



basic education

Department:
Basic Education
REPUBLIC OF SOUTH AFRICA

VISUAL ARTS

GUIDELINES FOR PRACTICAL ASSESSMENT TASKS

GRADE 12

2023

These guidelines consist of 36 pages.

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1. INTRODUCTION

The 18 Curriculum and Assessment Policy Statements subjects which contain a practical component all include a practical assessment task (PAT). These subjects are:

- **AGRICULTURE:** Agricultural Management Practices, Agricultural Technology
- **ARTS:** Dance Studies, Design, Dramatic Arts, Music, Visual Arts
- **SCIENCES:** Computer Applications Technology, Information Technology, Technical Sciences, Technical Mathematics
- **SERVICES:** Consumer Studies, Hospitality Studies, Tourism
- **TECHNOLOGY:** Civil Technology, Electrical Technology, Mechanical Technology and Engineering Graphics and Design

A practical assessment task (PAT) mark is a compulsory component of the final promotion mark for all candidates offering subjects that have a practical component and counts 25% (100 marks) of the end-of-the-year examination mark. The PAT is implemented across the first three terms of the school year. This is broken down into different phases or a series of smaller activities that make up the PAT. The PAT allows for learners to be assessed on a regular basis during the school year and it also allows for the assessment of skills that cannot be assessed in a written format, e.g. test or examination. It is therefore important that schools ensure that all learners complete the practical assessment tasks within the stipulated period to ensure that learners are resulted at the end of the school year. The planning and execution of the PAT differs from subject to subject.

2. TEACHER GUIDELINES

CREATIVITY – Learners show creativity when they play with ideas and generate different approaches, responding to purposeful tasks in imaginative and personal ways to produce original images and artefacts. Originality can be defined in relation to learners' own previous work, the work of their peer group, or what others have produced in a range of historical contexts.



The National Department of Basic Education (DBE) has decided that Visual Arts teachers will set their own SBA tasks due to the creative nature of the subject.

For Visual Arts, TWO practical projects must be completed in Term 1 and Term 2 – Artwork 1 and Artwork 2. Each artwork must consist of Topic 1 (Sourcebook) and Topic 2 (Artwork). Both practical projects are set internally and assessed by the teacher per term.

The marks are allocated as follows:

- Topic 1 (Sourcebook): recorded as part of the SBA mark
- Topic 2 (Artwork): recorded as part of the PAT mark and only reflected at the end of the year

The PAT will be presented in the form of an exhibition at the end of the year. The exhibition consists of the artworks completed during Term 1 and 2 (minimum requirement), plus two Grade 11 artworks. The artworks (Topic 2) of Term 1 and 2 for the PAT exhibition are assessed internally in each term and will be externally marked and moderated in Term 4.

TASK 6			
PAT			
(Continuous assessment from Term 1 to Term 3)			
TERM 1	TERM 2	TERM 3	TERM 4
ARTWORK 1 Topic 2 (informal formative assessment)	ARTWORK 2 Topic 2 (informal formative assessment)	PAT EXHIBITION PROCESS	PAT EXHIBITION
PAT exhibition (externally assessed in Term 4)			
100			

As the nature of the subject is creativity and self-expression, learners may not be boxed in by the minimum requirements but be allowed to do more works relating to the two themes they have investigated. Teachers need to encourage self-expression and individuality of learners in this exhibition. In Term 3, learners have the opportunity to further develop and extend their practical work into a cohesive and holistic body of work that is seen in the context of an exhibition environment.

Learners must receive the practical task in the form of a **written brief** to inform them of the following:

- The exact aim or end product expected of the task with regard to medium, size, etc.
- Sources available for reference/research/investigations/experimentation
- Assessment procedures and criteria to be used
- Exact, non-negotiable dates for handing in work; checkpoints along the way
- Any possible limitations and/or guidelines for the assignment
- Appropriate media, techniques and/or approaches for the assignment

It is sometimes a good idea to give the written brief after an activity or series of activities. Topic 1 could consist of a series of 'building blocks' given at consecutive times to ensure experimentation and the development of Topic 1. With careful planning, the teacher will know where these 'building blocks' will lead the learners by creating opportunities for learners to experiment and develop skills and ideas. This approach may prevent learners from getting stuck on a first idea, without really experimenting and researching other possibilities. It will help with the pacing of the process and can help to ensure that the sourcebook will be almost completed before starting with the final artwork.



General guidelines in setting the practical task:

- In Grade 12, tasks should be **open-ended** briefs that allow learners to choose the materials, tools, techniques, themes and processes within their specialised practical options, e.g. painting, sculpture, printmaking.
- It is strongly advised that teachers set their own practical tasks, to inspire creativity and originality. Contextual factors should be taken into account, namely the materials, equipment and facilities at a school, resources, cost, experience of learners, etc.
- Set expectations, minimum requirements and deadlines regarding the end product.
- Appropriate media, techniques and/or approaches should be chosen for the task but allow scope for learners to innovate and give personal interpretations. Originality and creativity are of the utmost importance.
- When themes are decided on, always take the learners' interests, experiences and context into account to challenge them. Artworks tell us about an artist' experiences, ideas and feelings. Encourage 'honesty' so that learners' artworks speak of their experiences, ideas and feelings, so that they do not produce 'second-hand' works but help them to translate these experiences through artmaking using appropriate media, subjects and approaches.
- Many teachers may decide on a broad theme for the annual practical work and then subdivide it into specific aspects of the theme, in other words one per term. This can result in a more coherent body of work in the retrospective exhibition.

ADDENDUM B on page 27 has an example of a practical task. Teachers can use this task as one of their practical tasks for 2023.

2.1 Ideas and approaches for guiding Topic 1

Informal and formal preparation for practical work must be recorded in a sourcebook kept specifically for Visual Arts. This sourcebook is NOT a formal, neat notebook, but is an expressive, personal 'diary' of ideas and stimuli which reflect an individual's own style, interests and personality. It should be full, exciting and a useful source of ideas and images for use in practical assignments. Learners should put all their conceptual ideas, planning, 'playing around' and exploratory work in their Visual Arts sourcebook.

The sourcebook provides insight into the way in which the learners have formed ideas, how many alternatives they have investigated and other processes leading to the final work. **The sourcebook should clearly communicate all thought processes leading to the making of artworks.**

The Learner Guidelines on page 15 in this document provide more detailed information on the process of conceptualisation in the sourcebook.

The sourcebook should include the following:

- Sketches and preparatory drawings. Drawing is a compulsory part of all practical options in Visual Arts. Refer to page 19 in the Learner Guidelines for a broad definition of 'drawing'.
- Images, articles, excerpts, samples, photographs, etc. collected by the learner
- Objects (pieces of paper, packaging, etc.) which the learner has found interesting, stimulating, of personal significance or which may prove useful for a practical project at some stage
- Doodles, words, sketches, writings, related to the learner's experiences and context
- Research on and study of a wide variety of artists, as well as examples that will inform their practical work
- Anything else which the learner may find stimulating and/or interesting and which may function as a source for his/her practical work

- Investigation of different techniques and materials
- Mind maps to generate ideas
- Documentation of any process work

Teachers should:

- Facilitate and guide the process of conceptualisation in the sourcebook
- Encourage experimentation with different media. These could include small paintings, collages, etc.
- Expose learners to a variety of artists' books and emphasise that the process of developing an artwork is more important than just a neat 'scrapbook'. There are no prescriptions regarding the size – it can be A3, A4 or any other size.
- Encourage learners to use the sourcebook for writing and making sketches in order to go beyond the set brief.
- There is a delicate balance required in guiding learners' practical work. Continuously do informal assessment by discussing the progression of learners' work. We want to preserve learners' personal expression and we want to extend them beyond their current capacity; try to guide learners to follow the artistic processes outlined in the project brief to come up with their own solutions. You can guide and direct learners without imposing your ideas on them.

