CURRICULUM AND ASSESSMENT POLICY STATEMENT

(CAPS)

VISUAL ARTS

FINAL DRAFT
SECTION 1

NATIONAL CURRICULUM AND ASSESSMENT POLICY STATEMENT FOR VISUAL ARTS

1.1 Background

The National Curriculum Statement Grades R – 12 (NCS) stipulates policy on curriculum and assessment in the schooling sector.

To improve its implementation, the National Curriculum Statement was amended, with the amendments coming into effect in January 2011. A single comprehensive Curriculum and Assessment Policy document was developed for each subject to replace the old Subject Statements, Learning Programme Guidelines and Subject Assessment Guidelines in Grades R - 12.


1.2 Overview

(a) The National Curriculum Statement Grades R – 12 (January 2011) represents a policy statement for learning and teaching in South African schools and comprises the following:

(i) Curriculum and Assessment Policy documents for each approved school subject as listed in the policy document National Senior Certificate: A qualification at Level 4 on the National Qualifications Framework (NQF); and


(b) The National Curriculum Statement Grades R – 12 (January 2011) should be read in conjunction with the following documents:

(i) An addendum to the policy document, the National Senior Certificate: A qualification at Level 4 on the National Qualifications Framework (NQF), regarding the National Protocol for Assessment Grade R – 12, published in the Government Gazette, No. 29467 of 11 December 2006; and

(ii) An addendum to the policy document, the National Senior Certificate: A qualification at Level 4 on the National Qualifications Framework (NQF), regarding learners with special needs, published in the Government Gazette, No.29466 of 11 December 2006.

(c) The Subject Statements, Learning Programme Guidelines and Subject Assessment Guidelines for Grades R - 9 and Grades 10 - 12 are repealed and replaced by the Curriculum and Assessment Policy documents for Grades R – 12 (January 2011).

(d) The sections on the Curriculum and Assessment Policy as contemplated in Chapters 2, 3 and 4 of this document constitute the norms and standards of the National Curriculum Statement Grades R – 12 and therefore, in terms of section 6A of the South African Schools Act, 1996 (Act No. 84 of 1996,) form the basis for the Minister of Basic Education to determine minimum outcomes and standards, as well as the processes and procedures for the assessment of learner achievement to be applicable to public and independent schools.
1.3 **General aims of the South African Curriculum**

(a) The *National Curriculum Statement Grades R - 12* gives expression to what is regarded to be knowledge, skills and values worth learning. It will ensure that learners acquire and apply knowledge and skills in ways that are meaningful to their own lives. In this regard, the curriculum promotes the idea of grounding knowledge in local contexts, while being sensitive to global imperatives.

(b) The National Curriculum Statement Grades R - 12 serves the purposes of:

- equipping learners, irrespective of their socio-economic background, race, gender, physical ability or intellectual ability, with the knowledge, skills and values necessary for self-fulfilment, and meaningful participation in society as citizens of a free country;
- providing access to higher education;
- facilitating the transition of learners from education institutions to the workplace; and
- providing employers with a sufficient profile of a learner’s competences.

(c) The National Curriculum Statement Grades R - 12 is based on the following principles:

- Social transformation; ensuring that the educational imbalances of the past are redressed, and that equal educational opportunities are provided for all sections of our population;
- Active and critical learning; encouraging an active and critical approach to learning, rather than rote and uncritical learning of given truths;
- High knowledge and high skills; the minimum standards of knowledge and skills to be achieved at each grade are specified and sets high, achievable standards in all subjects;
- Progression; content and context of each grade shows progression from simple to complex;
- Human rights, inclusivity, environmental and social justice; infusing the principles and practices of social and environmental justice and human rights as defined in the Constitution of the Republic of South Africa. The National Curriculum Statement Grades 10 – 12 (General) is sensitive to issues of diversity such as poverty, inequality, race, gender, language, age, disability and other factors;
- Valuing indigenous knowledge systems; acknowledging the rich history and heritage of this country as important contributors to nurturing the values contained in the Constitution; and
- Credibility, quality and efficiency; providing an education that is comparable in quality, breadth and depth to those of other countries.

(d) The National Curriculum Statement Grades R - 12 aims to produce learners that are able to:

- identify and solve problems and make decisions using critical and creative thinking;
- work effectively as individuals and with others as members of a team;
- organise and manage themselves and their activities responsibly and effectively;
- collect, analyse, organise and critically evaluate information;
- communicate effectively using visual, symbolic and/or language skills in various modes;
- use science and technology effectively and critically showing responsibility towards the environment and the health of others; and
- demonstrate an understanding of the world as a set of related systems by recognising that problem solving contexts do not exist in isolation.
(e) Inclusivity should become a central part of the organisation, planning and teaching at each school. This can only happen if all teachers have a sound understanding of how to recognise and address barriers to learning, and how to plan for diversity.

1.4 **Time Allocation**

1.4.1 **Foundation Phase**

(a) The instructional time for subjects in the Foundation Phase is as indicated in the table below:

<table>
<thead>
<tr>
<th>Subject</th>
<th>Time allocation per week (hours)</th>
</tr>
</thead>
<tbody>
<tr>
<td>I. Home Language</td>
<td>6</td>
</tr>
<tr>
<td>II. First Additional Language</td>
<td>4 (5)</td>
</tr>
<tr>
<td>III. Mathematics</td>
<td>7</td>
</tr>
<tr>
<td>IV. Life Skills</td>
<td>6</td>
</tr>
<tr>
<td>• Beginning Knowledge</td>
<td>1 (2)</td>
</tr>
<tr>
<td>• Arts and Craft</td>
<td>2</td>
</tr>
<tr>
<td>• Physical Education</td>
<td>2</td>
</tr>
<tr>
<td>• Health Education</td>
<td>1</td>
</tr>
</tbody>
</table>

(b) Instructional time for Grades R, 1 and 2 is 23 hours. For Grade 3, First Additional Language is allocated 5 hours and Beginning Knowledge is allocated 2 hours as indicated by the hours in brackets in the table above.

1.4.2 **Intermediate Phase**

(a) The table below shows the subjects and instructional times in the Intermediate Phase.

<table>
<thead>
<tr>
<th>Subject</th>
<th>Time allocation per week (hours)</th>
</tr>
</thead>
<tbody>
<tr>
<td>I. Home Language</td>
<td>6</td>
</tr>
<tr>
<td>II. First Additional Language</td>
<td>5</td>
</tr>
<tr>
<td>III. Mathematics</td>
<td>6</td>
</tr>
<tr>
<td>IV. Science and Technology</td>
<td>3.5</td>
</tr>
<tr>
<td>V. Social Sciences</td>
<td>3</td>
</tr>
<tr>
<td>VI. Life Skills</td>
<td>4</td>
</tr>
<tr>
<td>• Creative Arts</td>
<td>1.5</td>
</tr>
<tr>
<td>• Physical Education</td>
<td>1.5</td>
</tr>
<tr>
<td>• Religion Studies</td>
<td>1</td>
</tr>
</tbody>
</table>
1.4.3 **Senior Phase**

(a) The instructional time in the Senior Phase is as follows:

<table>
<thead>
<tr>
<th>Subject</th>
<th>Time allocation per week (hours)</th>
</tr>
</thead>
<tbody>
<tr>
<td>I. Home Language</td>
<td>5</td>
</tr>
<tr>
<td>II. First Additional Language</td>
<td>4</td>
</tr>
<tr>
<td>III. Mathematics</td>
<td>4.5</td>
</tr>
<tr>
<td>IV. Natural Sciences</td>
<td>3</td>
</tr>
<tr>
<td>V. Social Sciences</td>
<td>3</td>
</tr>
<tr>
<td>VI. Technology</td>
<td>2</td>
</tr>
<tr>
<td>VII. Economic Management Sciences</td>
<td>2</td>
</tr>
<tr>
<td>VIII. Life Orientation</td>
<td>2</td>
</tr>
<tr>
<td>IX. Arts and Culture</td>
<td>2</td>
</tr>
</tbody>
</table>

1.4.4 **Grades 10-12**

(a) The instructional time in Grades 10-12 is as follows:

<table>
<thead>
<tr>
<th>Subject</th>
<th>Time allocation per week (hours)</th>
</tr>
</thead>
<tbody>
<tr>
<td>I. Home Language</td>
<td>4.5</td>
</tr>
<tr>
<td>II. First Additional Language</td>
<td>4.5</td>
</tr>
<tr>
<td>III. Mathematics</td>
<td>4.5</td>
</tr>
<tr>
<td>IV. Life Orientation</td>
<td>2</td>
</tr>
<tr>
<td>V. Three Electives</td>
<td>12 (3x4h)</td>
</tr>
</tbody>
</table>

The allocated time per week may be utilised only for the minimum required NCS subjects as specified above, and may not be used for any additional subjects added to the list of minimum subjects. Should a learner wish to offer additional subjects, additional time must be allocated for the offering of these subjects.
SECTION 2

2 VISUAL ARTS

2.1 What is Visual Arts?

Visual Arts covers a broad field of creative practice that involves the hand, the eye, the intellect and the imagination in conceptualising and creating two-dimensional and three-dimensional artworks, objects and environments which reflect the aesthetic, conceptual and expressive concerns of individuals or groups.

