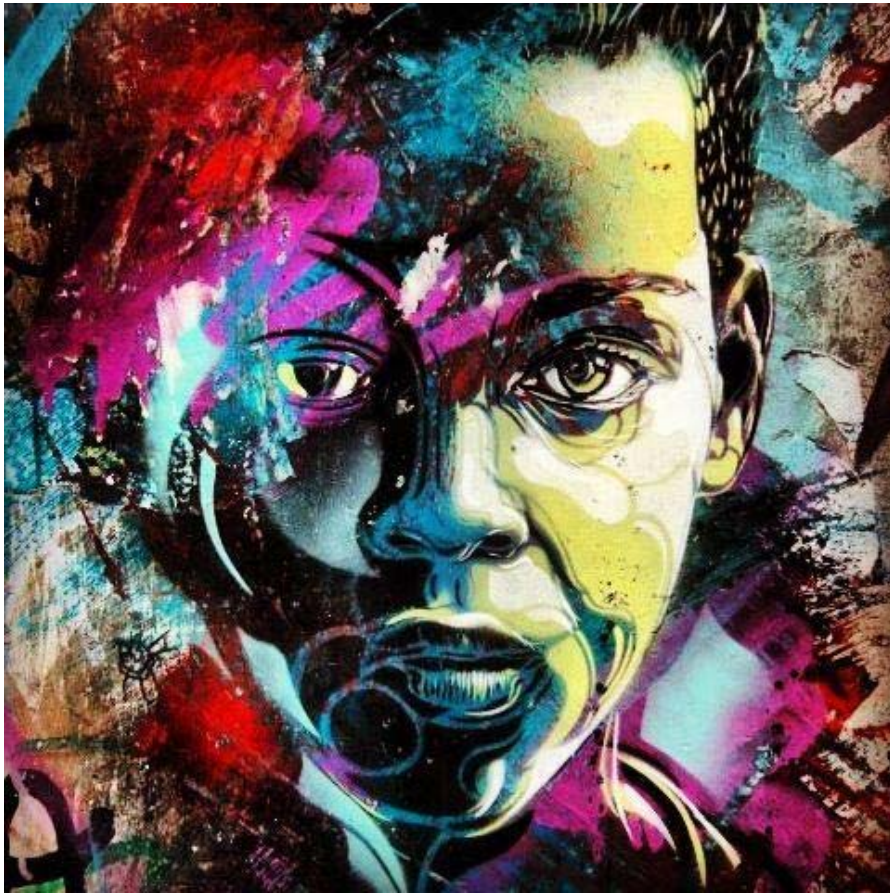
Banksy



PaperMonster



Shepard Fairey



Christian Guémy, also known as C215.



Blek le Rat

ASSESSMENT CRITERIA

TOPIC 1: THE SOURCE BOOK

CRITERIA	
Experiments	5
Self-portrait	10
Black-and-white scaled photo	5
Pattern blocks	5
Development of own symbol	5
Research on street artist	5
The 'story' of the artwork	15
TOTAL	50

TOPIC 2: THE ARTWORK

CRITERIA	
Use of materials/techniques	10
Use of formal art elements	10
Overall impression of work – originality, creativity, innovation	20
Completion of artwork / time management / presentation	10
TOTAL	50
COMBINED TOTAL	100

1.2 Teacher guidelines

The learner's brief is included with suggestions on methodology.

WHO AM I?



Hush

Notes to teachers

- **This is a process-orientated project and you must guide it.**
- It is a good idea to also create your own version.
- The idea is to start immediately with the artwork and not use most of the term to conceptualise.
- **The project is a guideline. You can change it or adapt it,** for example using oil pastels instead of paint.

THE ARTWORK

The following is a summary of the process of creating this work. Everything will be explained in more detail and demonstrated in class.

You are going on a process of exploring different art elements and principles, techniques and media.

Size: at least A2

- Choose two colours in ink or food colouring. Use washes (diluted with water to create different tonal values) and cover the whole page. Crumble pieces of cling wrap or newspaper and press into wet areas to create interesting textures.
- Use a wax crayon/koki/oil pastel in a colour that complements your washes and create lines to express three emotions you have felt today e.g. happy, sad, etc. Look at your surface to see where you place the lines. You may use different colours for each emotion.

Note: It is important that you view your work the whole time and trust your instincts.

- Use the same medium as above and write five words to describe yourself. Use different typography and consider where you place the words. They should differ in size and be in different directions.
- Use a mirror and do a blind contour drawing of your face using white crayon. Do a continuous line drawing of your face in black. Fill this drawing with tonal values using hatching.
- Use some objects with interesting textures like torn pieces of corrugated cardboard, leaves, doilies, etc.

Techniques

It is very important that you demonstrate techniques such as washes. Show them how to mix it with water and work spontaneously to create different effects.

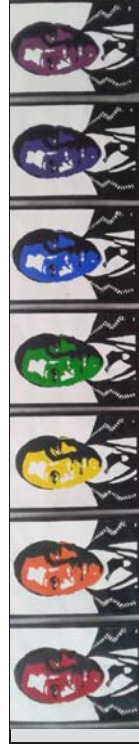
Inspiration

- This PAT is very suitable for Grade 10 as it covers the use of art elements and principles in a range of techniques and media. It also shows the process of creation in a spontaneous and self-exploratory way.
- The theme shows that a personal interpretation is always more desirable.
- The link with street art is due to similarities in the 'look' of the words, but also relates to the learners' age, to show art as 'young and trendy'.

- Use ink or paint to cover these and print them on your work.
- View your work, then lie down in it in an interesting pose and ask a friend to trace your outline. Again, view the whole work and see that you create an interesting composition.

Note: You will see that you have created overlapping shapes.

- View your work and fill an area with an interesting pattern.
- Use ink, acrylic paint or any other medium and see that you create a very light area and a very dark area. Try not to cover what is underneath, but enrich it.
- You now need to take a selfie. Use this and, either by hand or using a computer, scale it in black and white to create a stencil effect. Enlarge to A3 on a photocopier. You can now either copy it by hand and paint the black areas or cut a stencil to spray paint it. Consider your placement carefully.



A work by a Grade 12 learner using a similar technique.

- You now have to add a personal symbol. Do a naturalistic depiction of it in a medium of your choice. Carefully consider where you place it.

Notes to teachers

As mentioned before, this is a guideline for a process-orientated brief. You can change instructions to suit your context and specialisation. Also, you can change medium – for example using tea washes instead of ink or food colouring.

Notes to teachers

Continuously do informal assessment by discussing the progression of learners' work. Try to guide learners to come up with their own solutions, rather than imposing your ideas on them.

Differentiation

Encourage learners who want to go beyond the brief. Place emphasis on the fact that this is a personal expression and that there is not only one way of doing it.

Notes to teachers

- **Remember you as the art teacher must guide the aesthetic qualities of any tasks.** It's the duty of the teacher to help the learner find his/her own creative 'voice'.
- Try to lead them to individual and innovative approaches/solutions.

Note: You now have to carefully consider your work and pull it together. Your teacher will help you and give suggestions. You may need to repeat certain images, colours and patterns or blur some parts and add emphasis to other parts.

THE SOURCE BOOK

- Paste the brief in your source book.
- Fill two pages with experiments with ink washes, or any other media, e.g. tea. You can experiment with splashes, frottage, etc.
- Draw one or more self-portraits using a mirror. Place emphasis on line – continuous line, etc.
- Take a selfie and scale it to black and white on a computer or do it by hand using a black koki. Paste in your book.
- Divide a page into blocks, e.g. 12, and fill each one with different patterns.
- Develop your own symbol, e.g. a bird, rabbit, etc. Draw the symbol and write down its meaning.
- Do research on any three street artists who use stencil work. Find at least one South African artist. Consider the meaning and value of their work and paste in at least three examples. You can use some of the artists portrayed in the sources below or any other. (Three pages.)
- Use the next three weeks to tell the 'story' of your artwork. Possibilities for these pages:
 - Sketches and/or drawings in pencil, pen, etc.
 - Little paintings in acrylic paint, watercolour, etc.
 - Swatches of colours used and/or techniques.
 - Written notes– how it was painted, symbolism, etc.
 - Any other ideas.