2.2 Ideas and approaches for guiding Topic 2

- Grade 12 is the accumulation of a three-year study and learners should have adequate technical skills.
- Demonstrate, explain, and refer to the work of relevant artists when introducing specific themes to integrate with Visual Culture Studies.
- Very few learners can complete a brief on their own. You as the Visual Arts teacher are expected to guide the creative process from start to finish. Be open-minded about divergent solutions to practical projects.
- **Remember that you as the Visual Arts teacher must guide the aesthetic qualities of any tasks.** It is the duty of the teacher to help the learner to find his/her own creative voice. Guide learners to eliminate source material that lacks aesthetic appeal. Aesthetic does not mean 'pretty'. Some of the 'ugliest' imagery can be stunningly rendered in an artwork.
- Try to lead them to individual and innovative approaches/solutions.
- Guide them to develop ideas by working from first-hand observation.
- Learners should take confident and calculated risks, trying out new ideas and processes without fear of failure.
- It is important that the Visual Arts teacher teaches confidence so that learners will feel comfortable in taking risks and learn from their mistakes when exploring and experimenting with ideas, materials, tools and techniques.
- Creative activity may proceed from a number of different levels, from the lower end producing a pastiche of an existing idea or work, to the upper level, developing an entirely fresh and individualised process and/or outcome.
- Have regular 'critique sessions' during which you facilitate and teach learners to talk and discuss the work of their classmates in a constructive way.
- It is important to view and discuss the body of work by a learner continuously throughout the year. It helps to identify their strengths and weaknesses.
- Beware of damaging critiques. It is advisable to start with the positive and then move to areas that can be improved. Also go into a dialogue with a learner, e.g. 'I think it will be more effective if you change this ... What do you think?' This makes them feel part of the process and makes them think about their work.
- It is important that you understand and know your learners and develop their particular strengths. Some learners will be careful planners, while others work more intuitively.

- There are many ways of creating artworks. Some artists do meticulous planning before starting with the artwork, while others, e.g. some Surrealists and Abstract Expressionists, start more 'free' and develop a work as they go along. Be flexible enough to allow learners to use different ways of creating artworks. One expects stronger individual interpretations and styles from Grade 12 learners.
- Guide learners to be effective, independent, critical and reflective thinkers.
- Do not underestimate the learners but challenge them as they often rise to the occasion.
- **Reflection:**
 - At the end of each practical task there should be some form of reflection/feedback on work produced by each learner to ensure future development of the learner. This may be written and/or verbal feedback that comments on strengths and weaknesses.
 - This could be self-reflection, class/teacher reflection and marking, peer reflection or an open critique session guided by the teacher as well as the learner.
 - Feedback could be in the form of a mini exhibition.

CODE OF CONDUCT OF SCHOOL

- Teachers must see that all work is in line with the code of conduct of their school.
- Explicit subject matter and images must be avoided.

2.3 How to administer the PATs

- Ensure the availability of art media.
- Sufficient time (select contact time during and/or after school).
- Ensure that checkpoints and due dates are adhered to.
- Informal continuous assessment.
- Complete formal assessment according to the rubric.
- Complete spreadsheets provided by the province.
- Follow school policy regarding the submission of marks.
- Practical task marks and teacher portfolios should always be available for cluster/provincial moderation.
- Safe storage for practical work must be provided by the school.
- All artworks should be available at all times for exhibitions, eisteddfods and art festivals, and remain the property of the DBE until the final results are released. Safekeeping of the artworks is the responsibility of the school.

2.4 Retrospective exhibition (PAT exhibition)



At the end of Grade 12 learners must present a retrospective (PAT) exhibition of their work as part of their examination mark. This exhibition shows substantial evidence of the learners' Visual Arts conceptualisation, technical skills and knowledge developed over a period of time. It showcases the learners' practical development in presenting a cohesive body of work similar to a small

one-man exhibition or student graduate exhibition. It specifically addresses the management of process and presentation that forms part of Topic 2.

Topic 2: Making of artworks

According to the CAPS, Grade 12 learners must display, exhibit, or present their own work in a manner which enhances and complements the expressive and conceptual impact of the work.

Checklist for the exhibition

- The artworks (Topic 2) from the two practical tasks are **compulsory and minimum requirements**.
- One or two Grade 11 artworks to show development and progression.
- As the nature of the subject is creativity and self-expression, **learners may not be boxed in by the minimum requirements but allowed to do more works relating to the two themes they have investigated. We need to encourage self-expression and individuality of learners in this exhibition.**
- Grade 12 learners should use the opportunity to further develop and extend their practical work into a cohesive and holistic body of work that is seen in the context of an exhibition environment. Therefore, learners may exhibit more works that provide evidence of this process, e.g. work done on their own and/or extend their theme(s) into more artworks.
- The sourcebook(s), although already assessed, must be displayed to demonstrate the development to the final artwork(s).

Presentation

- Teachers should provide the space for the exhibition, e.g. the school hall, art classroom.
- Teachers should make learners aware of the importance of presenting their work and provide guidelines for a neat, professional exhibition.
- The learner's name should be clearly displayed, and the Grade 12 tasks clearly labelled.
- Framing of works is unnecessary, but in many cases simple mounting will enhance the work.
- Learners must refrain from using props, accessories, etc. The exhibition must show an awareness of professional exhibition practices.
- If computers are necessary to show digital work, teachers must make sure that the computers work and that they know the passwords.

Assessment

This body of work will be assessed holistically.