The subject Visual Arts is all about self-expression and offers learners a way to engage meaningfully with, and respond to, their world. It provides opportunities to stimulate and develop learners’ intellect, engaging their creative imagination through visual and tactile experiences and the innovative use of materials and technology in realising their ideas.

It also encourages learners to develop an individual visual language and literacy, which is informed and shaped by the study of visual culture, past and present. Learners acquire the capacity to make practical and aesthetic decisions in the development of a coherent body of work.

2.2 Specific Aims

Grade 10–12 Visual Arts learners aim to:

- Explore, develop and realise creative ideas in response to both externally set and self-generated projects, drawing on own experience and own knowledge of visual culture in the past and present
- Explore and manipulate materials, techniques, processes and technology in the making of imaginative and innovative artworks of personal expression
- Explore materials, processes and techniques in an efficient, economical, safe and responsible way
- Manage own working process
- Observe, assess and analyse art forms, processes and products
- Communicate effectively using visual, oral and written language skills
- Critically appraise own work and that of others
- Develop entrepreneurial skills and professional practice within art to explore a variety of career options
- Be exposed to the diversity of visual arts traditions in an international and Southern African context and use it as a resource
- Appreciate the critical role visual arts play in the enrichment of the visual environment of the school and community
- Understand the links between visual arts and the creative industries, such as design and advertising
- Understand the social and historical role of visual arts in transforming societies

2.3 Time Allocation of Visual Arts in the Curriculum

Visual Arts should occupy a minimum of four teaching hours per five-day week. In addition, Visual Arts learners are expected to work outside school time.

Since the practical components of visual arts are very time-consuming, practical and theoretical aspects should be integrated wherever possible. The ratio of practical to theory teaching contact time should be 3:1.
The weighting of the assessment of the practical and theoretical components is 70:30%.

2.4 Overview of Topics and Weighting

<table>
<thead>
<tr>
<th>Broad Topics</th>
<th>Time Weighting: 4 hours per week plus time after school</th>
</tr>
</thead>
</table>
| 1 Conceptualising through the development and realisation of creative ideas | 30%  
10–12 hours per practical task per term                               |
| 2 Making of creative artworks, management of process and presentation, safe practice | 40%  
18–20 hours per practical task per term plus time after school         |
| 3 Visual culture studies: emphasis on visual literacy                       | 30%  
Modular  
Minimum 1 hour per week throughout the year                             |

2.5 Overview of Topics

The teaching of practical skills is cyclical rather than linear. These skills are taught throughout the year, with complexity increasing every year.

Progression in visual arts skills is found in:
- Introduction of new concepts and skills
- Increasing visual vocabulary
- Increasing use of terminology
- Increasing ability to listen well, respond to instructions and work with others
- Increasing awareness of investigation, experimentation and reflective practice
- Increasing awareness of detail and level of quality
- Increasing visual literacy and ability to recognise and interpret the complexity of art forms
- Increasing awareness and understanding of the artist’s responsibilities towards social and environmental issues and sustainability
- Increasing awareness and understanding of entrepreneurial possibilities
- Increasing confidence, self-discipline, focus and creativity
- Moving from dependence to independence
# Topics

<table>
<thead>
<tr>
<th>Grade</th>
<th>Overview of Topics</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Broad Topic 1:</strong> Conceptualising through the development and realisation of creative ideas</td>
<td></td>
</tr>
</tbody>
</table>
| 10 | **Developmental process:**  
- Explore different approaches to generating ideas in response to a motivational task  
- Engage with own experience of the world through the exploration of signs and symbols drawn from the broader visual culture  

**Realisation of a concept:**  
- Explore and resolve given and specific visual and conceptual challenges (e.g. compositional problems, choice of subject matter)  
- Demonstrate the importance of process in relation to the development and realisation of concepts |
| 11 | **Developmental process:**  
- Apply different approaches to generating ideas in response to a project brief  
- Engage with own experience of the world through the exploration and interpretation of signs and symbols drawn from the broader visual culture  

**Realisation of a concept:**  
- Apply the creative process to solve visual and conceptual problems through classroom assignments  
- Document the process of conceptual development |
| 12 | **Developmental process:**  
- Independently apply different approaches to generating ideas in formulating a project brief  
- Critically engage with own experience of the world through the exploration, manipulation and interpretation of signs and symbols drawn from the broader visual culture  

**Realisation of a concept:**  
- Solve a series of visual and conceptual problems independently, working towards the development of a personal visual language  
- Document and critically evaluate the process of conceptual development |

| **Broad Topic 2:** Making of creative artworks, management of process and presentation, safe practice |
| 10 | **Making of artworks:**  
- Explore and experiment with a range of materials, techniques, processes and equipment  
- Demonstrate basic technical skill in and knowledge of a range of materials, techniques, processes and equipment  
- Demonstrate the importance of process in relation to product  
- Ensure artworks are relevant to the brief  
- Transform images using new and traditional technologies  

**Management:**  
- Maintain sketchbooks, journals, planners and a portfolio that documents work done during the year  
- Complete given tasks within specified time, space and resource constraints  

**Presentation:**  
- Prepare own work for display in a presentable manner  

**Safe practice:**  
- Use equipment, materials and technology safely and correctly under supervision |
11 **Making of artworks:**
- Explore and effectively apply a selection of materials, tools, processes and technologies
- Demonstrate developed technical skill in and knowledge of a range of materials, techniques, processes and equipment
- Document and evaluate own creative process and artworks, using a portfolio
- Ensure artworks are relevant to the brief
- Demonstrate ever-expanding use of technology in producing artworks

**Management:**
- Maintain sketchbooks, journals, planners and a portfolio that documents own developing grasp of visual language and concepts
- Plan and complete tasks within specified time, space and resource constraints

**Presentation:**
- Display, exhibit or present own work in a manner that demonstrates awareness of professional conventions

**Safe practice:**
- Use equipment, materials and technology safely and correctly

12 **Making of artworks:**
- Choose the materials, tools, techniques, themes and processes best suited to the chosen art or craft form
- Demonstrate an advanced degree of technical skill in and knowledge of a range of materials, techniques, processes and equipment related to the chosen art or craft form
- Document and evaluate own creative process and artworks, selecting works best suited for inclusion in the portfolio
- Ensure artworks are relevant to the brief
- Create and transform visual images, using both new and traditional technologies

**Management:**
- Create a coherent body of work that provides concrete evidence of the process of conceptualising and making
- Plan, manage and complete particular tasks and projects within specified time, space and resource constraints

**Presentation:**
- Display, exhibit or present own work in a manner which enhances and complements the expressive and conceptual impact of the work

**Safe practice:**
- Demonstrate and promote the safe use of equipment, materials and technology in a group work context

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**Broad Topic 3: Visual culture studies: emphasis on visual literacy**

10 (Visual Analysis and Interpretation and any FIVE of **SEVEN** prescribed themes – see Addendum C)
- Demonstrate basic writing and research skills in the study of art within historical and cultural contexts
- Explain the social and historical context and the chronology of distinctive styles of art
- Identify and research the professional practice of local artists
- Use appropriate visual arts terminology in all areas of Visual Arts
- Apply skills and processes of visual analysis and critical thinking in engaging with own work and the works of others
11 (at least SIX of EIGHT prescribed themes – see Addendum C)

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

12 (at least SIX of EIGHT prescribed themes – see Addendum C)

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

2.6 Teaching Guidelines

Conceptualising through the development and realisation of creative ideas (Addendum A)

- Start in Grade 10 and Grade 11 by staggering specific briefs and exercises for learners' source books, so that by Grade 12 they can independently develop creative ideas.
- Be creative in setting briefs for the source book and always try to surprise and excite the learners by giving them a different approach (e.g. do a mind map in class to generate ideas for a theme, play word games, do a documentation of a process work through drawing or photography, do different investigations into combining mediums, etc.
- Encourage learners to experiment in their books.
- To inspire learners, show them examples of artists' sketchbooks and journals, and of source books by other learners.
- Give learners many opportunities to write about their own ideas in explaining their intentions and reflecting on their work.
- Frequently assess and discuss learners' work in their source books.

Making of creative artworks, management of process and presentation (Addendum B)

- Adopt a specialised field of focus to ensure progression and development through the different grades. Such fields include drawing, painting, sculpture, printmaking, multi-media work, photography, ceramic sculpture, installations, new media work, etc.
- Guide practical classes with daring, confidence and enthusiasm.
- Taking contextual factors into account, set practical briefs that challenge and interest learners.
• Assist and guide learners to sustain work from the initial starting point to realisation in a final artwork.
• Be open-minded about divergent solutions to practical projects.
• Demonstrate, explain and refer to work of relevant artists when introducing specific techniques and approaches.
• Integrate with Visual Culture Studies.
• Continuously do informal assessments 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.
• Have regular ‘critique sessions’ during which the teacher facilitates and teaches learners to talk and discuss the work of their classmates in a constructive way.