Inspiration

In this PAT learners are asked to add a personal symbol, just as they often have to choose an object for an art activity. Often, the choices are very stereotypical, uninspiring and boring. The following is a good guideline to use: test your symbol or object against the principles of art, e.g. Is there contrast and variety in the object? What are the proportions? Proportion is why an old-fashioned telephone is a more interesting visual object than a cell phone.

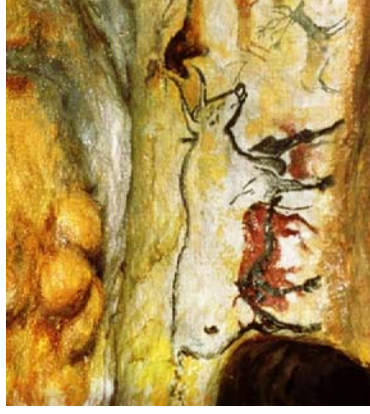
Note to teachers

Most of the source book is homework. Place emphasis on the fact that this is a personal expression and that there is not only one way of doing it. Do not be too prescriptive, but allow learners to find their own way of creating the source book within the guidelines.

Timeframe

It is important to plan the PAT over the term. Also give mini-deadlines for source-book activities as in the example below.

WEEK	ARTWORK	SOURCE BOOK
1		Fill two pages with experiments with ink washes, or any other media e.g. tea. You can experiment with splashes, frottage, etc.
2		Draw one or more self-portraits using a mirror. Place emphasis on line – continuous line, etc. Take a selfie and scale it to black and white on a computer or do it by hand using a black koki. Paste in your book.
3		
4		
5		
6		
7		



Lascaux cave paintings,
France.



Prehistoric hand stencils,
Cueva de las Manos,
Argentina.

Prehistoric rock paintings are the earliest known paintings. It is interesting to see the overlapping of images and the use of stencils that relate to some contemporary street artists.

Although your work is not a street painting, there are similarities in the overlapping, use of stencils, use of lettering and patterns. The following works can inspire you.

Inspiration

- This forms a link with the theory (Prehistoric Art).
- An interesting topic would be 'Art on walls', where comparisons are made between rock art and street art.



Banksy



PaperMonster



Shepard Fairey

Notes to teachers

These works are inspirational examples and show the work of a few street artists the learners can research.



Christian Guémy, also known as C215.



ASSESSMENT CRITERIA

TOPIC 1: THE SOURCE BOOK

CRITERIA	
Experiments	5
Self-portrait	10
Black-and-white scaled photo	5
Pattern blocks	5
Development of own symbol	5
Research on street artist	5
The 'story' of the artwork	15
TOTAL	50

Notes to teachers

The assessment criteria for the source book are very specific to force learners to follow a brief. As they move through the FET phase it will become more generic.

TOPIC 2: THE ARTWORK

CRITERIA	
Use of materials/techniques	10
Use of formal art elements	10
Overall impression of work – originality, creativity, innovation	20
Completion of artwork / time management / presentation	10
TOTAL	50
COMBINED TOTAL	100

Sticks & Stones



Nicholas Hlobo, *Umthubi*, exotic and indigenous wood, steel, wire, ribbon, rubber inner tube, 2006.

Sticks and stones may break my bones, but words will never break me.

For this PAT, you need a collection of sticks or, rather, tree branches. Each learner can bring one to school and/or your teacher can supply them. Look for fallen branches.

This PAT will investigate different drawing materials and techniques. Use your source book to complete them using a full page for each.

- Paste the brief in your source book.
- Do the following drawings:

Your teacher will facilitate the different drawings.

- **Blind contour drawing (pencil or pen)**

Blind contour drawing is an excellent way to train the eye to draw what it really sees rather than what it thinks it sees. Put at least three branches in a container. Place your pencil on one spot on your paper. Now, focus on one spot on the branch. Move your gaze along the outline of the branch, and try to move your pencil in the same direction you move your eyes. Once you get the outline done, start noticing the details of the branches – textures, etc. Try to add as many details as you can **WITHOUT LOOKING AT YOUR PAPER**. Also use a line to move from one branch to the other. Make **ONE** smooth, continuous line with your pencil. Do a few of these drawings. Remember to use the whole paper. The first contour drawings you do will look, well, funny. However, with practice, you will find that you will be able to accurately record an image on paper without looking at your hand as it draws!

- **Modified contour drawing**

This is one step removed from blind contour drawing. Here, you only draw when you are looking at the subject but *may look at your drawing occasionally*. When you look at your drawing to see that you are in the right place and to check your progress, you must **not** draw. This makes sense because when you draw while looking at your drawing you are either drawing from memory or making up what you draw. The information you need to record in order to draw naturalistically is only available when you look carefully at your subject.

- **Contour drawings (pencil or pen)**

Do a final contour drawing of the branches in your source book. Try to represent the branches on the paper with lines, in as much detail as you can. Remember to look very carefully.

- **Positive and Negative Shapes**

Take all the branches and put them in a huge pile. Use your whole page to fill with the outlines of the branches. See that you draw big. You need only to use their outlines. See that some branches move outside the edges. Take a black koki or any other dark material and fill the negative spaces. Look at the work of your class and discuss which learners made the most interesting use of the negative shapes.

- **Tonal drawing**
Use a viewfinder and look for an interesting area in the pile of branches. Try to draw life size and do tonal drawing in pencil or pen. Observe carefully how the light falls to create your drawing. It is helpful to start with your own value scale at the bottom of your drawing to ensure that you use a variety of tones. Your teacher can demonstrate different techniques for creating tones, for example hatching and cross-hatching.
 - **White on black**
Use black sugar paper or black board and use white oil pastel to reverse the process by drawing a selection of the branches in white on black.
 - **Expressive drawing**
An expressive drawing tells us not only about what the branches look like, but also convey a strong sense of atmosphere. Create a drawing that portrays feelings and emotions. You can do this by using scratchy lines to express the shapes and exaggerate certain aspects of the branches. Also consider the background to create a mood. You may use any medium or a combination of media.
 - **Coloured pencils**
Divide your page into four blocks and do experiments of tonal drawings with colour pencils. Your teacher will demonstrate techniques, such as stippling, hatching, cross-hatching and blending.
- ***Sticks and stones*** may break my bones, but words will never break me. Find out the meaning of this saying.
 - You can now start planning your final work. Do at least five thumbnail sketches to consider different compositions of the branches. Consider the placing of the branches carefully to create interesting negative spaces. Choose the most successful one for your artwork.

THE ARTWORK

Your final artwork will be an A2 or larger drawing of a collection of branches.

You may use any of the following media:

- Pencil
- Pen
- Charcoal
- Coloured pencils
- A combination, e.g. a pencil drawing of the branches with the decorated parts in colour pencils.

You can consider your surface:

- White paper
- Black paper
- Any other, e.g. newspaper with a bit of white PVA paint on it.

There should be evidence of tonal values, but the final can be naturalistic or more expressive with mark-making.



Drawings by Margery Thomas-Mueller.