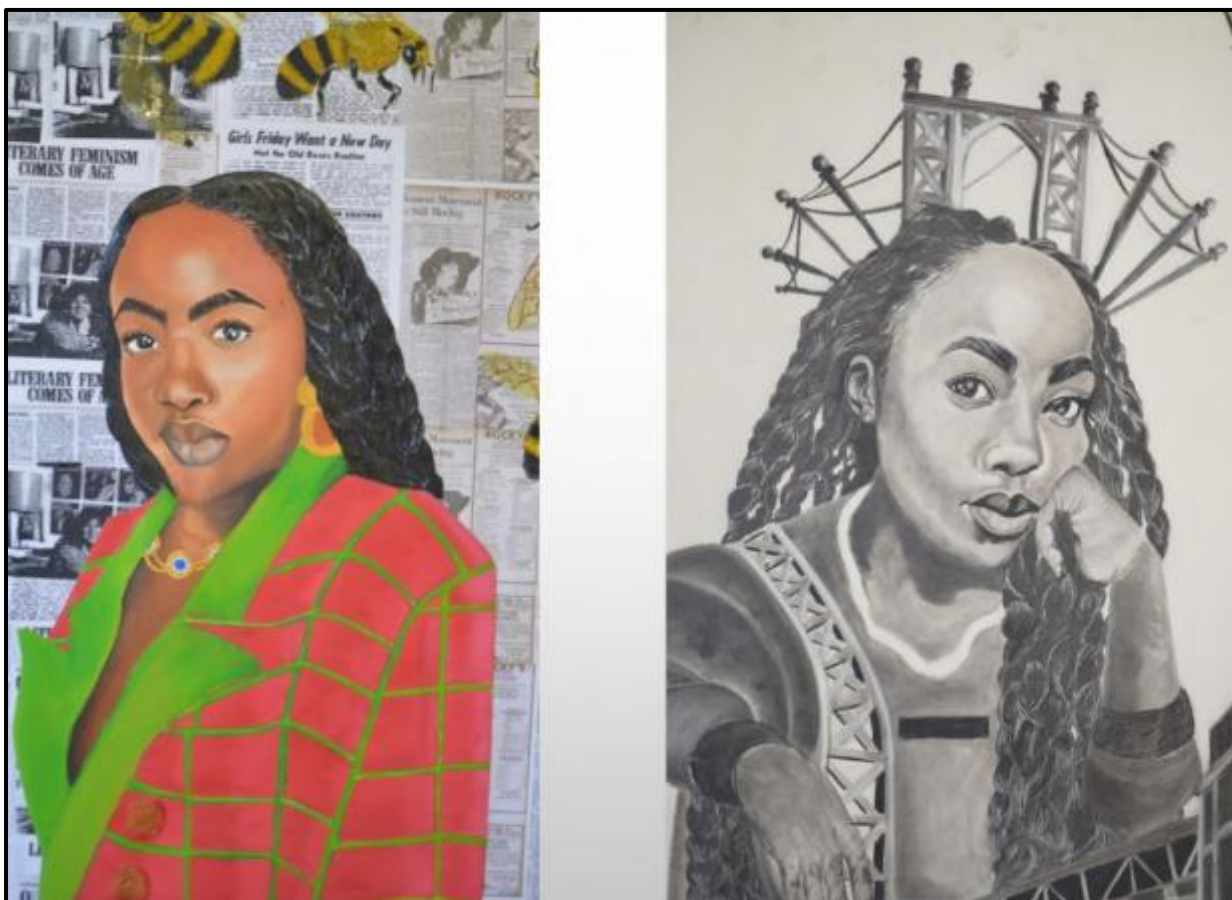
The following is a guideline of aspects that will result in the final valid mark:

- Overall progress and development of the learner to independent and individual solutions
- Creativity and originality
- Technical skills
- Personal involvement and expression in the process and final works
- Substantiation in the sourcebook: conceptualisation, exploration and experimentation of media, techniques, styles, etc. Sufficient exploration of drawing.
- Full marks cannot be awarded if all required artworks are not presented. Marks should be adjusted according to the presented works.
- The descriptive rubric, ASSESSMENT CRITERIA FOR PRACTICAL WORK, on pages 11 and 12, MUST be used to ensure standardisation.

ASSESSMENT CRITERIA

This body of work will be assessed holistically.

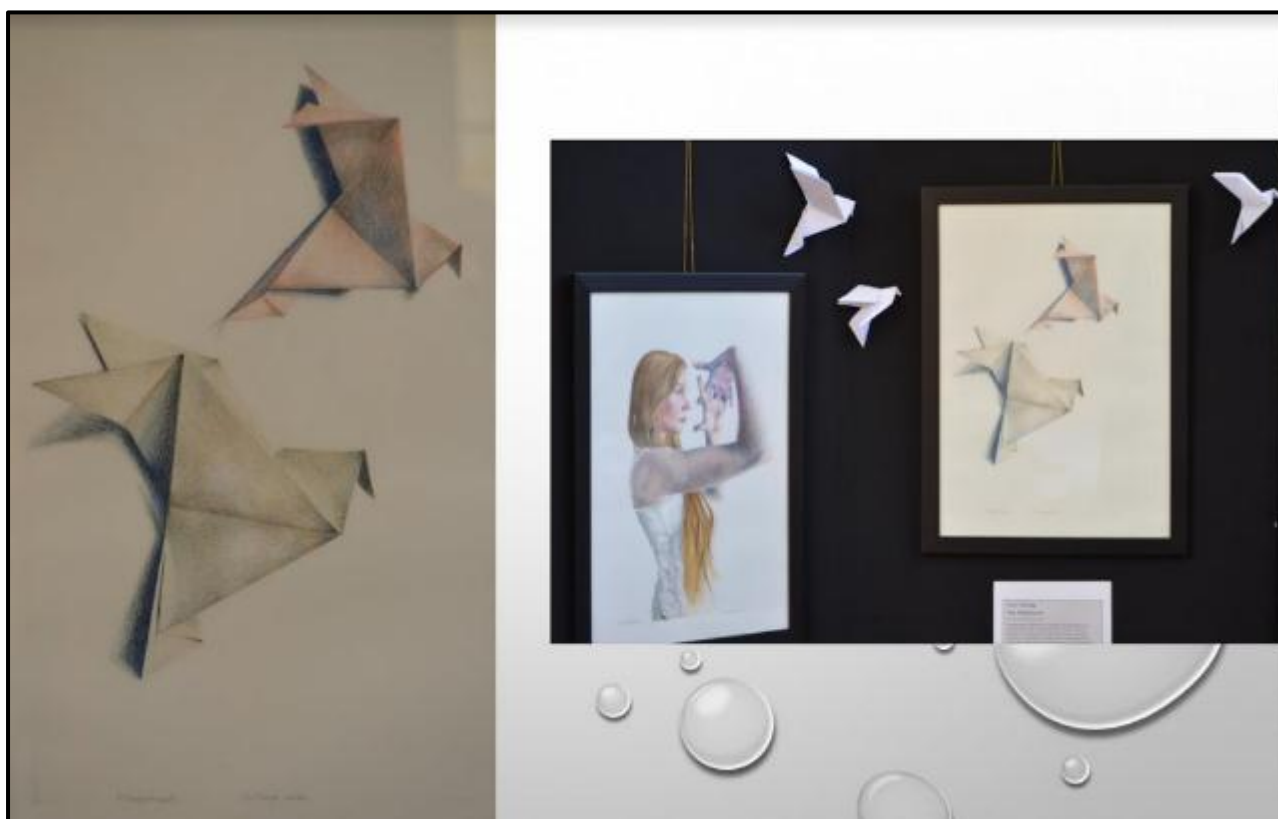
CRITERIA
<p>Overall impression of work – originality, creativity, innovation: Development of new and unique responses/solutions</p>
<p>Choice and use of materials/techniques: Suitability of materials and techniques according to the concept. Safety and manageability. Technical skills shown.</p>
<p>Use of formal art elements: The importance of elements and principles of art, such as line, shape, colour, texture, space, rhythm, balance, harmony, proportion and composition</p>
<p>Interpretation and practical implementation of theme(s): A personal interpretation of a theme. Experimentation. Tackle new challenges.</p>
<p>Completion and presentation of artwork: Attention to detail. Task completed in time allowed. Presentation according to task.</p>
<p>Curating of exhibition: Professionalism, clear, etc.</p>
TOTAL: 100