Visual Culture Studies: emphasis on visual literacy
(Addendum C)

• The prescribed themes can be done in any logical order.
• The emphasis on Visual Literacy makes this a dynamic and interactive subject. Learners must be guided to participate actively through questioning, discussions, debates, games and other interactive activities.
• The emphasis should be on visual images to show the interaction between art and society. The showing of visual images in the form of slides, PowerPoint presentations, photocopies, DVDs etc. is essential, and learners must engage with these images in class.
• Give learners many opportunities to write about art, to develop their writing skills and to use art terminology. This writing need not take the form of long research essays, but can involve shorter, more frequent tasks (e.g. writing on works seen at an exhibition, a visual analysis of an unseen example or examples, learners’ own examples used to illustrate an issue or theme, worksheets, making of flash cards, etc.).
• Encourage learners to visit art exhibitions and galleries, read and collect reviews of exhibitions, read and look through art books, and do research on the internet.
• Use Visual Literacy to enforce learners’ practical work.
Outline of What is to Be Taught

<table>
<thead>
<tr>
<th>Topic 1</th>
<th>Conceptualising through the development and realisation of creative ideas</th>
<th>Suggested contact time</th>
<th>Resources</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>Minimum of 1 hour per week</td>
<td>Source book, basic art materials (such as pencils, paint, paper, glue, magazines, newspaper etc.)</td>
</tr>
</tbody>
</table>

### Content/concepts/skills

**Developmental process:**
- Explore different approaches to generating ideas in response to a motivational task
- Engage with own experience of the world through the exploration of signs and symbols drawn from the broader visual culture

**Realisation of a concept:**
- Explore and resolve given and specific visual and conceptual challenges (e.g. compositional problems, choice of subject matter)
- Demonstrate the importance of process in relation to the development and realisation of concepts

<table>
<thead>
<tr>
<th>Topic 2</th>
<th>Making of creative artworks, management of process and presentation, safe practice</th>
<th>Suggested contact time</th>
<th>Resources</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>Minimum of 2 hours per week</td>
<td>Equipment and materials needed for area of specialisation</td>
</tr>
</tbody>
</table>

### Content/concepts/skills

**Making:**
- Explore and effectively apply a selection of materials, tools, processes and technologies
- Demonstrate developed technical skill in and knowledge of a range of materials, techniques, processes and equipment
- Document and evaluate own creative process and artworks, using a portfolio
- Ensure artworks are relevant to the brief
- Demonstrate ever-expanding use of technology in producing artworks

**Management:**
- Maintain sketchbooks, journals, planners and a portfolio that documents own developing grasp of visual language and concepts
- Plan and complete tasks within specified time, space and resource constraints

**Presentation:**
- Display, exhibit or present own work in a manner that demonstrates awareness of professional conventions

**Safe practice:**
- Use equipment, materials and technology safely and correctly
<table>
<thead>
<tr>
<th>Topic 3: Visual Culture Studies: emphasis on visual literacy</th>
<th>Suggested contact time</th>
<th>Resources</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 hour per week</td>
<td>Reference books/art magazines/TV and DVD player or computer and data projector/overhead projector and transparencies</td>
<td></td>
</tr>
</tbody>
</table>

The order of teaching of the various components could be changed

**Content/concepts/skills**

**Visual analysis and interpretation:**
- Explore the language of art by using a range of artworks from different disciplines (e.g. a painting, a sculpture, a print, etc.) focusing on:
  - Formal elements of art – line, colour, form, shape, texture, tone
  - Principles of design
  - Materials and techniques
  - Style
  - Function of the work
  - Contextual influences
  - Meanings and interpretation

- Use appropriate visual arts terminology in all areas of Visual Arts
- Apply skills and processes of visual analysis and critical thinking in engaging with own work and the works of others
## Topic 1

**Conceptualising through the development and realisation of creative ideas**

<table>
<thead>
<tr>
<th>Suggested contact time</th>
<th>Resources</th>
</tr>
</thead>
<tbody>
<tr>
<td>Minimum of 1 hour per week</td>
<td>Source book, basic art materials (such as pencils, paint, paper, glue, magazines, newspaper etc.)</td>
</tr>
</tbody>
</table>

### Content/concepts/skills

**Process: PAT 1**

**Developmental process:**
- Explore different approaches to generating ideas in response to a motivational task
- Engage with own experience of the world through the exploration of signs and symbols drawn from the broader visual culture

**Realisation of a concept:**
- Explore and resolve given and specific visual and conceptual challenges (e.g. compositional problems, choice of subject matter)
- Demonstrate the importance of process in relation to the development and realisation of concepts

## Topic 2

**Making of creative artworks, management of process and presentation, safe practice**

<table>
<thead>
<tr>
<th>Suggested contact time</th>
<th>Resources</th>
</tr>
</thead>
<tbody>
<tr>
<td>Minimum of 2 hours per week</td>
<td>Equipment and materials needed for area of specialisation</td>
</tr>
</tbody>
</table>

### Content/concepts/skills

**Making:**
- Explore and effectively apply a selection of materials, tools, processes and technologies
- Demonstrate developed technical skill in and knowledge of a range of materials, techniques, processes and equipment
- Document and evaluate own creative process and artworks, using a portfolio
- Ensure artworks are relevant to the brief
- Demonstrate ever-expanding use of technology in producing artworks

**Management:**
- Maintain sketchbooks, journals, planners and a portfolio that documents own developing grasp of visual language and concepts
- Plan and complete tasks within specified time, space and resource constraints

**Presentation:**
- Display, exhibit or present own work in a manner that demonstrates awareness of professional conventions

**Safe practice:**
- Use equipment, materials and technology safely and correctly
<table>
<thead>
<tr>
<th>Topic 3:</th>
<th>Visual Culture Studies: emphasis on visual literacy</th>
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<th>The order of teaching the various components could be changed</th>
<th>Resources</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>1 hour per week</td>
<td></td>
<td>Reference books/art magazines/TV and DVD player or computer and data projector/overhead projector and transparencies</td>
</tr>
</tbody>
</table>

### Content/concepts/skills

At least **two** of the following **SEVEN** prescribed themes – See Addendum C for content and links with Southern African art

1. African Art
2. Non-Western Cultures from across the Globe
3. Ancient Civilisations
4. The Classical World
5. Middle Ages and/or Islamic Art
6. Renaissance
7. Baroque and Rococo

- Demonstrate basic writing and research skills in the study of art within historical and cultural contexts
- Explain the social and historical context and the chronology of distinctive art styles
- Identify and research the professional practice of local artists
- Use appropriate visual arts terminology in all areas of Visual Arts
- Apply skills and processes of visual analysis and critical thinking in engaging with own work and the works of others
### Topic 1
**Conceptualising through the development and realisation of creative ideas**

**Suggested contact time**
Minimum of 1 hour per week

**Resources**
Source book, basic art materials (such as pencils, paint, paper, glue, magazines, newspaper etc.)

#### Content/concepts/skills

**Process: PAT 1**

**Developmental process:**
- Explore different approaches to generating ideas in response to a motivational task
- Engage with own experience of the world through the exploration of signs and symbols drawn from the broader visual culture

**Realisation of a concept:**
- Explore and resolve given and specific visual and conceptual challenges (e.g. compositional problems, choice of subject matter)
- Demonstrate the importance of process in relation to the development and realisation of concepts

### Topic 2
**Making of creative artworks, management of process and presentation, safe practice**

**Suggested contact time**
Minimum of 2 hours per week

**Resources**
Equipment and materials needed for area of specialisation

#### Content/concepts/skills

**Making:**
- Explore and effectively apply a selection of materials, tools, processes and technologies
- Demonstrate developed technical skill in and knowledge of a range of materials, techniques, processes and equipment
- Document and evaluate own creative process and artworks, using a portfolio
- Ensure artworks are relevant to the brief
- Demonstrate ever-expanding use of technology in producing artworks

**Management:**
- Maintain sketchbooks, journals, planners and a portfolio that documents own developing grasp of visual language and concepts
- Plan and complete tasks within specified time, space and resource constraints

**Presentation:**
- Display, exhibit or present own work in a manner that demonstrates awareness of professional conventions

**Safe practice:**
- Use equipment, materials and technology safely and correctly
<table>
<thead>
<tr>
<th>Topic 3:</th>
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<th>Resources</th>
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<tbody>
<tr>
<td>Visual Culture Studies: emphasis on visual literacy</td>
<td>1 hour per week</td>
<td>Reference books/art magazines/TV and DVD player or computer and data projector/overhead projector and transparencies</td>
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<td>The order of teaching the various components could be changed</td>
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</tbody>
</table>

**Content/concepts/skills**

At least two of the following SEVEN prescribed themes – See Addendum C for content and links with Southern African art

1. African Art  
2. Non-Western Cultures from across the Globe  
3. Ancient Civilisations  
4. The Classical World  
5. Middle Ages and/or Islamic Art  
6. Renaissance  
7. Baroque and Rococo

- Demonstrate basic writing and research skills in the study of art within historical and cultural contexts  
- Explain the social and historical context and the chronology of distinctive art styles  
- Identify and research the professional practice of local artists  
- Use appropriate visual arts terminology in all areas of Visual Arts  
- Apply skills and processes of visual analysis and critical thinking in engaging with own work and the works of others
### Topic 1

Conceptualising through the development and realisation of creative ideas

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**Resources**

Source book, basic art materials (such as pencils, paint, paper, glue, magazines, newspaper etc.)