ASSESSMENT CRITERIA

TOPIC 1: THE SOURCE BOOK

CRITERIA	
Blind contour drawing	5
Modified contour drawing	5
Contour drawing	5
Positive and negative shapes	5
Tonal drawing	5
White on black	5
Coloured pencils	5
Expressive drawing	5
Coloured pencils	5
Thumbnail compositional sketches	5
TOTAL	50

TOPIC 2: THE ARTWORK

CRITERIA	
Use of materials/techniques	15
Use of formal art elements	15
Overall impression of work – originality, creativity, innovation	10
Completion of artwork / time management / presentation	10
TOTAL	50
COMBINED TOTAL	100

1.4 Teacher guidelines

Sticks & Stones

- This PAT was set to introduce different media and techniques in drawing.
- The branches were chosen as it is easy to find a collection of them. Teachers may use any other interesting organic objects, e.g. shells, skulls, bones, etc. to adapt the PAT.
- **Timeframe:** It is important to plan the PAT over the term. Give mini-deadlines for the different drawings.

Gallery of drawings:



William Kentridge





Margery Thomas-Mueller is an American artist who creates large-scale abstracted landscape drawings in graphite and India ink on Yupo paper.

Expansion of PAT



Learners use one of the sticks (branches) to create a 'portrait' by decorating it with personalised symbols, colours and textures. It must not be literal, but more of a spiritual expression. The teacher must carefully facilitate this activity. These objects can be used in their final artwork or to create an installation/event at the school.

Demonstration of techniques

Blind contour

Blending/shading



<https://www.youtube.com/watch?v=qqicqYiqen4>

Colour pencils



<https://www.youtube.com/watch?v=p73ii5pKz78>



<https://www.youtube.com/watch?v=Wh-zFiYhW0M>

Mark-making



<https://www.youtube.com/watch?v=GYcGWNs-EGo>

2.1 PRACTICAL ASSESSMENT TASK

ROOMMovie stills from *Room*.

Today I'm five. I was four last night going to sleep in Wardrobe, but when I wake up in Bed in the dark I'm changed to five, abracadabra.

Before that I was three, then two, then one, then zero.

Excerpt from the novel **Room**, by Emma Donoghue, which was adapted into a film in 2015 that received critical acclaim and was nominated for four Academy Awards, including Best Picture, with Brie Larson winning Best Actress. The story is told from the perspective of a five-year-old boy, Jack, who is being held captive in a small room along with his mother. To Jack, Room is the entire world. It is where he was born and grew up; it's where he lives with his Ma as he learns and reads and eats and sleeps and plays. At night, his Ma shuts him safely in the wardrobe, where he is meant to be asleep when Old Nick visits. Room is home to Jack, but to Ma, it is the prison where Old Nick has held her captive for seven years. Room is a secured single-room outbuilding containing a small kitchen, a bath, a wardrobe, a bed and a TV set. Because it is all he has ever known, Jack believes that only Room and the things it contains (including himself and Ma) are 'real'. Ma, unwilling to disappoint Jack with a life she cannot give him, allows Jack to believe that the rest of the world exists only on television.

Your room is the place where you sleep, study, read and socialise with friends. It is the place where you keep your possessions and display your interests by putting up posters and pictures. It is supposed to be your special place and a safe haven. Often, this is not the case, and the room must be shared with others.



Vincent van Gogh, **Bedroom in Arles**, oil on canvas, 1888.

Vincent van Gogh painted a few versions of his bedroom in Arles. In a letter to his brother, Theo, he describes the painting as: *"This time it's just simply my bedroom, only here colour is to do everything, and giving by its simplification a grander style to things, is to be suggestive here of rest or of sleep in general. In a word, looking at the picture ought to rest the brain, or rather the imagination. The walls are pale violet. The floor is of red tiles. The wood of the bed and chairs is the yellow of fresh butter, the sheets and pillows very light greenish-citron. The coverlet scarlet. The window green. The toilet table orange, the basin blue. The doors lilac. And that is all – there is nothing in this room with its closed shutters. The broad lines of the furniture again must express inviolable rest. Portraits on the walls, and a mirror and a towel and some clothes."*

Wolf Kibel was one of the artists who introduced Expressionism to South Africa. His expressive painting style is a reflection of his unsettled life and the two paintings below are strongly reminiscent of Van Gogh's paintings of his bedroom.



Wolf Kibel, *Interior*, oil on canvas on hardboard, c. 1935.



Wolf Kibel, *Interior with Bed*, oil on canvas, no date.

Vincent van Gogh and Wolf Kibel both created lively works by giving life to objects. Their works show that the creation of mood and atmosphere is important in art.

You must create an artwork in which you share your personal view of Room.

It is preferable that you use your own room as subject as you have a personal relationship with it.

TOPIC 1: THE SOURCE BOOK

- Start by making a comprehensive mind map on **Room**. Consider the furniture, objects, colours, associated feelings, mood/s, etc.
- Start by making several sketches of different views of the room. Consider the perspective from different viewpoints, for example climbing on a table to draw or lying on the floor.
- If possible, you may also take a series of photos of different viewpoints. Print some of the most successful.
- Make thumbnail sketches of different compositional possibilities. It is important to consider the mood/atmosphere you want to portray. Think of things like the contrast between open areas and cluttered areas, between dark and light, etc. Think of negative spaces, use of diagonal lines, etc. Consider using exaggeration of perspective. Decide on the best solution to convey mood/atmosphere.
- Make a tonal drawing of your final composition and annotate your intention. Remember, a good idea must be visually exciting.
- Start exploring and experiment with media and techniques to use in your final artwork. (This will depend on your specific specialisation option, e.g. drawing, painting, printmaking, etc.) This could include small technical experiments, colour swatches, etc. Make notes to explain your findings.
- Do research on at least three artists/artworks that relate to the theme and/or your chosen media/technique.
- Other relevant concept development: See that your source-book work is at least 8 – 10 pages and includes at least 30% drawings.

TOPIC 2: THE ARTWORK

It is important that you create a strong mood/atmosphere in the work. It is important to remember that this is not an illustration of a room, and consider the techniques and styles of art you study in Grade 11 – Impressionism, Post-Impressionism, Fauvism, Expressionism, etc. Your art teacher will guide the creation of the final artwork.

TOPIC 1: THE SOURCE BOOK

ASSESSMENT CRITERIA	This includes the following:	Suggested mark allocation
Concept development	<ul style="list-style-type: none"> Mind maps, annotated sketches and drawings to show concept development. 	10
Research, investigation, experimentation, etc.	<ul style="list-style-type: none"> This should include some or all of the following: Sketches, drawings, photos, images, collected poems, lyrics and any other material that inspires you. Research on artists that have inspired you. Experimentation of media and/or different techniques. All material must relate to the development of your work, substantiating your decisions. 	15
Process drawings	<ul style="list-style-type: none"> At least 30% should be drawings to explain your concept development. 	15
Presentation and overall view	<ul style="list-style-type: none"> Visually interesting, showing a personalised approach. Your source book should consist of an average of 8 – 10 pages. 	10
Total		50

TOPIC 2: THE ARTWORK

ASSESSMENT CRITERIA	This includes the following:	Suggested mark allocation
Choice and use of materials/techniques	<ul style="list-style-type: none"> Suitability of material and technique according to the concept. Safe and manageable. Technical skill. 	10
Use of formal art elements	<ul style="list-style-type: none"> The importance of the elements and principles of art, such as line, shape, colour, texture, space, rhythm, balance, harmony, proportion and composition. 	10
Overall impression of work – originality, creativity, innovation	<ul style="list-style-type: none"> Generation of new and unique responses/solutions. 	10
Interpretation and practical implementation of research	<ul style="list-style-type: none"> A personal interpretation of a theme Experimenting. Trying new challenges. 	10
Completion and presentation of artwork	<ul style="list-style-type: none"> Attention to detail. Task completed in allocated time. Presentation according to task. 	10
Total		50