2.5 How to mark/assess the practical tasks**ASSESSMENT CRITERIA FOR PRACTICAL WORK**

Outstanding	90–100	<ul style="list-style-type: none"> The learner generated many ideas; tried unusual combinations or changes before choosing one idea; made connections to previous knowledge; mastery of problem-solving skills. Effort far beyond that required. The 'WOW' factor is evident. Works show great innovation. Content/conceptual richness of the work is excellent. The work as a whole is confident and evocative; it engages the viewer with excellent visual qualities. The work clearly demonstrates original vision, a variety of innovative ideas and/or risk-taking, and inventive articulation of a broad range of the elements and principles. Outstanding and original presentation. Exceptional ability, creativity richness, insightful, fluent, high skill, observation, and knowledge powerfully expressed; supported by an original or unusual selection of relevant visual references.
Excellent	80–89	<ul style="list-style-type: none"> Striking impact; most of the above; detailed; well organised and coherent; polished; skill evident; supported by original/unusual/relevant visual references; presentation original and considered; less resolved; some minor flaws evident. Often excellent technical abilities, but not as innovative OR very innovative, but lacking technical richness.
Very good	70–79	<ul style="list-style-type: none"> Well organised, as above, but lacks the 'glow and sparkle' (less convincing in terms of imagination, creativity and innovation); good level of competence and selection of content; supported by a good selection of relevant visual references; obvious care and effort taken with original presentation; some obvious inconsistencies/flaws evident. Good evidence of effort and commitment. Interesting/innovative/creative, but not technically resolved. Technically good but lacks conceptual richness or vice versa. Work may be creatively innovated but lacks technical skill.
Good	60–69	<ul style="list-style-type: none"> The work demonstrates some originality; clear intent; convincing; simple direct use of medium; displays understanding but tends towards the pedestrian and stereotyped response at times; adequate selection of relevant visual references; reasonable effort taken with presentation; distracting/obvious inconsistencies. Sound level of competence.
Average	50–59	<ul style="list-style-type: none"> Adequate; feels mechanical; derivative or copied; little insight. Unimaginative; some visual references not always clearly identified. Fair presentation; many distracting inconsistencies. Average level of technical competence. Possibly limited commitment in terms of time and effort. Imagery is copied from another source with little transformation of images. Little evidence of trying anything unusual. Scope of work is narrow and/or repetitive.

Below average	40–49	<ul style="list-style-type: none"> • Enough material/works to pass; not logically constructed. • Limited selection of information; poor technical skills and/or a lack of time on task might be contributing factors. • Little use of visual information, clumsy or careless presentation in need of support/motivation to pass. • Imagery is copied from another source with very little transformation. • Composition is weak and undeveloped; no evidence of planning, or incomplete planning.
Weak	30–39	<ul style="list-style-type: none"> • Just enough material/works to pass. • Visually uninteresting, uncreative; limited/poor technical skill used. • Little attempt to present information in an acceptable manner, little or no visual information/reference. • General lack of commitment; in need of support/motivation to pass. • Insufficient time on task. Standard below the acceptable. • Poor solutions to problems; artwork is copied and superficial. No evidence of original thought.
Very weak Fail	20–29	<ul style="list-style-type: none"> • Very little information; jumbled; not easy to view; little or irrelevant work/visual information. • No effort made to present work in an acceptable manner; general lack of commitment/cooperation. • Very poor skills level. • Project very weak or incomplete. • Poor artistic decision-making. • Classes were missed and learner failed to make up the time.
Unacceptable Fail	0–19	<ul style="list-style-type: none"> • Incoherent; irrelevant; very little or no work; lack of even limited skills; no commitment/cooperation. • Work incomplete. • Poor artistic decision-making/learner put forth no effort. • Most classes were missed, and learner failed to make up the time.



2.6 Moderation of practical tasks

Moderation is essential for quality assurance and should take place on a regular basis. The following template can be used for internal (school) and external (provincial) moderation of practical tasks.

VISUAL ARTS: MODERATION OF PRACTICAL TASKS			
SCHOOL		SUBJECT	
GRADE		DATE	
TEACHER		MODERATOR	
1.	THE PRACTICAL TASK BRIEF		√ OR x
	Subject name, grade and year		
	Clear instructions of what is expected, relevant to the specific grade		
	Realistic expectations for the specific grade		
	Visual inspiration		
	The brief based on Williams' taxonomy caters to develop/gives the opportunity for the following:		
	<ul style="list-style-type: none"> • Fluency (the generation of ideas, answers, responses, possibilities to a given situation/problem) 		
	<ul style="list-style-type: none"> • Flexibility (the generation of alternatives, variations, adaptations, different ideas/solutions/options) 		
	<ul style="list-style-type: none"> • Originality (the generation of new, unique and novel responses/solutions) 		
	<ul style="list-style-type: none"> • Elaboration (the expansion, enlargement, enrichment or embellishment of ideas to make it easier for others to understand or make it more interesting) 		
	<ul style="list-style-type: none"> • Risk-taking (experimenting, trying new challenges) 		
	<ul style="list-style-type: none"> • Complexity (the ability to create structure out of chaos, to bring logical order to a given situation and/or to see the missing parts) 		
	<ul style="list-style-type: none"> • Curiosity (the ability to wonder, ponder, contemplate or puzzle) 		
	<ul style="list-style-type: none"> • Imagination (the ability to build mental pictures, visualise possibilities and new things or reach beyond practical limits) 		
	Clear assessment criteria		
	Due dates and time management		
	COMMENTS:		
2.	ASSESSMENT OF PRACTICAL TASK		
	Relevant to the specific grade in line with standard of province, e.g. realistic marking		
	Use of assessment criteria		
	100 marks for sourcebook including assessment of the following:		
	<ul style="list-style-type: none"> • Concept development 		
	<ul style="list-style-type: none"> • Research, investigation, experimentation 		
	<ul style="list-style-type: none"> • Process drawings 		
	<ul style="list-style-type: none"> • Presentation, overall view 		
	If all or some of the above was not expected of learners, was there a meaningful and/or creative alternative?		
	100 marks for artwork(s) including assessment of the following:		
	<ul style="list-style-type: none"> • Choice and use of materials/techniques 		
	<ul style="list-style-type: none"> • Use of formal art elements 		
	<ul style="list-style-type: none"> • Overall impression of work – originality, creativity, innovation 		
	<ul style="list-style-type: none"> • Interpretation and practical implementation of research 		
	<ul style="list-style-type: none"> • Completion and presentation of artwork 		
	If all or some of the above was not expected of learners, was there a meaningful and/or creative alternative?		
	COMMENTS:		

2.7 Declaration of authenticity

Refer to ADDENDUM A on page 26.



3. LEARNER GUIDELINES

3.1 Instructions to the learner

TOPIC 1 – SOURCEBOOK (Conceptualising by the development and realisation of creative ideas)

'Creativity is not a mystery. There are proven techniques for enhancing creativity, and they are within anyone's reach.'

– Dr Keith Sawyer, a leading expert on creativity

The following is based on his eight-step creativity program to guide you in the sourcebook process.