**Content/concepts/skills**

**Process: PAT 1**

**Developmental process:**
- Explore different approaches to generating ideas in response to a motivational task
- Engage with own experience of the world through the exploration of signs and symbols drawn from the broader visual culture

**Realisation of a concept:**
- Explore and resolve given and specific visual and conceptual challenges (e.g. compositional problems, choice of subject matter)
- Demonstrate the importance of process in relation to the development and realisation of concepts

### Topic 2

Making of creative artworks, management of process and presentation, safe practice

<table>
<thead>
<tr>
<th>Suggested contact time</th>
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**Resources**

Equipment and materials needed for area of specialisation

**Content/concepts/skills**

**Making:**
- Explore and effectively apply a selection of materials, tools, processes and technologies
- Demonstrate developed technical skill in and knowledge of a range of materials, techniques, processes and equipment
- Document and evaluate own creative process and artworks, using a portfolio
- Ensure artworks are relevant to the brief
- Demonstrate ever-expanding use of technology in producing artworks

**Management:**
- Maintain sketchbooks, journals, planners and a portfolio that documents own developing grasp of visual language and concepts
- Plan and complete tasks within specified time, space and resource constraints

**Presentation:**
- Display, exhibit or present own work in a manner that demonstrates awareness of professional conventions

**Safe practice:**
- Use equipment, materials and technology safely and correctly
**Topic 3:**
Visual Culture Studies: emphasis on visual literacy

**Suggested contact time**
1 hour per week

The order of teaching the various components could be changed

**Resources**
Reference books/art magazines/TV and DVD player or computer and data projector/overhead projector and transparencies

**Content/concepts/skills**

At least one of the following SEVEN prescribed themes – See Addendum C for content and links with Southern African art

1. African Art
2. Non-Western Cultures from across the Globe
3. Ancient Civilisations
4. The Classical World
5. Middle Ages and/or Islamic Art
6. Renaissance
7. Baroque and Rococo

- Demonstrate basic writing and research skills in the study of art within historical and cultural contexts
- Explain the social and historical context and the chronology of distinctive art styles
- Identify and research the professional practice of local artists
- Use appropriate visual arts terminology in all areas of Visual Arts
- Apply skills and processes of visual analysis and critical thinking in engaging with own work and the works of others
# VISUAL ARTS  GRADE 11  TERM 1

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Topic 3:
Visual Culture Studies: emphasis on visual literacy

Suggested contact time
1 hour per week
The order of teaching the various components could be changed

Resources
Reference books/art magazines/TV and DVD player or computer and data projector/overhead projector and transparencies

Content/concepts/skills

At least two of the following EIGHT prescribed themes – See Addendum C for content and links with Southern African art

1. Overview of the 19th Century
2. The Start of Modernism
3. Early 20th Century
4. Architecture
5. Between the World Wars
6. Survey of post-1946 Art
7. New Media
8. The Art World

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

**Process: PAT 1**

**Developmental process:**
- Apply different approaches to generating ideas in response to a project brief
- Engage with own experience of the world through the exploration and interpretation of signs and symbols drawn from the broader visual culture

**Realisation of a concept:**
- Apply the creative process to solve visual and conceptual problems through classroom assignments
- Document the process of conceptual development

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### Content/concepts/skills

**Making:**
- Explore and effectively apply a selection of materials, tools, processes and technologies
- Demonstrate developed technical skill in and knowledge of a range of materials, techniques, processes and equipment
- Document and evaluate own creative process and artworks, using a portfolio
- Ensure artworks are relevant to the brief
- Demonstrate ever-expanding use of technology in producing artworks

**Management:**
- Maintain sketchbooks, journals, planners and a portfolio that documents own developing grasp of visual language and concepts
- Plan and complete tasks within specified time, space and resource constraints

**Presentation:**
- Display, exhibit or present own work in a manner that demonstrates awareness of professional conventions

**Safe practice:**
- Use equipment, materials and technology safely and correctly
### Topic 3:
Visual Culture Studies: emphasis on visual literacy

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The order of teaching the various components could be changed.

### Content/concepts/skills
At least one of the following EIGHT prescribed themes – See Addendum C for content and links with Southern African art

1. Overview of the 19th Century
2. The Start of Modernism
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- Demonstrate writing and research skills in the study of art within historical and cultural contexts from primary and secondary sources
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**Content/concepts/skills**

**Process: PAT 1**

**Developmental process:**
- Apply different approaches to generating ideas in response to a project brief
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**Realisation of a concept:**
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- Document the process of conceptual development

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**Content/concepts/skills**

**Making:**
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- Ensure artworks are relevant to the brief
- Demonstrate ever-expanding use of technology in producing artworks

**Management:**
- Maintain sketchbooks, journals, planners and a portfolio that documents own developing grasp of visual language and concepts
- Plan and complete tasks within specified time, space and resource constraints

**Presentation:**
- Display, exhibit or present own work in a manner that demonstrates awareness of professional conventions

**Safe practice:**
- Use equipment, materials and technology safely and correctly
**Topic 3:**
Visual Culture Studies: emphasis on visual literacy

**Suggested contact time**
1 hour per week

The order of teaching the various components could be changed

**Resources**
Reference books/art magazines/TV and DVD player or computer and data projector/overhead projector and transparencies

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**Content/concepts/skills**

At least two of the following EIGHT prescribed themes – See Addendum C for content and links with Southern African art

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- Evaluate own work and that of others, demonstrating an understanding of the process of critical analysis and providing reasons for aesthetic judgements
### VISUAL ARTS  
**GRADE 11**  
**TERM 4**

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**Content/concepts/skills**

**Process: PAT 1**

**Developmental process:**
- Apply different approaches to generating ideas in response to a project brief
- Engage with own experience of the world through the exploration and interpretation of signs and symbols drawn from the broader visual culture

**Realisation of a concept:**
- Apply the creative process to solve visual and conceptual problems through classroom assignments
- Document the process of conceptual development

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**Content/concepts/skills**

**Making:**
- Explore and effectively apply a selection of materials, tools, processes and technologies
- Demonstrate developed technical skill in and knowledge of a range of materials, techniques, processes and equipment
- Document and evaluate own creative process and artworks, using a portfolio
- Artworks should be relevant to the brief
- Demonstrate ever-expanding use of technology in producing artworks

**Management:**
- Maintain sketchbooks, journals, planners and a portfolio that documents own developing grasp of visual language and concepts
- Plan and complete tasks within specified time, space and resource constraints

**Presentation:**
- Display, exhibit or present own work in a manner that demonstrates awareness of professional conventions

**Safe practice:**
- Use equipment, materials and technology safely and correctly
**Topic 3:**
Visual Culture Studies: emphasis on visual literacy

**Suggested contact time**
1 hour per week

The order of teaching the various components could be changed

**Resources**
Reference books/art magazines/TV and DVD player or computer and data projector/overhead projector and transparencies

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**Content/concepts/skills**

At least one of the following EIGHT prescribed themes – See Addendum C for content and links with Southern African art

1. Overview of the 19th Century
2. The Start of Modernism
3. Early 20th Century
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5. Between the World Wars
6. Survey of Post-1946 Art
7. New Media
8. The Art World

- Demonstrate writing and research skills in the study of art within historical and cultural contexts from primary and secondary sources
- Analyse works of art in relation to their cultural, social, political and historical contexts
- Research and present in written form post-FET educational and career opportunities in visual arts
- Undertake a field trip to explore career and tertiary opportunities in visual arts
- Use appropriate visual arts terminology to describe art concepts, principles, styles, content, materials and techniques
- Evaluate own work and that of others, demonstrating an understanding of the process of critical analysis and providing reasons for aesthetic judgements
**Topic 1**
Conceptualising through the development and realisation of creative ideas

**Suggested contact time**
Minimum of 1 hour per week

**Resources**
Source book, basic art materials (such as pencils, paint, paper, glue, magazines, newspaper etc.)

**Content/concepts/skills**

**Developmental process:**
- Independently apply different approaches to generating ideas in formulating a project brief
- Critically engage with own experience of the world through the exploration, manipulation and interpretation of signs and symbols drawn from the broader visual culture

**Realisation of a concept:**
- Solve a series of visual and conceptual problems independently, working towards the development of a personal visual language
- Document and critically evaluate the process of conceptual development

**Topic 2**
Making of creative artworks, management of process and presentation, safe practice

**Suggested contact time**
Minimum of 2 hours per week

**Resources**
Equipment and materials needed for area of specialisation

**Content/concepts/skills**

**Making:**
- Choose the materials, tools, techniques, themes and processes best suited to the chosen art or craft form
- Demonstrate an advanced degree of technical skill in and knowledge of a range of materials, techniques, processes and equipment related to the chosen art or craft form
- Document and evaluate own creative process and artworks, selecting works best suited for inclusion in the portfolio
- Ensure artworks are relevant to the brief
- Create and transform visual images, using both new and traditional technologies

**Management:**
- Create a coherent body of work that provides concrete evidence of the process of conceptualising and making
- Plan, manage and complete particular tasks and projects within specified time, space and resource constraints

**Presentation:**
- Display, exhibit or present own work in a manner which enhances and complements the expressive and conceptual impact of the work