1.2 Teacher guidelines

ROOM



Movie stills from **Room**

Today I'm five. I was four last night going to sleep in Wardrobe, but when I wake up in Bed in the dark I'm changed to five, abracadabra. Before that I was three, then two, then one, then zero.
Excerpt from the novel **Room**, by Emma Donaghue, which was adapted into a film in 2015 that received critical acclaim and was

Notes to teachers

The book was based on the 2008 Austrian case of Josef Fritzl who held his daughter sexually captive for 24 years, resulting in the birth of seven children. This could be used for interesting class discussions.

nominated for four Academy Awards, including Best Picture, with Brie Larson winning Best Actress. The story is told from the perspective of a five-year-old boy, Jack, who is being held captive in a small room along with his mother. To Jack, Room is the entire world. It is where he was born and grew up; it's where he lives with his Ma as he learns and reads and eats and sleeps and plays. At night, his Ma shuts him safely in the wardrobe, where he is meant to be asleep when Old Nick visits. Room is home to Jack, but to Ma, it is the prison where Old Nick has held her captive for seven years. Room is a secured single-room outbuilding containing a small kitchen, a bath, a wardrobe, a bed and a TV set. Because it is all he has ever known, Jack believes that only Room and the things it contains (including himself and Ma) are 'real'. Ma, unwilling to disappoint Jack with a life she cannot give him, allows Jack to believe that the rest of the world exists only on television. Your room is the place where you sleep, study, read and socialise with friends. It is the place where you keep your possessions and display your interests by putting up posters and pictures. It is supposed to be your special place and a safe haven. Often, this is not the case, and the room must be shared with others.

Notes to teachers

Personalise it in a discussion of the rooms of the learners –

- What do they see as their 'room'?
- What do they like/dislike about their room?
- What are the qualities they associate with their room?
- How would the room change according to their emotions/feelings?
- What would their dream room be like?



Vincent van Gogh, **Bedroom in Arles**, oil on canvas, 1888.

Vincent van Gogh painted a few versions of his bedroom in Arles. In a letter to his brother, Theo, he describes the painting as: “*This time it's just simply my bedroom, only here colour is to do everything, and giving by its simplification a grander style to things, is to be suggestive here of rest or of sleep in general. In a word, looking at the picture ought to rest the brain, or rather the imagination. The walls are pale violet. The floor is of red tiles. The wood of the bed and chairs is the yellow of fresh butter, the sheets and pillows very light greenish-citron. The coverlet scarlet. The window green. The toilet table orange, the basin blue. The doors lilac. And that is all* –there is nothing in this room with its closed shutters. The broad lines of the furniture again must express inviolable rest. Portraits on the walls, and a mirror and a towel and some clothes.”

Notes to teachers

This PAT was designed for Grade 11, because it relates to their theory studies, especially regarding the different styles of the artists/art movements studied.

The **Bedroom in Arles** by Van Gogh can be visually analysed. It is also interesting to read how he described the painting and learners could be asked if they agree/disagree that “*it is suggestive of rest or of sleep*” and if “*colour is to do everything*”.

Wolf Kibel was one of the artists who introduced Expressionism to South Africa. His expressive painting style is a reflection of his unsettled life and the two paintings below are strongly reminiscent of Van Gogh's paintings of his bedroom.



Wolf Kibel. *Interior*, oil on canvas on hardboard, c. 1935.



Wolf Kibel, *Interior with Bed*, oil on canvas, no date.

Notes to teachers

The inclusion of Wolf Kibel brings a link to South African art. The expressionistic style can be discussed relating to distortion and the strong atmosphere/mood created.

Vincent van Gogh and Wolf Kibel both created lively works by giving life to objects. Their works show that the creation of mood and atmosphere is important in art.

You must create an artwork in which you share your personal view of Room.

It is preferable that you use your own room as subject as you have a personal relationship with it.

TOPIC 1: THE SOURCE BOOK

- Start by making a comprehensive mind map on **Room**. Consider the furniture, objects, colours, associated feelings, mood/s, etc.
- Start by making several sketches of different views of the room. Consider different perspective viewpoints, for example climbing on a table to draw or lying on the floor.
- If possible, you may also take a series of photos of different viewpoints. Print some of the most successful.
- Make thumbnail sketches of different compositional possibilities. It is important to consider the mood/atmosphere you want to portray. Think of things like the contrast between open areas and cluttered areas, between dark and light, etc. Think of negative spaces, use of diagonal lines, etc. Consider using exaggeration of perspective. Decide on the best solution to convey mood/atmosphere.
- Make a tonal drawing of your final composition and annotate your intention. Remember, a good idea must be visually exciting.
- Start exploring and experiment with media and techniques to use in your final artwork. (This will depend on your specific specialisation option, e.g. drawing, painting, printmaking, etc.) This could include

Time frame

It is advisable to set mini-deadlines for the various source-book activities to ensure the pacing of the PAT.

Notes to teachers

Work through the different source-book activities, e.g. let them experience different viewpoints. Explain different atmospheres in a room – physically (light) and emotionally.

Notes to teachers

It is always preferable that learners work from a personal perspective, but allow for different interpretations.

small technical experiments, colour swatches, etc. make notes to explain your findings.

- Do research on at least three artists/artworks that relate to the theme and/or your chosen media/technique.
- Other relevant concept development: See that your source-book work is at least 8 – 10 pages and includes at least 30% drawings.

TOPIC 2: THE ARTWORK

It is important that you create a strong mood/atmosphere in the work. It is important to remember that this is not an illustration of a room, and consider the techniques and styles of artists you study in Grade 11 – Impressionism, Post-Impressionism, Fauvism, Expressionism, etc.

Your art teacher will guide the creation of the final artwork.

Notes to teachers

Your guidance in the creation of the artwork is of the utmost importance so give continuous feedback. Although this PAT could be done in a variety of mediums, it is especially suited to explore the use of colour — painting/oil pastels, etc.

Techniques

Often learners struggle with expressing their ideas, because of a lack of techniques. This PAT was designed specifically to improve technical abilities. See that clear technical guidance is given, for instance on the use of oil pastels or different painting techniques. Teachers may decide that they must use an Impressionistic technique with clear brushstrokes, etc. or open it up.

Notes to teachers

It is important to discuss each step of the way individually and make suggestions for improvement, but do not force one way on them to create opportunities for innovation and originality.

2.3 PRACTICAL ASSESSMENT TASK:

Street...



Norman O'Flynn, *Timekeeper 43*, 2017.

Street culture * **Street fashion** * **Urban culture** * **Street market** * **Street food** * **STREET CARNIVAL** * **Street identity** * **Youth subcultures** * **Counterculture** * **Street art** * **Street dance** * **Hip-hop culture** * **Street games** * **Skateboarding** * **Hipsters** * **Subcultures**



What is street culture? The streets are shared spaces, made for the benefit of all that use them. The street is modern, always pushing the limits of any set idea, whether fashion, art, music, design or sport. It is the creative forces in the city. In the past five years or so, a fashion avalanche, led by a global movement of hipsters, has found its way onto South African streets. Youngsters began making statements by putting together clothing ensembles in various ways. With the focus on retro style, the trend grew among teenagers who were ready to assert their own identity by choosing their own clothes and the hangout spots in which they wore them, which sprouted all over the cities. The movement was initially pegged as an urban happening, but hipsters could be found in townships and suburbia – and there were even isolated sightings in rural areas.



Asha Zero, *Untitled*, acrylic on board, 2012.



The American artist Romare Bearden is famous for his works of the 1960s, when Bearden became a founding member of the Harlem-based art group known as Spiral, which formed to discuss the responsibility of the African-American artist in the struggle for civil rights.

Romare Bearden, *The Street*, collage, no date.