SOURCEBOOK TEMPLATE

	TOPIC 1: 8 steps	ACTION			
1.	Ask <i>Find the problem</i>	Engage with the theme/question of the brief.	Concept development	At least 30% should be drawings to explain your concept development	Presentation and overall view
2.	Learn <i>Gather related information</i>	Brainstorm: mind maps, word games, personal reflections, etc. Research on artists that have inspired you.			
3.	Look <i>Acquire the knowledge</i>	Collect: material that inspire you, e.g. photos, images, collected poems, lyrics. At this stage, be open-minded and collect widely.			
4.	Play <i>Incubation</i>	Experimentation of media and/or different techniques (take inspiration from the artists you have researched).			
5.	Think <i>Generate ideas</i>	Find the subject matter. Draw and photograph subject matter. Start making compositional sketches with annotations.			
6.	Fuse <i>Combine ideas</i>	Start bouncing ideas around, looking for unexpected combinations . Connecting lots of dots, eliminating some and adding others. Successful creativity never comes from only one idea; rather, from a combination of several. Experiment further with materials to examine new possibilities or extension of technique.			
7.	Choose <i>Select the best idea</i>	Final composition drawings Reflection			
8.	Make <i>Externalise ideas</i>	TOPIC 2: Creating the artwork			

The sourcebook provides insight into how you have formed ideas, how many alternatives you have investigated and other processes leading to the final work. The sourcebook should clearly communicate all thought processes leading to the making of artworks. You should visually tell the **'story'** of how your artwork was conceived, developed and produced through drawing, experimentation and writing. It should reflect your **individuality** and **creativity** as a Visual Arts learner.

Let us unpack the steps in the template:

1. ASK

Find the problem

Engage with the theme/question of the brief.

- You receive the brief for the practical assessment task. The first thing you usually look for is the theme. (Remember to paste brief in your sourcebook.)
- Theme relates to the meaning of an artwork, rather than only the subject matter. A theme is deeper and broader and suggests ideas that brings together subject matter, formal elements and materiality.
- **What must you do:** You must create a visual story with a starting point (the theme) and a conclusion (your artwork) and a journey in between (your sourcebook).

2. LEARN

Gather related information

- This is the beginning of the process where you will **brainstorm** around the theme by gathering all ideas around the theme.
- A good idea is to start with a **mind map**.
- Other ways of **gathering information** include the following: word games, using dictionaries and a thesaurus, making lists, research on artists, etc.

Research on artists that have inspired you is a good starting point. Gather research on relevant artists in the field or provided in the brief. Read and write about the artists, with some attention to their material, stylistic or formal choices and how they generate meaning. Remake some of those artworks. Aim to recreate examples of the work of artists collected, paying attention to material and technique. You are encouraged to have some freedom to 'interpret' the works of others, so you learn from that and develop in your own direction.



A mind map is a type of spider diagram where you start generating your ideas. As a rule you need at least 50 (preferably 100) entries to make it worth your while and fully thought through.

Remember to start with yourself and your own personal experiences. Many artists think that they must search extremely far and wide and come up with an immensely complicated subject for their work to be interesting, but something with **personal relevance** to the artists is usually better. It is important that you personalise themes. You should concentrate on things you care about, which moves you. Interview your family and friends, use old family photos, objects that have special meaning, etc. Look at your 'story' – your family history, traditions, rituals and tell a personal story. **A real artist makes art that matters to them.**

3. LOOK	<i>Acquire the knowledge</i>
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You now should have **a few broad ideas** for the theme. At this stage, be open-minded and collect widely.

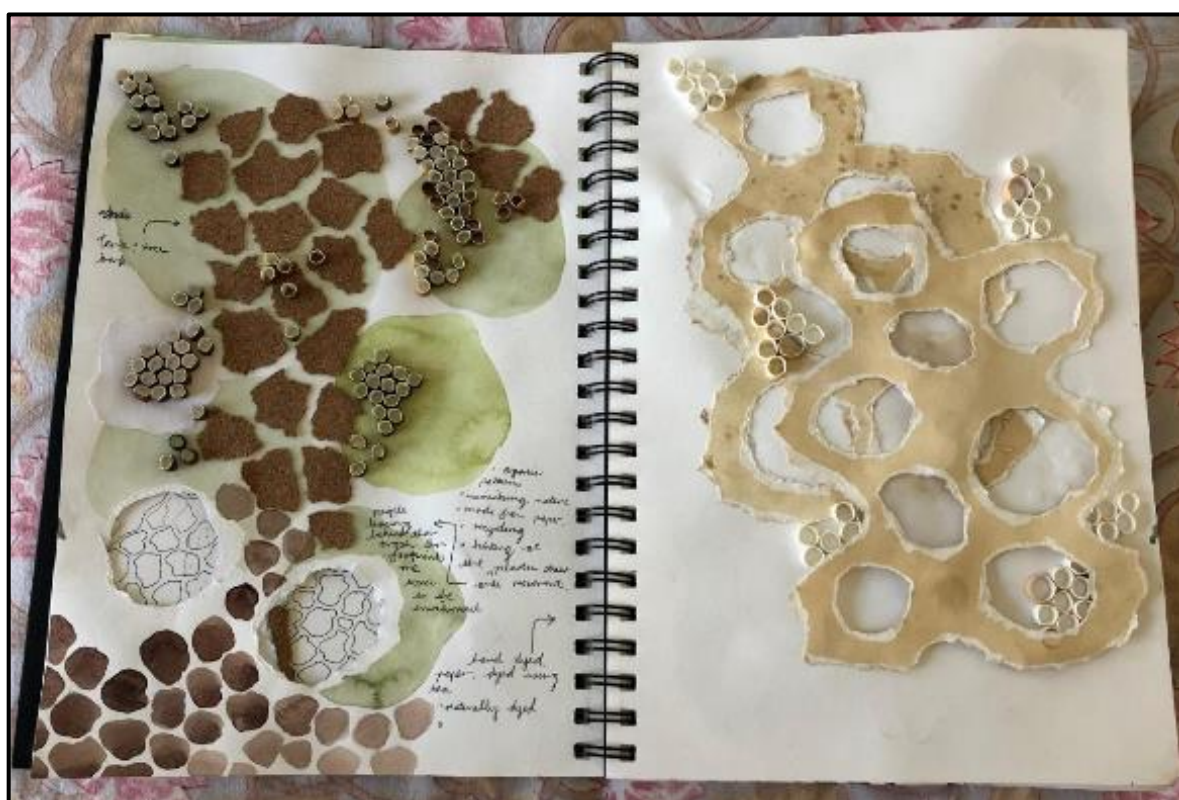
This should include the following:

- **Collect:** material that inspire and relate to your ideas, e.g. photos, images, collected poems, lyrics. Take your own photos where possible.
- **Drawing/Sketching:** Do many thumbnail sketches to consider various options for your final idea. Annotate them to give a history of your thought processes.

4. PLAY	<i>Incubation</i>
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Experimentation of media and/or different **techniques** (take inspiration from the artists you have researched)

- Artists often find inspiration as they start **manipulating the materials**. Confidence and some mastery of processes and materials allow for more creative rendition of new ideas. It is natural to get visual ideas as we work with visual materials and try new techniques.



5. THINK*Generate ideas*

You should now **have a few ideas and must start with the selection process**. What are the one or two ideas that stand out and you want to further investigate?

Take those ideas and work with them – your research will be much more focused from now on.

TIP: You do not want to go for very stereotypical compositions with centralised images. For example, start 'playing' with photocopies of your drawings and other source material, e.g. magazine images to open 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
- Digital manipulations
- **Experiment further** with materials to examine new possibilities or extension of technique

6. FUSE*Combine ideas*

This is an important part of the process where you start bouncing ideas together, looking for **unexpected combinations**. Connecting lots of dots, eliminating some and adding others. Bring together your best 'bits' of composition, materials, experimentations and subjects. Successful creativity never comes from only one idea; rather, from a combination of several.