**Safe practice:**
- Demonstrate and promote the safe use of equipment, materials and technology in a group work context
### Topic 3:
Visual Culture Studies: emphasis on visual literacy

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#### Content/concepts/skills
At least two of the following EIGHT prescribed themes – See Addendum C for content.
1. The Voice of Emerging Artists
2. South African Artists Influenced by African and/or Indigenous Art Forms
3. Socio-political Art – Including Resistance Art of the ’70s and ’80s
4. Art, Craft and Spiritual Works from Rural south Africa
5. Multi Media – Alternative Contemporary Art Forms in South Africa
6. Post-Democratic Identity in South Africa
7. Gender Issues: Masculinity and Femininity
8. Architecture in South Africa

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

### GRADE 12

#### TERM 2

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**Content/concepts/skills**

**Developmental process:**
- Independently apply different approaches to generating ideas in formulating a project brief
- Critically engage with own experience of the world through the exploration, manipulation and interpretation of signs and symbols drawn from the broader visual culture

**Realisation of a concept:**
- Solve a series of visual and conceptual problems independently, working towards the development of a personal visual language
- Document and critically evaluate the process of conceptual development

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**Content/concepts/skills**

**Making:**
- Choose the materials, tools, techniques, themes and processes best suited to the chosen art or craft form
- Demonstrate an advanced degree of technical skill in and knowledge of a range of materials, techniques, processes and equipment related to the chosen art or craft form
- Document and evaluate own creative process and artworks, selecting works best suited for inclusion in the portfolio
- Ensure artworks are relevant to the brief
- Create and transform visual images, using both new and traditional technologies

**Management:**
- Create a coherent body of work that provides concrete evidence of the process of conceptualising and making
- Plan, manage and complete particular tasks and projects within specified time, space and resource constraints

**Presentation:**
- Display, exhibit or present own work in a manner which enhances and complements the expressive and conceptual impact of the work

**Safe practice:**
- Demonstrate and promote the safe use of equipment, materials and technology in a group work context
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Content/concepts/skills

At least two of the following EIGHT prescribed themes – See Addendum C for content and links with Southern African art

1. The Voice of Emerging Artists
2. South African Artists Influenced by African and/or Indigenous Art Forms
3. Socio-political Art – Including Resistance Art of the ’70s and ’80s
4. Art, Craft and Spiritual Works from Rural South Africa
5. Multi Media – Alternative Contemporary Art Forms in south Africa
6. Post-Democratic Identity in South Africa
7. Gender Issues: Masculinity and Femininity
8. Architecture in South Africa

- Demonstrate critical analytical writing and research skills in the study of art within historical and cultural contexts from multiple sources
- Demonstrate an understanding of the historical context and stylistic evolution of a selection of fine art, applied art and craft forms
- Independently research opportunities that describe the relationship between knowledge and skills acquired through Visual Arts and post-FET education
- Undertake a field trip to explore career and tertiary opportunities in visual arts
- Use appropriate terminology related to all areas of art theory to describe and discuss artworks, crafts and applied art forms both verbally and in writing
- Evaluate the effectiveness of own and others’ research, creative processes and art products
### Topic 1
Conceptualising through the development and realisation of creative ideas

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**Content/concepts/skills**

**Developmental process:**
- Independently apply different approaches to generating ideas in formulating a project brief
- Critically engage with own experience of the world through the exploration, manipulation and interpretation of signs and symbols drawn from the broader visual culture

**Realisation of a concept:**
- Solve a series of visual and conceptual problems independently, working towards the development of a personal visual language
- Document and critically evaluate the process of conceptual development

### Topic 2
Making of creative artworks, management of process and presentation, safe practice

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</table>

**Content/concepts/skills**

**Making:**
- Choose the materials, tools, techniques, themes and processes best suited to the chosen art or craft form
- Demonstrate an advanced degree of technical skill in and knowledge of a range of materials, techniques, processes and equipment related to the chosen art or craft form
- Document and evaluate own creative process and artworks, selecting works best suited for inclusion in the portfolio
- Ensure artworks are relevant to the brief
- Create and transform visual images, using both new and traditional technologies

**Management:**
- Create a coherent body of work that provides concrete evidence of the process of conceptualising and making
- Plan, manage and complete particular tasks and projects within specified time, space and resource constraints

**Presentation:**
- Display, exhibit or present own work in a manner which enhances and complements the expressive and conceptual impact of the work

**Safe practice:**
- Demonstrate and promote the safe use of equipment, materials and technology in a group work context
### Topic 3:
Visual Culture Studies: emphasis on visual literacy

<table>
<thead>
<tr>
<th>Suggested contact time</th>
<th>Resources</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 hour per week</td>
<td>Reference books/art magazines/TV and DVD player or computer and data projector/overhead projector and transparencies</td>
</tr>
<tr>
<td>The order of teaching the various components could be changed</td>
<td></td>
</tr>
</tbody>
</table>

**Content/concepts/skills**

At least **two** of the following **EIGHT** prescribed themes – See Addendum C for content and links with Southern African art

1. The Voice of Emerging Artists
2. South African Artists Influenced by African and/or Indigenous Art forms
3. Socio-political Art – Including Resistance Art of the ’70s and ’80s
4. Art, Craft and Spiritual Works from Rural South Africa
5. Multi Media – Alternative Contemporary Art Forms in South Africa
6. Post-Democratic Identity in South Africa
7. Gender Issues: Masculinity and Femininity
8. Architecture in South Africa

- Demonstrate critical analytical writing and research skills in the study of art within historical and cultural contexts from multiple sources
- Demonstrate an understanding of the historical context and stylistic evolution of a selection of fine art, applied art and craft forms
- Independently research opportunities that describe the relationship between knowledge and skills acquired through Visual Arts and post-FET education
- Undertake a field trip to explore career and tertiary opportunities in visual arts
- Use appropriate terminology related to all areas of art theory to describe and discuss artworks, crafts and applied art forms both verbally and in writing
- Evaluate the effectiveness of own and other’s research, creative processes and art products
### Topic 1
Conceptualising through the development and realisation of creative ideas

**Suggested contact time**
Minimum of 1 hour per week

**Resources**
Source book, basic art materials (such as pencils, paint, paper, glue, magazines, newspaper etc.)

**Content/concepts/skills**

**Developmental process:**
- Independently apply different approaches to generating ideas in formulating a project brief
- Critically engage with own experience of the world through the exploration, manipulation and interpretation of signs and symbols drawn from the broader visual culture

**Realisation of a concept:**
- Solve a series of visual and conceptual problems independently, working towards the development of a personal visual language
- Document and critically evaluate the process of conceptual development

### Topic 2
Making of creative artworks, management of process and presentation, safe practice

**Suggested contact time**
Minimum of 2 hours per week

**Resources**
Equipment and materials needed for area of specialisation

**Content/concepts/skills**

**Making:**
- Choose the materials, tools, techniques, themes and processes best suited to the chosen art or craft form
- Demonstrate an advanced degree of technical skill in and knowledge of a range of materials, techniques, processes and equipment related to the chosen art or craft form
- Document and evaluate own creative process and artworks, selecting works best suited for inclusion in the portfolio
- Artworks should be relevant to the brief
- Create and transform visual images, using both new and traditional technologies

**Management:**
- Create a coherent body of work that provides concrete evidence of the process of conceptualising and making
- Plan, manage and complete particular tasks and projects within specified time, space and resource constraints

**Presentation:**
- Display, exhibit or present own work in a manner which enhances and complements the expressive and conceptual impact of the work

**Safe practice:**
- Demonstrate and promote the safe use of equipment, materials and technology in a group work context
<table>
<thead>
<tr>
<th>Topic 3: Visual Culture Studies: emphasis on visual literacy</th>
<th>Suggested contact time</th>
<th>Resources</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
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<td>Reference books/art magazines/TV and DVD player or computer and data projector/overhead projector and transparencies</td>
</tr>
<tr>
<td></td>
<td>The order of teaching the various components could be changed</td>
<td></td>
</tr>
</tbody>
</table>

**Content/concepts/skills**

**Revision of the six chosen themes**

- Demonstrate critical analytical writing and research skills in the study of art within historical and cultural contexts from multiple sources
- Demonstrate an understanding of the historical context and stylistic evolution of a selection of fine art, applied art and craft forms
- Independently research opportunities that describe the relationship between knowledge and skills acquired through Visual Arts and post-FET education
- Undertake a field trip to explore career and tertiary opportunities in visual arts
- Use appropriate terminology related to all areas of art theory to describe and discuss artworks, crafts and applied art forms both verbally and in writing
- Evaluate the effectiveness of own and others’ research, creative processes and art products
SECTION 4

What is Assessment?
Assessment measures individual learners’ attainment of knowledge (content, concepts and skills) in a subject. The information obtained from this process should:

- inform learners about their strengths, weaknesses and progress
- assist teachers, parents and other stakeholders in making decisions about the learning process and the progress of learners.

Assessment should be both informal and formal. In both cases regular feedback should be provided to learners to enhance the learning experience.

Informal or Daily Assessment
Daily assessment tasks are the planned teaching and learning activities that take place in the classroom and should be monitored as part of the lesson.