Sam Nhlengethwa makes extensive use of collage to show the bustling city life of Johannesburg.

Sam Nhlengethwa, *The Preacher*, collage and paint, no date.

You must create an artwork in which you share your personal view of *Street*.

TOPIC 1: THE SOURCE BOOK

- Start by taking your own photos of a street culture in your town or city. You can also make sketches. Cut out pictures from magazines that relate to the theme. Make a collage to show street culture by including buildings, people, animals, etc. Try to personalise it. It can also be a view of how you imagine your town might look if it had a bustling street culture. Look at the words on page one to inspire you. Think of the format of your collage – maybe a panoramic view in a long, thin format. Remember it should reflect a vibrant, contemporary feel. It should create a mood of excitement. Think of funky, hip colours and patterns. Look at how Bearden combined different body parts to create his figures.
- Use your collage as a starting point to develop your artwork. Consider using different areas of the collage by making thumbnail sketches. Make a tonal drawing of your final composition and annotate your intention. Remember a good idea must be visually exciting.
- Research historical artists who have used the street as inspiration.
- Find three artists who you feel have captured a contemporary mood in their work. Photocopy a work by each and copy a part of their work to get familiar with their technique. These could include street artists.
- Other relevant concept development: See that your source-book work is at least 8 – 10 pages and includes at least 30% drawings.

TOPIC 2: THE ARTWORK

It is important that you create a strong and vibrant mood/atmosphere in the work. Your art teacher will guide the creation of the final artwork.

A few contemporary South African artists:



Blessing Ngobeni



Kilmany-Jo Liversage



Lionel Smit



Dion Cupido



Khaya Witbooi

TOPIC 1: THE SOURCE BOOK

ASSESSMENT CRITERIA	This includes the following:	Suggested mark allocation
Concept development	<ul style="list-style-type: none"> • Collage 	
Research, investigation, experimentation, etc.	<ul style="list-style-type: none"> • This should include some or all of the following: • Sketches, drawings, photos, images, collected poems, lyrics and any other material that inspires you. • Research on artists that have inspired you. • Experimentation of media and/or different techniques. • All material must relate to the development of your work, substantiating your decisions. 	
Process drawings	<ul style="list-style-type: none"> • At least 30% should be drawings to explain your concept development. 	
Presentation and overall view	<ul style="list-style-type: none"> • Visually interesting, showing a personalised approach. • Your source book should consist of an average of 8 – 10 pages. 	
Total		50

TOPIC 2: THE ARTWORK

ASSESSMENT CRITERIA	This includes the following:	Suggested mark allocation
Choice and use of materials/techniques	<ul style="list-style-type: none"> • Suitability of material and technique according to the concept. • Safe and manageable. • Technical skill. 	
Use of formal art elements	<ul style="list-style-type: none"> • The importance of the elements and principles of art, such as line, shape, colour, texture, space, rhythm, balance, harmony, proportion and composition. 	
Overall impression of work – originality, creativity, innovation.	<ul style="list-style-type: none"> • Generation of new and unique responses/solutions. 	
Interpretation and practical implementation of research.	<ul style="list-style-type: none"> • A personal interpretation of a theme. • Experimenting. • Trying new challenges. 	
Completion and presentation of artwork.	<ul style="list-style-type: none"> • Attention to detail. • Task completed in allocated time. • Presentation according to task. 	
Total		50

2.4 Teacher guidelines

IMAGE MANIPULATION

Learners will often go for very stereotypical compositions with centralised images. The idea of 'playing' with pictures and other source material opens up other exciting options for the final artwork. These could include the following:

- Tearing, cutting and layering of images.
- Juxtaposition of images.
- Creating blurred images by moving the image while photocopying or scanning.
- Using transparent layering by covering images with cooking/linseed oil or using drawings on tracing paper.
- Using ink or paint to cover some parts and draw or paint on top of it.

Examples of collages by Grade 11 learners as source material.





Sans Souci Girls' High School, Rondebosch, Cape Town.

2. GRADE 12

3.1 PRACTICAL ASSESSMENT TASK

BOX



Cardboard boxes are industrially prefabricated boxes, primarily used for packaging goods and materials.

A number of artists use cardboard boxes as a ground for their work. Here are some examples:



Valery Koshlyakov, *High-rise on Raushskaya Embankment*,
tempera on cardboard, 2006.



Evol is a Berlin-based street artist who creates miniature apartments and cities made from cardboard boxes.



Max Gasparini, **Musa paintings**, mixed media on packaging cardboard, 2011.
View his technique at <https://www.youtube.com/watch?v=zcJofVy3rj8>



The Mexican born artist Luis A. Sahagun uses cardboard combined with charcoal drawings, wood pallets, screen prints, spray paint, photographic-image transfers, acrylic/oil paint, and found objects. He takes a critical view of social, political and cultural issues to draw attention to good versus evil





Your surface for this PAT is a cardboard box/es or corrugated cardboard. You can use only flat pieces, open up a box or create an irregular shape to work on. The work below shows how a learner has joined two pieces in an interesting way.



The above covers your support/ground for your work. You now have to conceptualise your interpretation of **Box**.

Some of the following might inspire you:

- The stereotyping of people by 'putting them in boxes'.
- In Greek mythology, Pandora received a box that she was not allowed to open. She opened it and all the evils of the world flew out, leaving only 'hope' inside. The phrase "to open Pandora's box" means to perform an action that may seem small or innocent, but that turns out to have severely detrimental and far-reaching negative consequences.
- The use of boxes in society – from protecting fragile and precious goods, consumerism, social issues, e.g. homeless people who use them for protection, heat, etc.
- Thinking 'out of the box' – to think imaginatively using new ideas instead of traditional or expected ideas.

*Little boxes on the hillside,
Little boxes made of ticky tacky,
Little boxes on the hillside,
Little boxes all the same.
There's a green one and a pink one
And a blue one and a yellow one,
And they're all made out of ticky tacky
And they all look just the same.*

*And the people in the houses
All went to the university,
Where they were put in boxes
And they came out all the same,
And there's doctors and lawyers,
And business executives,
And they're all made out of ticky tacky
And they all look just the same.*

Lyrics by Malvina Reynolds

You must create an artwork in which you physically use a box to share your personal view of *Box*.

TOPIC 1: THE SOURCE BOOK

- Start by making a comprehensive mind map on **Box**. Consider the suggestions above or your own original interpretation.
- Start by making several sketches of your different ideas.
- Collect relevant source material.
- Make thumbnail sketches of different compositional possibilities. You also need to decide on the format/structure of your support, e.g. combining different pieces, opening up of a box or cutting a single piece of cardboard.
- It is important to consider the mood/atmosphere you want to portray. Think of things like the contrast between open areas and cluttered areas, between dark and light, etc. Think of negative spaces, use of diagonal lines, etc. Decide on the best solution to convey mood/atmosphere.
- Make a tonal drawing of your final composition and annotate your intention. Remember, a good idea must be visually exciting.
- Start exploring and experiment with working on the cardboard. Consider priming certain areas with gesso or PVA paint. Explore various media, such as charcoal, paint, etc. and techniques to use in your final artwork. Make notes to explain your findings. Also explore the different qualities of corrugated cardboard – tearing or cutting away layers.
- Do research on at least three artists/artworks that relate to the theme/medium.
- Other relevant concept development: See that your source-book work is at least 8 – 10 pages and includes at least 30% drawings.



TOPIC 2: THE ARTWORK

Your art teacher will guide the creation of the final artwork.