An example where different photos were digitally combined to create a unique final artwork

7. CHOOSE*Select the best idea*

You should now select your final idea for the artwork and can now start to refine it.

- **Consider the following when planning final composition:** transitions between objects, unlikely juxtapositions, transformation and metamorphosis. Work out your final composition. A good idea must be visually exciting. Make small thumbnail sketches to consider a variety of options. 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. to create a mood or atmosphere. Do not clutter your idea.
- Start making **compositional** sketches with annotations.

Presentation and overall view

Consider the layout:

- In appearance, a sourcebook should be reminiscent of what you might expect an artist to create. (It is not a scrapbook.)
- Vary page layouts to provide variety and visual interest.
- Each page of your sourcebook must reflect creativity.
- Use your space effectively.



REMEMBER: There should be extensive use of drawing in your sourcebook which reflects at least 30% of your proposal for your final work. Ensure the extensive use of drawing to express perception and invention and to communicate feelings, experiences and ideas.








It is important that **hand skills** are demonstrated in the sourcebook and drawing is interpreted as mark making to visualise thoughts in:

- Different media, e.g. pencil, pen, paint, erasers, pens, ink, bleach, string
- Different styles, e.g. naturalistic, expressionistic, gestural, abstract
- Different drawing techniques, e.g. stippling, hatching, doodling, scribbling, tonal drawing

Drawing can therefore range from simple line sketches to explain ideas to full tonal drawings. It could also include small paintings. It is important to express ideas and concepts through drawing, e.g. annotated drawings.

- Direct copying from magazines, the internet, etc. is NOT allowed. Direct copying of an image that is not your own WILL BE PENALISED. This is a form of plagiarism and is unacceptable.
- Of utmost importance is the process of TRANSFORMATION of the source material.
- If you need to use appropriate borrowed images, you must combine them with your own original images to DEVELOP YOUR OWN INTERPRETATION.

SOURCEBOOK CHECKLIST

SOURCEBOOK CHECKLIST		✓
	<p>1. Ask</p> <ul style="list-style-type: none"> • I engaged with the theme of the brief. 	
	<p>2. Learn</p> <ul style="list-style-type: none"> • I gathered related information by brainstorming – mind maps, word games, personal reflections, etc. • I did research on artists that inspired me. • I looked for personal relevance. 	
	<p>3. Look</p> <ul style="list-style-type: none"> • I collected material that inspire me and relate to my ideas, e.g. photos, images, collected poems, lyrics, etc. I took my own photos where possible. • I did many thumbnail sketches to consider various options for my final idea. I annotated them to give a history of my thought processes. 	
	<p>4. Play</p> <ul style="list-style-type: none"> • I experimented extensively with media and/or different techniques. 	
	<p>5. Think</p> <ul style="list-style-type: none"> • I narrowed my ideas to one or two that stand out and that I want to investigate further. 	
	<p>6. Fuse</p> <ul style="list-style-type: none"> • I looked for unexpected combinations and combining ideas. 	
	<p>7. Choose</p> <ul style="list-style-type: none"> • I selected the final idea. • I made small thumbnail sketches to consider a variety of compositions. • I made compositional sketches with annotations. • I considered the final layout of my sourcebook. 	
<p>I visually told the 'story' of how my artwork was conceived, developed and produced through drawing, experimentation and writing.</p>		

TOPIC 2 – CREATING THE ARTWORK (Making of creative artworks, the management of the process and presentation, following safe practice)**8. MAKE***Externalise ideas*

Your final artwork will be more successful if your conceptualising/planning is thorough.

You have now worked on your sourcebook for quite a while and should have developed a clear concept for the final artwork. So now it is time to start with the artwork. Remember that you work in your specialised field of focus, e.g. drawing, painting, sculpture, printmaking, multi-work, photography, new media work, etc.

Remember that there MUST be a clear link between the sourcebook and artwork.

Let us look at 10 points to consider in the creation of the final artwork to ensure a successful work.

- **Technical skills:** An idea is only as good as its execution. Poorly made work will ruin a good idea. You should have adequate technical skills.
- **Media:** An artwork is first and foremost an expression of its medium. In all great work the subject and the means by which it is rendered are inseparable. You should master techniques to protect your content.
- **Style:** There are no specific prescriptions regarding the style of the work. It may be naturalistic, expressionistic, decorative, etc. Explore the different styles to find your strength.
- **Formal art elements:** Remember the importance of the elements and principles of art, such as line, shape, colour, texture, space, rhythm, balance, harmony, proportion and composition.
- **Composition:** Composition can make or break an artwork. Composition is the arrangement or organisation of the visual components in a way that is pleasing to the artist and, one hopes, the viewer. They can also encourage or lead the viewer's eye to wander around the whole painting, taking in everything and ultimately coming back to rest on the **focal point**. The principles of art, such as unity, movement, proportion, balance, rhythm, contrast, etc. play an important part to create visual interest.
- **Be a risk-taker:** Do not be afraid to take chances. You must embrace the chance to experiment and try new things. Always strive to be creative and innovative.
- **Personal:** Let the artwork be an expression of your own experiences, ideas, feelings, etc. to share with the viewer. Stereotypical works get average marks.
- Work with your **strengths:** Is it drawing or working with patterns or working with different materials?
- **Enjoy** what you are doing and create something with a visual interest.
- **Time** is a factor when you are doing the practical work, so do not waste it, otherwise you will be handing in unfinished work.

As you have seen in your study of artworks and literature, the message and meaning are open to interpretation. We base our interpretation on the artwork, background knowledge, contextual factors, etc. You might have developed a very specific idea or message in your artwork, but the viewer might find another meaning. That is the power of an artwork – that it is open to interpretation. In final work, although you are portraying a specific concept, do not illustrate it, but create an artwork that might be interpreted in a different way.

3.2 Requirements: Annual plan

The table below provides clarity on practical tasks where the sourcebook (Topic 1) forms part of the SBA mark and the artwork (Topic 2) forms part of the PAT exhibition.

ANNUAL PLAN OF ASSESSMENT FOR VISUAL ARTS – GRADE 12			
SCHOOL-BASED ASSESSMENT: 25% 150 + 200 + 100 = 450 marks converted to 100 marks (SBA)			EXAMINATION: 75%
TERM 1	TERM 2	TERM 3	TERM 4
TASK 1 THEORY TEST (summative assessment) 50 marks	TASK 3 THEORY EXAMINATION OR CONTROLLED TEST (summative assessment) 100 marks	TASK 5 PRELIMINARY EXAMINATION (summative assessment) 100 marks	TASK 7 FINAL EXAMINATION P1 THEORY EXAM (summative assessment) 100 marks
TASK 2 CONCEPTUALISATION Topic 1 ARTWORK 1 (formative assessment) 100 marks	TASK 4 CONCEPTUALISATION Topic 1 ARTWORK 2 (formative assessment) 100 marks	TASK 7 FINAL EXAMINATION P2 CONCEPTUALISATION (summative assessment) (50 marks)	TASK 7 FINAL EXAMINATION P2 ARTWORK (summative assessment) (50 marks)
TASK 6 – PAT (RETROSPECTIVE EXHIBITION) (Continuous assessment from Term 1 to Term 2)			
TERM 1	TERM 2	TERM 3	TERM 4
ARTWORK 1 Topic 2 (informal assessment)	ARTWORK 2 Topic 2 (informal assessment)	PAT EXHIBITION (summative assessment)	
100%			
100 (SBA) + 100 (PAT) + 100 (PRACTICAL EXAM) + 100 (THEORY EXAM) = 400 (TOTAL MARKS)			