As daily assessment occurs in every lesson it can take the form of informal assessment tasks at the beginning of the lesson, during it, or at the end of it. Daily assessment can be done through questions and answers, class work such as short pieces of written work completed during the lesson, open-book tests or homework exercises etc. It should not be seen as separate from the learning activities taking place in the classroom and should be used to provide feedback to learners and to improve learning and teaching.

Learners or teachers can mark the assessment tasks. Self-assessment and peer assessment actively involve learners in assessment and allow learners to learn from and reflect on their own performance.

Daily assessment tasks should be used to scaffold the acquisition of knowledge and skills and should be the stepping-stones to the formal tasks in the Programme of Assessment.

These informal daily tasks are not formally recorded unless the teacher wishes to do so. In such instances, a simple checklist may be used to record this assessment and to provide feedback.

The results of daily assessment tasks are not taken into account for promotion or certification purposes.

Formal Assessment
Formal assessment provides teachers with a systematic way of evaluating how well learners are progressing in a grade and in a particular subject.

Examples of formal assessment methods include tests, oral presentations, demonstrations, performances, examinations, practical tasks etc.

Formal assessment tasks form part of a year-long formal Programme of Assessment in each grade and subject. They are school based and are weighted as follows for the different grades:

<table>
<thead>
<tr>
<th>Grades</th>
<th>Tasks Undertaken During the Year</th>
<th>End-of-Year Examination</th>
</tr>
</thead>
<tbody>
<tr>
<td>R–3</td>
<td>100%</td>
<td>n/a</td>
</tr>
<tr>
<td>4–6</td>
<td>75%</td>
<td>25%</td>
</tr>
<tr>
<td>7–9</td>
<td>40%</td>
<td>60%</td>
</tr>
<tr>
<td>10 and 11</td>
<td>25%</td>
<td>75%</td>
</tr>
<tr>
<td>12</td>
<td>25%</td>
<td>External examination: 75%</td>
</tr>
</tbody>
</table>
The forms of assessment used should be appropriate to the age and the developmental level of the learners in the grade. The assessment tasks should be carefully designed to cover the content of the subject. The design of these tasks should therefore ensure that a variety of content is assessed. Objectives, topics and content in the subject should be used to inform the planning and development of assessment tasks.

Formal assessments must cater for a range of cognitive levels and abilities of learners:

<table>
<thead>
<tr>
<th>Lower Order (Knowledge / Remembering)</th>
<th>Middle Order (Understanding, Applying)</th>
<th>Higher Order (Analysing, Evaluating, Creating)</th>
</tr>
</thead>
<tbody>
<tr>
<td>30%</td>
<td>40%</td>
<td>30%</td>
</tr>
</tbody>
</table>

The tasks that are used for formal assessment are recorded and are used to determine whether a learner should progress or be promoted to the next grade.

The teacher must plan and submit the annual formal Programme of Assessment to the School Management Team (SMT) before the start of the school year. This will be used to draw up a school assessment plan in each grade. The school assessment plan should be provided to learners and parents in the first week of the first term.

The requirements (number and nature of tasks) for Visual Arts are indicated below:

**Grades 10 and 11**

<table>
<thead>
<tr>
<th>Programme of Assessment</th>
</tr>
</thead>
<tbody>
<tr>
<td>Formal Assessments (During Year)</td>
</tr>
<tr>
<td>SBA – During Year</td>
</tr>
<tr>
<td>25%</td>
</tr>
</tbody>
</table>

- 3 PATs: 50 x 3
- 2 Theory Tests: 50 x 2
- 1 Theory Exam (mid-year): 50

- Exhibition/Presentation of Year work (PATs 1–3): 100
- Written Exam
  - Visual Culture Studies
  - Grade 10: 2 hours (50)
  - Grade 11: 2½ hours (50)
- Practical Exam
  - Maximum 18 hours: 100

**Term 1:**
- 1 Practical Assessment Task (25 Conceptualising + 25 Making) + 1 Theory Test (50)

**Term 2:**
- 1 Practical Assessment Task (25 Conceptualising + 25 Making) + 1 Theory Examination (50)

**Term 3:**
- 1 Practical Assessment Task (25 Conceptualising + 25 Making) + 1 Theory Test (50)

**Term 4:**
- 1 Examination – 2 Papers:
  - 1 Theory (100) + 1 Practical (50 Conceptualising + 50 Making)

**Term Mark (Terms 1 – 3):** Each term, add raw marks and totals and convert to % for term mark: 300 ÷ 3 = %

**Promotion Mark:** Add raw marks and totals for assessment tasks from term 1 to term 3 and convert to 25%, Convert Exhibition and Assignment mark to 25%, Convert Paper 1 to 25%, Convert Paper 2 to 25%
## Grade 12

### Programme of Assessment

<table>
<thead>
<tr>
<th>Formal Assessments (during year)</th>
<th>External Examination</th>
</tr>
</thead>
<tbody>
<tr>
<td>25%</td>
<td>75%</td>
</tr>
</tbody>
</table>

#### SBA

- **Practical Assessment Task**
  - 2 PATs: 50 x 2
  - 1 Theory Test: 50
  - 2 Theory Exams (mid-year + Trial): 50 x 2
  - 1 Trial Exam Prac: 50

- **External Exam Papers (55%)**
  - Exhibition/Presentation of Year work (PATs 1–3): 100
  - Written Exam
    - 3 hours
  - Visual Culture Studies: 100
  - Practical Exam
    - 18 hours: 100

### Terms

<table>
<thead>
<tr>
<th>Term 1: 1 Practical Assessment Task (25 Conceptualising + 25 Making) + 1 Theory Test (50)</th>
<th>Term 2: 1 Practical Assessment Task (25 Conceptualising + 25 Making) + 1 Theory Examination (50)</th>
<th>Term 3: Trial Exam: Final Practical Exam Conceptualising (50) + Theory Exam (50)</th>
<th>Term 4: 1 Examination – 2 Papers: 1 Theory (100) + 1 Practical (50, Making)</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>Final Practical Exam Conceptualising (50) + Making (50)</td>
<td></td>
</tr>
</tbody>
</table>

### Term Mark (Terms 1 – 3): Each term, add raw marks and totals and convert to % for term mark: 520 ÷ 5.2 = %

SBA Mark: Add raw marks and totals for assessment tasks from term 1 to term 3 and convert to 25%, Convert and Assignment mark to 20%, Convert Paper 1 to 30%, Convert Paper 2 to 25%

### Recording

Recording is a process in which the teacher documents the level of a learner’s performance. Teachers record the actual raw marks against the task using a record sheet.

Records of learner performance should also be used to verify the progress made by teachers and learners in the teaching and learning process. Records should be used to monitor learning and to plan ahead.

### Reporting

Reporting is a process of communicating learner performance to learners, parents, schools, districts and the other stakeholders such as the employers, tertiary institutions etc.

In Grades R–12, teachers report in percentages against the subject, using the following scale:

<table>
<thead>
<tr>
<th>RATING CODE</th>
<th>DESCRIPTION OF COMPETENCE</th>
<th>PERCENTAGE</th>
</tr>
</thead>
<tbody>
<tr>
<td>7</td>
<td>Outstanding achievement</td>
<td>80–100</td>
</tr>
<tr>
<td>6</td>
<td>Meritorious achievement</td>
<td>70–79</td>
</tr>
<tr>
<td>5</td>
<td>Substantial achievement</td>
<td>60–69</td>
</tr>
<tr>
<td>4</td>
<td>Adequate achievement</td>
<td>50–59</td>
</tr>
<tr>
<td>3</td>
<td>Moderate achievement</td>
<td>40–49</td>
</tr>
<tr>
<td>2</td>
<td>Elementary achievement</td>
<td>30–39</td>
</tr>
<tr>
<td>1</td>
<td>Not achieved</td>
<td>0–29</td>
</tr>
</tbody>
</table>

Schools should provide feedback to parents on the Programme of Assessment using a formal report card once a quarter. The schedule and the report card should indicate the overall level of performance of a learner.
ADDENDUM A

TOPIC 1

Conceptualising by the development and realisation of creative ideas

The source book is the manifestation of Topic 1. This source book is NOT a formal, neat notebook, but is an expressive, personal “scrapbook” of ideas and stimuli which reflect an individual’s own style, interests and personality. It should be full, exciting and a useful source of ideas and images for use in practical assignments. Learners should put all their conceptual ideas, planning, “playing around” and exploratory work etc. in their Visual Arts Source Book. There should be a source book for each grade.

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

The contents of the source book

The source book should include the following:

- Sketches and preparatory drawings. (Drawing books with specific studies should be included.)
- Images, articles, excerpts, samples, photographs, etc. collected by the learner.
- Objects (pieces of paper, packaging, tickets, etc) which the learner has found interesting, stimulating, of personal significance or which may prove useful for a practical project at some stage.
- Doodles, words, sketches, writings, related to the learner’s experiences and context.
- Research and study a wide variety of artists and 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.

Possible approaches to the sourcebook

GRADE 10

- To introduce the concept of the source book it is advisable to set specific assignments for each task.
  