TOPIC 1: THE SOURCE BOOK

ASSESSMENT CRITERIA	This includes the following:	Suggested mark allocation
Concept development	<ul style="list-style-type: none"> Mind maps, annotated sketches and drawings to show concept development. 	10
Research, investigation, experimentation, etc.	<ul style="list-style-type: none"> This should include some or all of the following: Sketches, drawings, photos, images, collected poems, lyrics and any other material that inspires you. Research on artists that have inspired you. Experimentation of media and/or different techniques All material must relate to the development of your work, substantiating your decisions. 	15
Process drawings	<ul style="list-style-type: none"> At least 30% should be drawings to explain your concept development. 	15
Presentation and overall view	<ul style="list-style-type: none"> Visually interesting, showing a personalised approach. Your source book should consist of an average of 8 – 10 pages. 	10
Total		50

TOPIC 2: THE ARTWORK

ASSESSMENT CRITERIA	This includes the following:	Suggested mark allocation
Choice and use of materials/techniques	<ul style="list-style-type: none"> Suitability of material and technique according to the concept. Safe and manageable. Technical skill 	10
Use of formal art elements	<ul style="list-style-type: none"> The importance of the elements and principles of art, such as line, shape, colour, texture, space, rhythm, balance, harmony, proportion and composition. 	10
Overall impression of work – originality, creativity, innovation	<ul style="list-style-type: none"> Generation of new and unique responses/solutions. 	10
Interpretation and practical implementation of research	<ul style="list-style-type: none"> A personal interpretation of a theme Experimenting. Trying new challenges. 	10
Completion and presentation of artwork	<ul style="list-style-type: none"> Attention to detail. Task completed in allocated time. Presentation according to task. 	10
Total		50

3.2 Teacher guidelines

BOX

This PAT was developed for the following reasons:

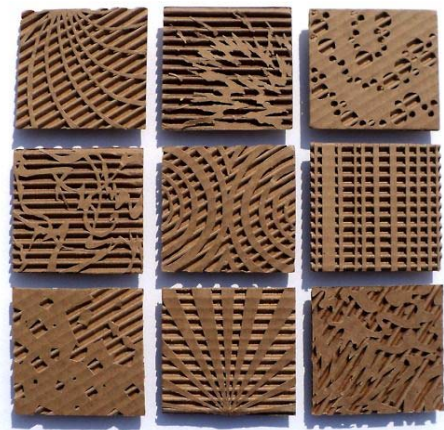
- Investigation of a material, e.g. cardboard.
- A cheap, available surface to work on.
- To challenge learners to think 'out of the box'.



An artist such as Sahagun also breaks with the usual geometric shape of two-dimensional artworks. This free-form structure can be a new challenge for learners.



Examples of learners' portraits done on primed cardboard.



Although the examples below are very design-like, it gives an idea of the possibilities of cutting into the board to create textures. Blocks like this could also be used to print areas in the work.

Although the PAT presumes a two-dimensional artwork with maybe some relief, the medium is suitable for three-dimensional work if a learner wants to expand.



3.3 PRACTICAL ASSESSMENT TASK



Clothes make the man. Naked people have little or no influence on society

– Mark Twain

Clothing refers to any covering for the human body that is worn. The wearing of clothing is exclusively a human characteristic and is a feature of nearly all human societies. The amount and type of clothing worn depends on functional considerations (such as a need for warmth or protection from the elements) and social considerations. In some situations the minimum amount of clothing (such as the covering of a person's genitals) may be socially acceptable, while in others much more clothing is expected. Clothing can serve as protection from the elements. But clothing performs a range of social and cultural functions, such as individual, occupational and sexual differentiation, and social status.



A uniform, for example, may identify civil authority figures, such as police and military personnel, or it may identify team, group or political affiliations. In many societies, norms about clothing reflect standards of modesty, religion, gender and social status. Clothing also functions as a form of adornment and an expression of personal taste or style.

Portrait painters have for centuries used clothes and accessories to tell us about the identities of the people they painted. Getting dressed is an essential activity of everyday life. We dress to accommodate social and environmental factors while indicating meaningful messages by way of what we wear. This signifying language of dress reads through the adornment of costume, asserting the identity of the wearer through the performativity of the coded attire. As a result, costume becomes the indicating factor that instructs perceptions of class, gender and culture, influencing the way we interact with each other even before we meet.

Clothing is about identity. We all wear clothes because we want to express our feelings, define our personalities, and show our allegiance to a particular 'tribe' of people. The theme **Clothing** is open to a wide range of interpretations within your specific discipline.



Thania Petersen, *Barbie and Me Series: Portrait of Motherhood I*, photograph, 2015.

In your **source book**, you should visually tell the 'story' of how your final artwork was conceived, developed and produced. This should be done through drawing, writing, experimenting, pasting, etc.

Start by doing a mind map on **Clothing** considering the following:

- Exploring stereotypes and inequalities through clothing
- Clothing as adornment, beauty, etc.
- Clothing expressing social issues e.g. class differences, poverty, gender, religion, etc.
- Clothing as symbols of authority and/or oppression e.g. uniforms
- Clothing with superpowers
- Inspiration by the textures, patterns, colours, and shapes of clothing
- Any other interpretations

Continue by doing the following:

- Research on clothing – cultural meanings/symbolism.
- Research on at least five artworks where clothing plays an important role. You may use the artists in this brief and any other relevant artworks. Photocopy the examples in your source book. Be sure to include the artist's name, title, date of work and medium beneath each image. Select one or two of the most poignant works, and write a paragraph about the work.
- Experiment with your chosen media.
- Start to work on your final idea with annotated sketches, drawings. Consider taking your own photos.
- Final compositional drawing/s or colour studies.

Remember, this is not a fashion-design assignment, but a visual-art assignment and you should address some issue.



Yinka Shonibare, *Little Rich Girls*, dresses made of African wax fabric, 2010.



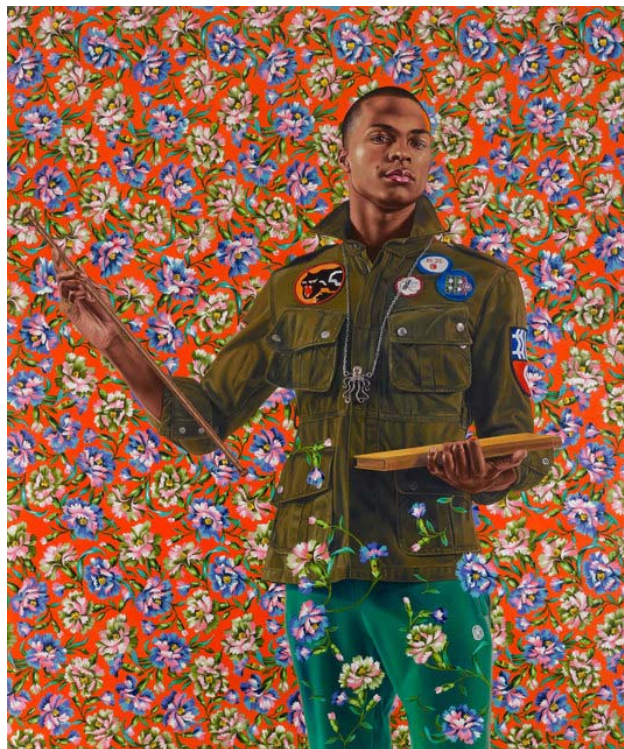
Chiharu Shiota, *Dialogue with Absence*, installation, 2009.