3.3 Assessment

TOPIC 1: SOURCEBOOK

ASSESSMENT CRITERIA	This includes the following:	Weighting
Concept development	<ul style="list-style-type: none"> Mind maps, annotated sketches and drawings to show concept development 	25%
Research, investigation, experimentation, etc.	<ul style="list-style-type: none"> This should include some or all of the following: <ul style="list-style-type: none"> 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. 	25%
Process drawings	<ul style="list-style-type: none"> At least 30% should be drawings to explain your concept development. 	25%
Presentation and overall view	<ul style="list-style-type: none"> Visually interesting showing a personalised approach. Your sourcebook should consist of an average of 8–10 pages. 	25%
TOTAL		100

Guidelines for assessment

- As can be seen from the rubric for the sourcebook, the four assessment criteria carry equal weighting.
- Each assessment criterion must be marked as a percentage.
- The four marks must be added for a mark out of 400 and then divided by 4 to get the total out of 100.
- Only the specific criteria must be marked. Teachers may not make their own requirements.
- The descriptive rubric, ASSESSMENT CRITERIA FOR PRACTICAL WORK, on pages 11 and 12 MUST be used in all the criteria to ensure standardisation.

TOPIC 2: THE ARTWORK

ASSESSMENT CRITERIA	This includes the following:
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, unique and novel 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	100

Guidelines for assessment

- The artwork **MUST** be assessed holistically and no specific mark allocations may be used for the different criteria.
- The descriptive rubric, **ASSESSMENT CRITERIA FOR PRACTICAL WORK**, on pages 11 and 12 **MUST** be used to ensure standardisation.

3.4 Absence/Non-submission of tasks

- Absence or non-submission of tasks will result in an **INCOMPLETE** mark.
- In order to ensure authenticity, **60% of the artwork** (TOPIC 2) must be completed at school.
- If works are completed at home, the teacher cannot approve authenticity and 0% will be awarded.

3.5 Requirements for presentation

TOPIC 1 (Sourcebook): Minimum of 8–10 pages

TOPIC 2 (Artwork): Your teacher will guide you in your presentation, mounting, exhibiting, etc. for marking purposes.

3.6 Timeframes

- Exact, non-negotiable dates for handing in work
- Checkpoints along the way

3.7 Declaration of authenticity

Refer to **ADDENDUM A** on page 26.

4. LIST OF RESOURCES

LTSM – Source References

- Textbook approved by the DBE.
- Reference books, catalogues and magazines such as *Art Africa* and *Art Times*, photographs, PowerPoint presentations, videos, etc. to provide valuable teaching and learning support material.
- Visits to art exhibitions. Regular, continuous visits to contemporary exhibitions are strongly recommended. Where visits are impossible (schools in rural areas, etc.), newspaper reviews, etc. should be consulted regularly.
- The internet: Use the search engines to find useful websites. Often, placing a '.edu' or '.org' at the end of your search phrase will lead you to educational or museum/gallery websites. YouTube provides many practical workshops. Inspiration for practical tasks can be found on Pinterest.

5. CONCLUSION

On completion of the practical assessment task, learners should be able to demonstrate their understanding of the industry, enhance their knowledge, skills, values and reasoning abilities, as well as establish connections to life outside the classroom and address real-world challenges. Furthermore, the PAT develops learners' life skills and provides opportunities for learners to engage in their own learning.


NOTE: All the artworks in this document were created by Grade 12 learners.

ADDENDUM A

DECLARATION OF AUTHENTICITY		
<p>At least 60% of this PRACTICAL ASSESSMENT TASK was done under the supervision of the Visual Arts teacher. This statement certifies that all work submitted is original and is the work of the learner.</p>		
	SIGNATURE	DATE
Learner		
Teacher		
School		
Principal		
School stamp		

ADDENDUM B**PRACTICAL TASK EXAMPLE**

Teachers may use this example as one of their practical tasks in 2023.

<h1 style="margin: 0;"><i>FLIGHT</i></h1> <p style="margin: 10px 0 0 0;">'Once you have tasted flight, you will forever walk the Earth with your eyes turned skyward, for there you have been, and there you will always long to return.' — Leonardo da Vinci</p>	
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'I fly because it releases my mind from the tyranny of petty things.'

— **Antoine de Saint-Exupery**

Flight.

1. (n.) Act or manner of flying through air; migrating body, flock of birds or insects; swift movement of a projectile; series (of stairs in a straight line or between two landings, or of hurdles or rails for racing over); act or technique of travelling in an airplane, spacecraft, etc.
2. (v.) Act or manner of fleeing, hasty retreat. Flight is the act of running away from a dangerous situation.

Consider the two opposing meanings of the word: on the one hand movement through air, and on the other hand, a hasty retreat usually because of some danger.

The following artworks show different interpretations related to the theme of flight. The above theme can be interpreted in many different ways. Let's look at some art to gain inspiration, so that YOU can come up with YOUR OWN ideas.

	<p>Virginia Mackenny, <i>Intersection</i>, oil on canvas, 2010.</p> <p style="margin-top: 20px;">'Flight is just a fall that never reaches the ground.' — Neil Hilborn, <i>Our Numbered Days</i></p>
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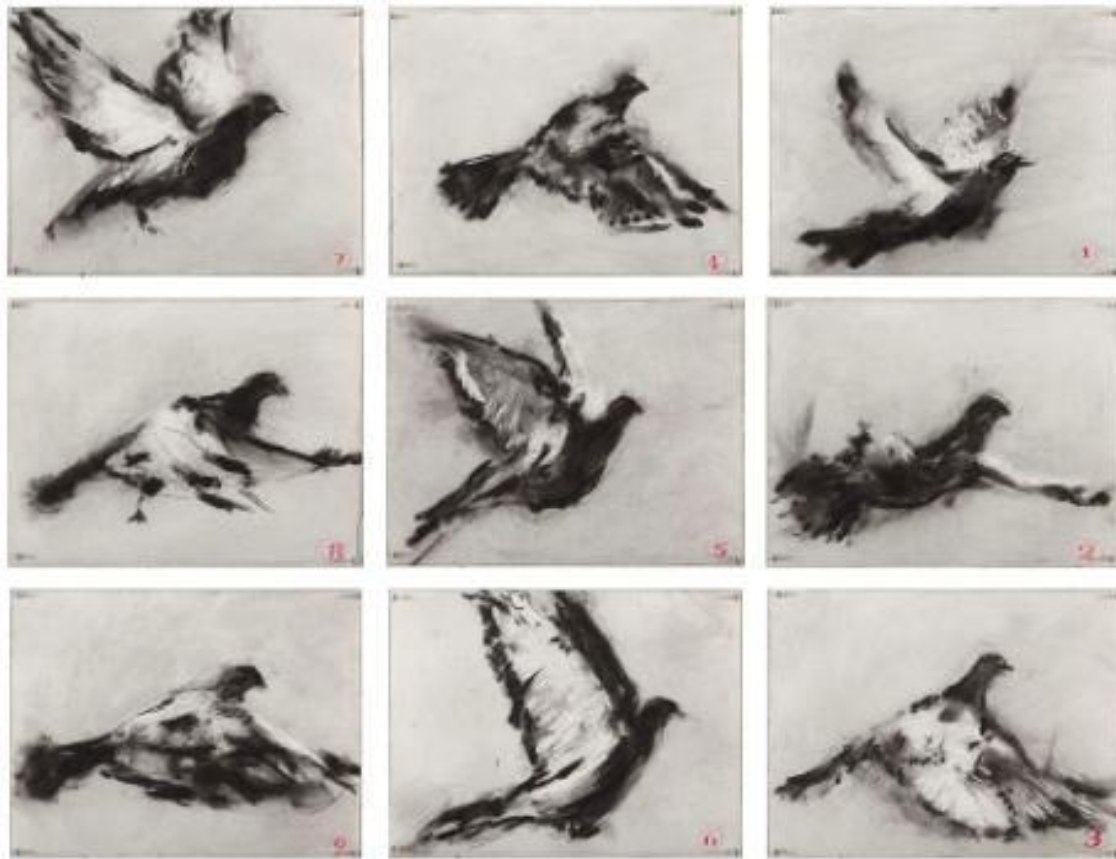
Joel Rea, **Sky High**, oil on canvas, no date.