  Example: The learners are going to paint a still-life set up in the class. Source book assignments could include the following:
  
  - Small compositional sketches to find an interesting view point
  - Drawing exercises based on objects, for instance focusing on tonal values
  - Paint-mixing exercises
  - Putting swatches of all the colours in the painting on one page
  - Research on a specified number of still-life paintings
  - A questionnaire that serves as a reflective report
  - Be specific on the minimum number of pages required.
  - Guide the learners to put ideas and reflections into words.
  - Encourage any additional work.
GRADE 11

• Practical projects in grade 11 are usually more theme-based and allow for more divergent ideas and approaches. Guide them in this process, e.g. do a mind map in class to show them how to generate ideas.
• Give clear instructions of minimum requirements and encourage additional, relevant work.
• Introduce and guide them to using your checking list for the source book. (see example of checking list)

GRADE 12

• Learners should by this stage know how to use the source book. A general checklist is advised.
• The source book must give answers to the following:
  • What was selected as a subject for the artwork?
  • Why was it selected?
  • How much planning was done?
  • How did the learner prepare for the practical work?
  • What difficulties were experienced and how they were overcome?
  • What was enjoyable/exciting/positive about the practical work?
  • What was learned in the making of the artwork?

Example of a check list:

• The brief must be pasted into the source book.
• At least one page of your written proposal/rationale.
• At least four pages of investigation and research of approaches and/or ideas, which must include source material such as drawings, photos, images, collected poems, lyrics and research on artists that have inspired you. All material must relate to the development of your work, substantiating your decisions. It is important to personalise and create original preparatory/compositional sketches and drawings based on your sources.
• At least two composition drawings/collages/assemblages.
• At least one page, in which you reflect in writing on how you have experienced, managed and completed your project.
ADDENDUM B

TOPIC 2
Making of creative artworks, management of process and presentation, safe practice

General guidelines
The practical component should:
- Be planned so that both within each grade and across the grades, practical work should be developmental and should ensure a progression of skills and tasks
- Be appropriate for the resources, materials, equipment and facilities at a school
- Be supported by a learner source book
- Allow for a variety of media, techniques, disciplines and approaches
- Relate to the learners' own experiences and context

Ideas for the setting of practical briefs
Formal, skills-based and technical assignments
- Personal, expressive and ‘free’ assignments
- Learners use a language-based stimulus (word, poem, extract, synonyms, definitions etc.)
- Learners respond to a current event, an issue pertinent to the learners’ personal experiences, another visual image (such as offering an alternative) etc.
- Different approaches to recording images, such as observation, analysis, expression and imagination
- Investigating the conventions of figurative, representational and abstract imagery
- Using the following list of subjects to set projects:
  - Human Figure
  - Portraits
  - Still Life
  - Landscape
  - Organic and/or Manufactured Objects
  - Imagination
  - Mythology
  - Decorative
  - Historical

- It is important to ban direct copying from magazines, the internet etc. Direct copying of an image that is not the learner's own should be penalised. This is a form of plagiarism and is unacceptable. Utmost importance is placed on the process of transformation of the source material. Learners can, however, use appropriate images from magazines and other sources and combine them with other images to create their own interpretations.

Provide learners with the appropriate written brief and inform learners of the following facts before commencing the work:
- The exact aim or end product expected of the task regarding medium, size etc., remembering to give scope to innovative and personal interpretations
- Sources available for reference/research/investigations/experimentation
- Assessment procedure followed/criteria to be used
• Exact, non-negotiable dates for handing in work; checkpoints along the way
• Any possible limitations and/or guidelines for the assignment
• Appropriate media, techniques and/or approaches for the assignment

Options for practical work
Drawing is a compulsory part of all practical options in Visual Arts.

Specialised options include drawing, painting, sculpture, printmaking, multi-media work, photography, ceramic sculpture, installations, new media work, photography etc.

A specialised field of focus is recommended to ensure progression and development through the different grades.

Possible approaches to investigate through the grades
• Perceptual approach
• Abstraction/Simplification
• Analysis and/or Synthesis
• Creative mark making
• Conceptual approach
• Expressionism
• Symbolism

Possible approaches progression in practical work

GRADE 10
• Introduction to specialised area.
• Start with basic skills, techniques, materials and themes.
• Step-by-step projects and process-type work.
• Investigating different approaches, such as perceptual, mark making etc. to increase learners’ vocabulary.

GRADE 11
• Progressively increasing the complexity of practical tasks.
• More thematic projects.
• More individual experimentation to cater for individual solutions.
• Showing the learner’s ability to sustain work from an initial starting point to a realisation and including evidence of the learner’s ability to research, develop ideas.

GRADE 12
• Open-ended briefs which allow learners to choose the materials, tools, techniques, themes and processes best suited to expressing their individual ideas.

Note: The Practical Assessment Task (PAT) for a term need not be one only final work, but can be a series of related works.
ADDENDUM C

General approach to Visual Culture Studies

- **Visual Literacy** underpins the study of all themes; therefore the study of *specific artworks* must be used to explain the historical, political, social and/or economic background of civilisations/styles/movements and individual artists.
- In the study of artworks emphasis must be placed on:
  - Visual literacy terminology – how elements of art help to communicate meaning and message
  - Materials and techniques
  - Different styles, such as naturalism, expressionism, abstraction, stylisation etc.
  - Function of the work
  - Contextual factors
  - Ideas, meaning and message
- Links should be made between international and South African art regarding influences and similarities in, for example, style, technique, approach, to understand art as a global visual communication.
- The learner’s community and the South African context should relate to the choice of themes and links should be made
- Learners should be exposed to art exhibitions and galleries and make visits to heritage sites, monuments and other local places of interest.
- Learners should be exposed to popular forms of culture, e.g. advertisements, movies, videos, journalistic photographs, comics etc., to create links with themes.
- The themes allow the possibility to teach learners thematically, e.g. the study of the human figure through the ages (Grades 10 and 11) or the study of different styles of representation (naturalism, symbolism, abstraction etc.).
- The themes in the Grade 12 subject framework can also be used in some cases in Grades 10 and 11 to give learners a greater field of reference, e.g. art and politics, gender issues etc.
- Question papers: use the National Grade 12 final exam paper as a guide to set your exam papers for all grades. Questions should include unseen visual images to test learners’ visual analysis skills. These images should relate to the learners’ theme of study, e.g. thematically or stylistic, as well as works/movements/civilisations that they have studied.
**GRADE 10**

Theme 1 is compulsory; choose at least FIVE themes from 2–8.

<table>
<thead>
<tr>
<th>Theme</th>
<th>Content</th>
<th>Possible Links to Southern African Art</th>
</tr>
</thead>
</table>
| **1. Visual Analysis and Interpretation** | The *language of art* through use of a range of artworks from different disciplines (e.g. a painting, a sculpture, a print etc.) focusing on:  
- Formal elements of art – line, colour, form, shape, texture, tone  
- Principles of design  
- Materials and techniques  
- Style  
- Function of the work  
- Contextual influences  
- Meanings and interpretation  
(The aim is to start to equip learners to talk and write about artworks – test on unseen works.) | Include some South African examples |
| **2. African Art** |  
- Traditional African art  
- San rock art  
- Ancient cities of Great Zimbabwe, Mapungubwe  | The work of South African artists influenced by stylistic and thematic art forms from this theme, e.g. Sydney Kumalo, Walter Battiss, Cecil Skotness, Claudine Schreuders, Deborah Bell etc. |
| **3. Non-Western Cultures From Across The Globe** |  
- Native American art  
- Oceanic art  
- Asiatic art, e.g. Chinese, Japanese art  | Southern African crafts and functional objects e.g. beadwork, basket weaving etc.  
- Ceremonial artefacts |
| **4. Ancient Civilisations** |  
- Mesopotamia  
- Egypt  | Assyrian relief sculptures, relief sculptures in the Voortrekker Monument  
- Art as an expression of ideology and/or belief system in South Africa |
| **5. The Classical World** |  
- Greek art  
- Roman art  | Classically influenced sculptures and buildings, e.g. Parliament Building in |
### Approach

- Learners must be exposed to all art forms, such as two-dimensional art (painting, drawing, printmaking etc.), three-dimensional art (sculpture etc.), architecture and applied arts/craft (functional objects in a fine-art context).
- Although specific artworks must be studied in depth in each theme, learners should be exposed to a wide range of examples from each theme to illustrate art as visual communication.
- Relate themes and especially the Southern African links to the learners’ community, where possible.