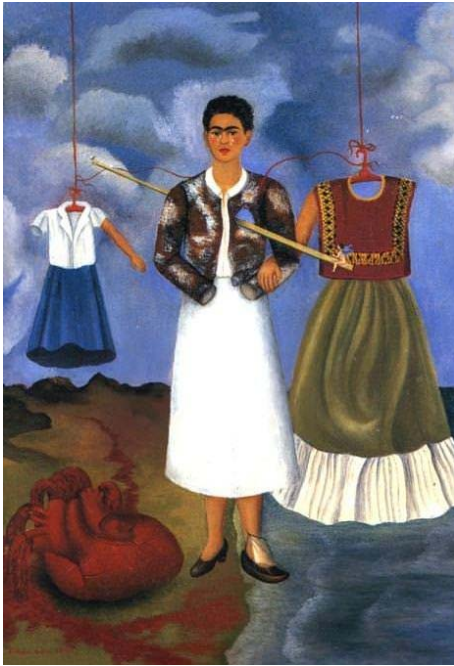
Anselm Kiefer, *Die Welle*, lead clothes, steel wire and ash on canvas, 1990.



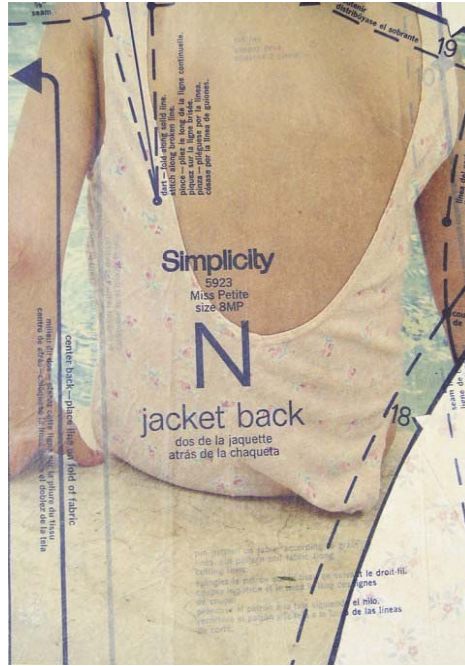
Graeme Balchin - "Interpretations of Uniformity" - Oil on canvas - 180 x 120 cm. - Courtesy of SOHO Galleries, Sydney.
On view in "Graeme Balchin: The Immaculate Perception" from February 4th until February 24th.



Kehinde Wiley, *Anthony of Padua*, oil on canvas, 2013.



Frida Kahlo, ***Memory of the Heart***, oil on canvas, 1937.



Sue Pam-Grant, ***Bathing Suit***, digital print, 2005.



Mary Sibande, ***They don't make them like they used to do***, 2009.



Judith Mason, ***The Man Who Sang and the Woman Who Kept Silent***, mixed media, 1998.



Zyma Amien, ***Paying Homage***, mixed-media installation (250cm x 250cm x 40cm).

Amien's work is inspired by her mother and grandmother, who worked as seamstresses in Cape Town and could never wear the products of their work due to political and/or economical reasons. The work consists of three overalls made of gauze suspended above, forcing the viewer to look up. The gauze metaphorically puts a 'bandage' over the scars of physical, structural, emotional pain the workers have experienced.

On the floor, three discarded, outdated sewing machines 'pin' the overalls down. Amien states that this references how the factory worker is pinned down by the system and, once they have outlived their purpose, gets dumped. "Even after 21 years of democracy, workers are still living in dire conditions," states Amien. "Workers lack the skills to empower themselves to do better. I want to make silent voices heard."

ASSESSMENT CRITERIA

TOPIC 1: THE SOURCE BOOK

CRITERIA	
Concept development (mind maps, annotated sketches and drawings to show concept development).	
Research, investigation, experimentation, etc.	
Process drawings (at least 30%).	
Presentation and overall view.	
TOTAL	50

TOPIC 2: THE ARTWORK

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

4.1 Vocabulary and terminology

vocabulary



Visual Literacy

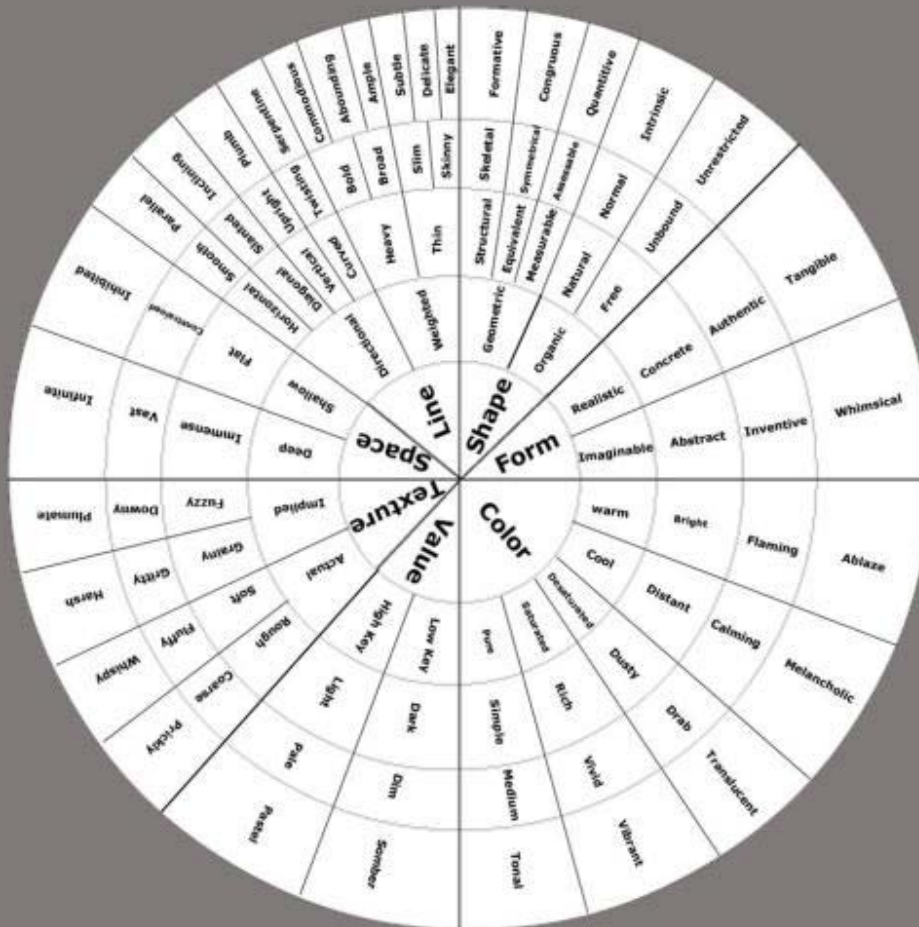
Teaching vocabulary

Every teacher is also a language teacher.

Many of our learners who struggle with visual literacy, struggle with expressing themselves and lack descriptive words.




This document is divided into two parts:

1. Lists of common words used to describe/analyse the art elements and principles. These lists are comprehensive and can be added too. Please do not give the lists to learners to learn. Rather see that you use these and other words in your classes.
2. A few activities to strengthen their vocabulary. These can be used from Grade 8 onwards.