Sarah Yeoman, **Totem**, watercolour, date unknown.



Yinka Shonibare, **Man on Flying Machine**, installation, 2008.



'Every bird that flies has the thread of the infinite in its claw.'
 – Victor Hugo, *Les Misérables*

William Kentridge, *Untitled (Nine Birds in Flight)*, charcoal drawings, 1999.



Yves Klein, *Leap into the Void*, photograph, 1960.



Robin Rhode, *He Got Game (still)*, digital animation, 1 minute and 4 seconds, 2000.



Robert Rauschenberg, *Rebus*, combine painting, 1955.

Rauschenberg, in *Rebus*, used a set of associated images around the theme of flight: photos of a bee, a dragonfly, a mosquito, a fly's multi-cellular eye, and the Winds from Botticelli's *Birth of Venus*.



Giotto di Bondone, *The Flight into Egypt*, fresco, 1304–1306.



Peter Clarke, *Family Fleeing from Fire*, coloured woodprint, 1962.



Mohammed Sami, **Remnants of Homeland**, mixed media on canvas, 2013.

Sami's painting explores trauma and migration since fleeing war-torn native Iraq.



Iyad Ramadan Sabbah, **Tahaluk (Worn Out)**, clay and resin, 2014.

Sabbah is a Palestinian artist. In this work, Sabbah displayed clay figures on Gaza beach depicting people fleeing their homes.



Ordered to be built by Demetrius Polioctetes, **Nike of Samothrace**, Paris, Louvre Museum, marble, ca. 190 BCE.



Kay Hassan, **The Flight**, paper construction and found objects, installation detail, date unknown.



Faith47, *The Preciousness of the Hunt*, street art mural (spray paint, ink, graphite, oil paint and collage, 2014).



Brandon Gomez, *Untitled*, photograph, no date.

Use the word '**Flight**' as a starting point to develop your work.

Use one or both the meanings of the word to create your own interpretation of the theme '**Flight**'.

You may consider the following possibilities to create a perceptual, abstract or expressive artwork:






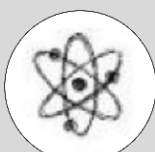

- Defying gravity
- Your most memorable flight
- Use a 'flight of fantasy' as your theme.
- Have you had the most turbulent ride you've ever had but got to your destination early?
- Who are you fleeing from?
- Were you or your family expected to flee because of a certain situation?
- Did you ever hide out in a friend's house?
- The plight of the refugees in Syria and Ukraine who have had to flee their country due to war

Consider the following terminology as inspiration for your artwork:

Arrival	Aviation	Departure	Lift
Depart	Gliding	Airborne	Launch
Trip	Orbit	Floating	Fleeing
Wings	Path	Aerial	Disappearance
Voyage	Escape	Fluttering	Escape
Winging	Get away	Hovering	Bunk
Take-off	Refugee	Travel	Swarm
Soaring	Exit	Holiday	Abandonment

TOPIC 1: SOURCEBOOK

Using the Learner Guidelines on the sourcebook (p. 15) to develop your final idea, complete the following checklist:

SOURCEBOOK CHECKLIST		✓
	<p>1. Ask</p> <ul style="list-style-type: none"> I engaged with the theme of the brief. 	
	<p>2. Learn</p> <ul style="list-style-type: none"> I gathered related information by brainstorming – mind maps, word games, personal reflections, etc. I did research on artists that inspired me. I looked for personal relevance. 	
	<p>3. Look</p> <ul style="list-style-type: none"> I collected material that inspire me and relate to my ideas, e.g. photos, images, collected poems, lyrics, etc. I took my own photos where possible. I did many thumbnail sketches to consider various options for my final idea. I annotated them to give a history of my thought processes. 	
	<p>4. Play</p> <ul style="list-style-type: none"> I experimented extensively with media and/or different techniques. 	
	<p>5. Think</p> <ul style="list-style-type: none"> I narrowed my ideas to one or two that stand out and that I want to investigate further. 	
	<p>6. Fuse</p> <ul style="list-style-type: none"> I looked for unexpected combinations and combining ideas. 	
	<p>7. Choose</p> <ul style="list-style-type: none"> I selected the final idea. I made small thumbnail sketches to consider a variety of compositions. I made compositional sketches with annotations. I considered the final layout of my sourcebook. 	
<p>I visually told the 'story' of how my artwork was conceived, developed, and produced through drawing, experimentation and writing.</p>		

The following are possible guidelines to approach the theme:

- Research the theme and artists that inspire you. Some of the artists in this task would be a good starting point for your research. It is important that you research at least THREE artists.
- Personalise your research with notes, images and annotations in your sourcebook.
- Start with the word '**Flight**'.
- What is your definition of **Flight**?
- Use your ideas from the mind map to find good source material from drawings, books, the internet, etc. It is also advisable to take your own photos of landscapes, people and objects, where possible.
- A good option will be to use your source material to create collages (by hand or digitally).
- Review your collages by making sketches of different compositional possibilities of your idea.
- 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 your mood/atmosphere.
- Make a tonal drawing of your final composition and annotate your intention.
- Remember that a good idea must be visually exciting and thought-provoking.
- Start exploring and experiment with techniques and materials. Annotate your experiments.
- It is of the utmost importance that your sourcebook shows the development of your final artwork and tells the 'story' of all your thought processes and experiments.
- Make sure that your sourcebook work consists of at least 8–10 pages and includes at least 30% drawings.

TOPIC 2: THE ARTWORK

Your Visual Arts teacher will guide the creation of the final artwork.

TOPIC 1: SOURCEBOOK

ASSESSMENT CRITERIA	This includes the following:	Weighting
Concept development	<ul style="list-style-type: none"> • Mind maps, annotated sketches and drawings to show concept development 	25%
Research, investigation, experimentation, etc.	<ul style="list-style-type: none"> • This should include some or all of the following: <ul style="list-style-type: none"> ○ 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. 	25%
Process drawings	<ul style="list-style-type: none"> • At least 30% should be drawings to explain your concept development. 	25%
Presentation and overall view	<ul style="list-style-type: none"> • Visually interesting, showing a personalised approach. • Your sourcebook should consist of an average of 8–10 pages. 	25%
TOTAL		100

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, unique and novel 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		100