### Glossary

The following are some of the key concepts that learners must understand and be able to identify and explain in artworks at the end of Grade 10:

- Formal elements of art:
- Line (different qualities of lines, contour lines etc.)
- Shape and form (positive and negative shapes, organic and inorganic)
- Tonal values (chiaroscuro)
- Texture (implied and tactile texture)
- Colour (colour theory, e.g. primary, secondary, complementary, tertiary, monochromatic, cool and warm colours and their influence in an artwork)
- Space (line and aerial perspective)
- Pattern

- Principles of design (such as unity, rhythm, movement, proportion, emphasis, contrasts)
- Composition and focal point
- Different media of artworks (oil painting, marble sculpture, etching etc.)
- Techniques (e.g. blended areas or definite brushwork in a painting; carving or modelling in sculpture etc.)
- Styles such as naturalism, expressionism, stylisation, symbolism, abstract
- Frontality, distortion, simplification
- Western Art, Non-Western Art, Indigenous or native Art
<table>
<thead>
<tr>
<th>Theme</th>
<th>Content</th>
<th>Possible Links to Southern African Art</th>
</tr>
</thead>
</table>
| **Overview of the 19th Century**  
(Excluding Impressionism and Post-impressionism) | A study of at least three of the following:  
- Neo-Classicism  
- Romanticism  
- Realism  
- Symbolism | • Thematic links to South African art, e.g. Realism linked to the expression of hardship in township Art; Neo-Classicism (David) linked to the political expressions of Resistance artworks, propaganda art |
| **Start of Modernism** | • Impressionism  
• Post-Impressionism (Cézanne, Van Gogh, Gauguin) | • Stylistic influences of these styles on South African artists, e.g. Hugo Naude, Gerard Sekoto etc.  
• Thematic links to South African art, e.g. expressing the everyday world, e.g. Ephraim Ngatane, George Pemba etc. |
| **Early 20th Century** | A study of at least three of the following:  
- Fauvism  
- Expressionism  
- Cubism  
- Futurism | • Stylistic influences of these styles on South African artists, e.g. Irma Stern, Pierneef etc.  
• Thematic links to South African art, e.g. use of colour, expressive works of Irma Stern etc. |
| **Architecture** | An overview from Modernism to Deconstructivism, e.g.:  
- Frank Lloyd Wright  
- De Stijl  
- Bauhaus and International Style  
- Late Modernism/High Tech  
- Post Modernism  
- Deconstructivism | • South African examples, especially local examples |
| **Between the World wars** | • Dada  
• Surrealism  
(Optional: individual artists not belonging to specific movements, | • Stylistic influences of these styles on South African artists, e.g. Alexis Preller etc.  
• The use of fantasy by rural artists |
<p>| | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
</table>
| **6** | **A Survey of Post-1946 Art** | A study of at least three of the following:  
  - Abstract Expressionism  
  - Pop Art  
  - Op and Kinetic Art  
  - Minimalism  
  - Super-Realism  
  - Neo-Expressionism | Stylistic influences of these styles on South African artists, e.g. Kevin Atkinson, Wayne Barker, Keith Dietrich etc. |
| **7** | **New Media** | Conceptual art, including Body Art, Installations, Performance Art, Video and Digital Art | A wide range of contemporary South African artists to choose from |
| **8** | **The Art World** | The working of art exhibitions  
  - Galleries  
  - Reviews and articles  
  - The art market  
  - Study and career opportunities  
  - Influence of technology on art | Link with at least one visit to an art exhibition and the writing of a critical review on the visit  
  - The role of formal and informal art schools and art foundations in developing art in South Africa, e.g. Polly Street, Rorke’s Drift etc. |

**Approach**

- Learners must be exposed to art forms such as two-dimensional art (painting, drawing, printmaking etc.), three-dimensional art (sculpture etc.), architecture and/or applied arts/craft (functional objects in a fine art context).
- Although specific artworks must be studied in depth in each theme, learners should be exposed to a wide range of examples from each theme to illustrate art as visual communication.
- Relate themes, and especially the Southern African links, to the learners’ community where possible.

**Glossary**

The following are some of the key concepts that learners must understand and be able to identify and explain in art works at the end of this grade:
- All the concepts listed with Grade 10
- Terms from the study of the Grade 11 content, such as functionalism, modernism, formalism, action painting, collage, assemblage, mixed media, installations, ready-mades.
GRADE 12

Choose any SIX themes.

<table>
<thead>
<tr>
<th>Theme</th>
<th>Content</th>
<th>International Influences</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Approach:</strong> select specific artworks from the different artists/architects for an in-depth study to illustrate the working of these artworks in the respective societies. Select a minimum of two artists and two works for each theme. (N.B. the suggested lists are not compulsory or exhaustive – teachers can select their own appropriate examples.)</td>
<td><strong>Approach:</strong> to create an understanding of the dynamic inter-related nature of art. The following are a few possible suggestions, but teachers may make their own relevant links.</td>
<td></td>
</tr>
</tbody>
</table>
| **1. The Voice of Emerging Artist** | - Gerard Bhengu  
- Piemeeff  
- Hugo Naude  
- Maggie Laubser  
- Peter Clarke  
- Gladys Mguulandlu  
- George Pemba  
- Gerard Sekoto  
- Michel Zondi  
- Polly Street with artists such as Ephrian Ngatane, Durant Sihlali | - Art of Africa  
- Impressionism  
- Post-Impressionism  
- Expressionism  
- Other Early Modern styles |
| **2. South African Artists Influenced by African and/or Indigenous Art forms** | - Irma Stern  
- Walter Battiss  
- Alexis Preller  
- Cecil Skotnes  
- Helen Sebidi  
- Sydney Kumalo  
- Eduardo Villa  
- Andries Botha  
- Walter Oltman | - San Rock Art  
- African Tribal Art  
- Ndebele architecture and wall decoration  
- German Expressionism  
- Cubism |
| **3. Socio-Political Art – including Resistance Art of the ’70s and ’80s** | - Willie Bester  
- Norman Catherine  
- Sifiso Ka Mkame  
- William Kentridge  
- Manfred Zylla  
- Gavin Younge  
- Helen Sebidi  
- Paul Stopforth  
- Sue Williamson  
- Community Arts Project (CAP), Cape Town  
- Also murals, posters | Any specific artists and/or artworks involved with political and/or social injustices:  
- Goya, David, Delacroix  
- Grosz, Dix, Beckman  
- Kollwitz  
- Mexican Muralists – Rivera, Siqueiros, Orozca  
- Picasso Guernica  
- Leon Golub |
| **4. Art, Craft and Spiritual** | - Jackson Hlungwane | - African Ritual Art and artefacts |
| Works from Rural South Africa | Noria Mabasa  
| Trever Makhoba  
| Credo Mutwa  
| Bonnie Nhshalishali/Ardmore Studio  
| Rorke’s Drift with artists such as John Muafangejo, Azaria Mbatha, Allina Ndebele etc.  
| Nesta Nala  
| Rebecca Matibe  
| Reuben Nndwandwe | Expressionist printmaking |
| Multi Media – Alternative Contemporary and Popular Art Forms in South Africa | Kendell Geers  
| William Kentridge  
| Jan van der Merwe  
| Clive van den Berg  
| Berni Searle  
| Kay Hassan  
| Robin Rhode  
| Willem Boshoff  
| Mural art, posters etc. | Conceptual Art  
| Installations  
| Performance Art  
| Digital Art  
| Video Art |
| Post-Democratic Identity in South Africa (including issues of language, ethnicity, globalisation, urbanisation in the new South Africa) | Beezy Bailey  
| Berni Searle  
| Thembinkose Goniwe  
| Senzeni Mthethwa  
| Churchill Madikida  
| Conrad Botes  
| Anton Kannemeyer  
| Nontsikelelo Veleko  
| Hasan and Husain Essop  
| Zwelethu Mthetwa  
| Claudette Schreuders  
| Brett Murray  
| Wim Botha  
| Mustafa Maluka  
| Johannes Phokela  
| Marlene Dumas  
| Also popular art forms, e.g. Bitterkomix | Pop Art  
| Neo-Expressionism  
| Contemporary global artists |
| Gender Issues: Masculinity and Femininity | Jane Alexander  
| Penelope Siopis  
| Faiza Galalhari  
| Langa Magwa  
| Lisa Brice  
| Nandipho Mntambo  
| Mary Sibande  
| Pierre Fouche  
| Nicholos Hlobo | Frida Kahlo  
| Georgia O’Keefe  
| Feminist Art in the USA, e.g. Miriam Shapiro, Judy Chicago (Dinner Party)  
| Tracey Emin  
| Gilbert & George  
| Jenny Saville  
| Kiki Smith |
8 Architecture in South Africa

Outstanding local examples of architecture
Consider:
- Commemorative buildings (e.g. Voortrekker Monument 1948 – Afrikaner Nationalism)
- Community needs (e.g. low-cost housing and others – Constitutional court, Johannesburg 2005)
- Environmental issues (e.g. green architecture)
- Use of new and traditional building materials and methods
- Contextual issues

- Trends in world architecture e.g.
  - International style
  - High Tech
  - Post-Modernism
  - Deconstructivism

Approach

- Learners must be exposed to art forms such as two-dimensional art (painting, drawing, printmaking etc.), three-dimensional art (sculpture etc.), architecture and/or applied arts/craft (functional objects in a fine art context).
- Learners should be able to trace the variety of influences on Southern African artists and their work.
- Artists representative of the diverse cultural traditions in Southern Africa should be studied.
- Although specific artworks must be studied in depth in each theme, learners should be exposed to a wide range of examples from each theme to illustrate the wider scope of the particular theme.
- In many instances, artists work in numerous media and styles. Learners should be made aware of this, but should still study the required number of artists in each section without repeating the same works in another section.
- Relate themes and especially the Southern African links to the learners’ community, where possible.

Glossary

The following are some of the key concepts that learners must understand and be able to identify and explain in art works at the end of this grade:
- All the concepts listed with Grade 10 and Grade 11
- Terms from the study of the Grade 12 content, such as resistance art, propaganda art, appropriation, the “neglected tradition” etc.