A. Word lists

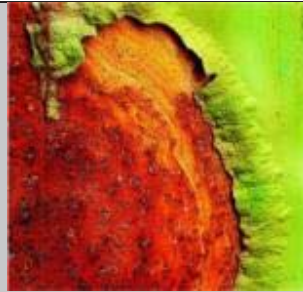
		
LINE	SHAPE/FORM	TEXTURE
<ul style="list-style-type: none"> • actual • blurred • bold • broken • contour • controlled • curved • curvy • delicate • diagonal • directional • dominant • flowing • freehand • fuzzy • gestural • horizontal • implied • interrupted • meandering • patterned • ruled • short • straight • strong • thick • thin • vertical • wavy • weak • wide 	<ul style="list-style-type: none"> • abstracted • amorphous • angular • asymmetrical • biomorphic • circular • closed • cubist • curvaceous • curvy • distorted • elongated • figurative • flat • free • geometric • hazy • heavy • isomorphic • light • linear • massive • open • organic • proportional • repeated • round • rounded • square • symbolic • triangular 	<ul style="list-style-type: none"> • actual • bumpy • coarse • corrugated • fine • flat • furry • gooey • granular • gritty • hairy • leathery • prickly • rough • sandy • shiny • simulated • smooth course • soft • sticky • tacky • thick • uneven • velvety • wet

		
COLOUR	VALUE	SPACE
<ul style="list-style-type: none"> • bold • brash • bright • calm • clear • complementary • contrasting • cool • dull • dusty • earthy • exciting • garish • grayed • monochromatic • multicoloured • muted • naturalistic • pale • polychromatic • primary • saturated • secondary • subdued • subtle • tertiary • tinted • triad • vibrant • warm 	<ul style="list-style-type: none"> • bright • cast shadow • contrasting • dark • dramatic • high-key • highlight • light • low-key • medium • midtone • moody • muted • opaque • reflected light • shaded • subtle • tinted • transparent 	<ul style="list-style-type: none"> • ambiguous • background • busy • closed • deep • flat • foreground • middle-ground • open • overlapping • positive/negative • shallow • three-dimensional • tight • two-dimensional • unfocused



COMPOSITION

- angled
- arrangement
- background
- circular
- diagonal
- directional lines
- focal point
- foreground
- horizontal
- landscape format
- layout
- middle ground
- portrait format
- position
- square format
- structure
- triangular
- vertical



PROPORTION




- distorted
- elongated
- exaggerated
- out of proportion
- realistic proportion
- surrealist
- strange
- unnatural

BALANCE

- asymmetrical
- balanced equal
- even unbalanced
- radial balance
- symmetry
- top-heavy

CONTRAST

- **Colors** – warm vs. cool, complementary, intense vs. dull
- dramatic
- **Form** – real vs. abstract
- **Line** direction – horizontal vs. vertical/diagonal/curved
- **Shapes** – geometric vs. organic/free
- **Sizes** – large vs. small
- strong
- subtle
- **Textures** – smooth vs. rough
- **Values** – light vs. dark

		
EMPHASIS	RHYTHM & MOVEMENT	SCALE
<ul style="list-style-type: none"> • dominant feature • even distribution • eye-catching • focal point • leading lines • subordinate • uneven distribution • zooming in 	<ul style="list-style-type: none"> • continuous • directional lines • dramatic • flowing • flowing lines • optical illusion • pattern • sporadic • stillness • swirling • whirlpool of colour 	<ul style="list-style-type: none"> • intimate • large • life-size • massive • miniature • monumental • small

		
TECHNIQUE – BRUSHWORK/ MARK-MAKING	MOOD OR ATMOSPHERE	SUBJECT MATTER
<ul style="list-style-type: none"> • blended • bold • dry brush • edgy • glazes • hatching • heavy • impasto • light • scumbling • smooth • splattered • stippling • thick • thin • timid • visible • washes 	<ul style="list-style-type: none"> • aggressive • angry • calm • cheerful • chilling • content • dark • depressed • distressing • dull • energetic • exciting • frightening • gloomy • happy • joyful • lifeless • miserable • peaceful • relaxed • romantic • sad • somber • tearful • tranquil • unhappy • violent 	<ul style="list-style-type: none"> • abstract • buildings • cityscape • domestic • fantasy • figurative • imaginary • industrial • interiors • invented • landscape • man-made • mythological • portraits • seascape • still life • urban

3.2 Activities/worksheets

DESCRIBING

Before learners can analyse artworks, they must be able to describe them as if to a blind person.

Start by having a learner describe an object to the class without them seeing the object. They must draw the object as the person describes it to see how well it was described.




Franz Marc, **Yellow Cow**, oil on canvas, 1911.

You can repeat the above activity with this painting. Then let the class write a maximum of three sentences describing this painting.

LINE


Fit the words describing lines to the line drawings on the left. You must use all the words.




•Flowing

- Delicate
- Simple
- Bold
- Thick
- Thin
- Curved
- Straight
- horizontal
- Vertical
- Skinny
- Blurred
- Broken
- Controlled
- Curved
- Diagonal
- Freehand
- Horizontal
- Interrupted
- Geometric
- Meandering
- Ruled
- Short
- Wide
- Curvilinear

line



Write two sentences on each portrait describing the use of line in each work.



TEXTURE



Jan van Eyck, *Arnolfini Portrait*, oil painting on oak panel, 1434.

Look carefully at the different textures in this painting. The following words describe some of the textures in it. Identify the objects that demonstrate the following textures.

- curly
- delicate
- furry
- rough
- shiny
- silky
- smooth
- soft

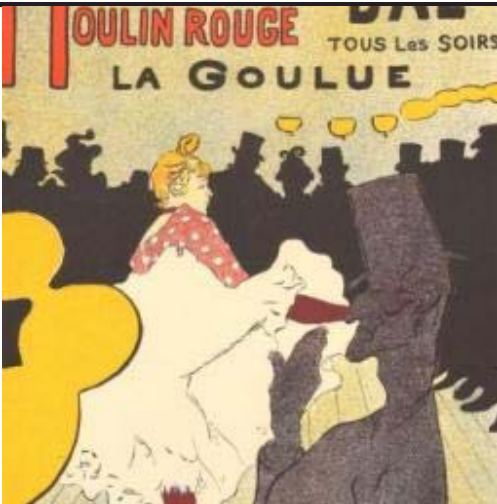
Use this information to describe the textures in this painting in a paragraph.



Alberto Giacometti, *The Dog*, bronze, 1952.

Describe the texture of this sculpture in one sentence.

FORM AND SHAPE



Henri de Toulouse-Lautrec, ***Moulin Rouge: La Goulue***, poster, 1891.



Pablo Picasso, ***Three Musicians***, collage and oil painting, 1921.

Describe the different shapes in each of the above paintings in four sentences.



Frank Gehry, ***Guggenheim Museum Bilbao***, 1997.

How would you describe the forms in this famous building? You may use appropriate words from the list below or your own.

biomorphic, free-form, geometric, massive, light, distorted, organic, open

COLOUR

Drab
Flaming
Calming
Melancholic
Dusty
Rich
Vivid
Vibrant
Pure
Soft
Harsh
Harmonious

Sickly
Fresh
Watery
Translucent
Muted
Bright
Deep
Delicate
Brash
Matching
Pastel
Vivid

colour

Use arrows to fit the descriptive words to the different paintings. You will see that there is more than just one word to describe the colour of a painting.

MOOD/ATMOSPHERE

Find words to describe the following in each of the paintings below:

- What is the mood or atmosphere of the subject of the painting and the way it's painted?
- What emotion(s) do you experience looking at it?



Pierre-August Renoir, *The Swing*, oil on canvas, 1876.



David Alfaro Siqueiros, *Echo of a Scream*, enamel paint, 1937.

COMPOSITION



Giorgione, *The Tempest*, oil on canvas, 1506 – 8.

Discuss the composition of this painting by using all of the following:

- background
- diagonal
- directional lines
- focal point
- foreground
- middle ground

TECHNIQUE

The visual sources below show details from famous paintings. Use one sentence to describe the painting technique of each.



Marshmallows and peanut brittle

Use something known to develop descriptive skills, such as marshmallows and peanut brittle.



Use something ordinary to describe:

Using the senses -

- How does it look/feel/taste/
sound/smell?



- Then go to the art elements –

- Line, form, texture, tone, colour

- Ordinary adjectives to describe



See how these words may be used in discussing the above paintings.

TEACHING COMPARISONS





A crumpled piece of white paper



A ball of white clay

Using something ordinary and simple

		
Similarities		
Size		
Colour		
Form		
Differences		
Material		
Colour		
Form / shape		
Texture		
Weight		
Function		
Other....		

Now in essay form . Move from this to designs/artworks.

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