



education

Department:
Education
REPUBLIC OF SOUTH AFRICA

VISUAL ARTS

GUIDELINES FOR GRADE 12

PERFORMANCE ASSESSMENT TASKS

2009

This guideline consists of 29 pages.

REVISED PAT DOCUMENT FOR VISUAL ARTS 2009

PRACTICAL ASSESSMENT TASKS FOR VISUAL ARTS GRADE 12.

GUIDELINES FOR THE TEACHER

INTRODUCTION

The 17 National Curriculum Statement subjects which contain a practical component all include a PAT, i.e. a Practical or Performance Assessment Task. These subjects are:

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

A PAT allows the teacher to directly and systematically observe applied competence. The PAT comprises the application/performance of the knowledge, skills and values particular to that subject and counts 25% (i.e. 100 marks) of the total promotion/ certification mark out of 400 for the subject. In Design, the PAT counts 37.5% (i.e. 150 marks) of the total promotion/ certification mark out of 400 for the subject.

The PAT is implemented across the first three terms of the school year and should be undertaken as one extended task per term, which can be broken down into different phases or a series of smaller activities that make up the PAT. The planning and execution of the PAT differs from subject to subject.

REQUIREMENTS: PAT (PRACTICAL) TASKS FOR VISUAL ARTS**(note Task 2 and 6 is Visual Culture Studies – Task 4 is an Examination task comprising of a Visual Culture studies and a Practical examination)**

<p>(Term 1) : Practical Assessment Task 1 Integrated task: Visual Arts - (various art forms)</p> <ul style="list-style-type: none"> • Preparation (Written and Visual) (25) • Practical (25) <p>= Total 50 marks (At least 1 major artwork must be completed in this PAT – with substantive process work shown in sourcebook)</p>	<p>(Term 2) : Task 3 Integrated task: Visual Arts - (Various art forms)</p> <ul style="list-style-type: none"> • Preparation (25) • Practical (25) <p>= Total 50 marks (At least 1 major artwork must be completed in this PAT – with substantive process work shown in sourcebook)</p>	<p>(Term 3) : Task 5 Integrated task: Visual Arts - (Various art forms)</p> <ul style="list-style-type: none"> • Preparation (25) • Practical (25) <p>= Total 50 marks (At least 1 artwork must be completed in this PAT – with substantive process work shown in sourcebook) (NOTE – A matric trial exam in this term may be included in the mark for this task. A suggested breakdown – task = 50% + trial exam = 50%)</p>
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The Visual Arts PAT (PRACTICAL) consists of three separate **integrated tasks** which are undertaken during the year and each includes two components: **written / collected / drawing research** and the **actual practical work**. Marks should be allocated to both the research and practical processes and both the informal and formal preparation for a practical should be recorded in a sourcebook/visual diary kept specifically for Visual Arts. The written preparation should comprise of research, planning and any other record-keeping required to prepare for a practical in Visual Arts.

Theory and practice cannot be taught in isolation; they are *inter-related* and embedded in the subject LOs and ASs.

However, during the term, teachers will find that they need to focus on the development of *specific* practical skills and specific theoretical knowledge (e.g. visual arts language and terminology, visual literacy, historical content and contextual art knowledge through case studies and research etc).

Learners should have two source books:

- Practical sourcebook/visual diary
- Visual Research and Investigation Sourcebook

The Subject Assessment Guidelines for Visual Arts provide useful examples of how LOs and ASs can be interpreted (pp 7 - 10)

The format for integrated practical tasks in Grade 12:

- **Term 1:** Practical task - Visual Arts (at least 1 finished work) – various disciplines see (2008) SAG + LPG document (50 marks)
- **Term 2:** Practical task Visual Arts (at least 1 finished work) – various disciplines (50 marks)
- **Term 3:** Practical task Visual Arts (at least 1 finished work) – various disciplines (50 marks) + **optional Matric trial examination(included in 50 marks for PAT)**
- **Term 4:** **Exhibition of at least 5 completed artworks** from PATs done during Terms 1, 2, 3 + Sourcebook
This may include a work/s from Grade 11

PLANNING FOR THE TASK - Most important for planning is the following content requirements in SAG AND LPG documents:

TERM 1		PAT 1 and 2 ASSESSMENT	
	Learning Outcome(s)	Assessment Standards (Grade 12)	MARK
<p>Practical Integrated task (PAT1) A set project that tests the creative practical skills and knowledge of the learners – may include a written report and or research element. See Visual Arts LPG (200) Page 46 - 48</p>	<p>Practical project – set by Teachers, to be completed in a designated time frame/period – Assessed internally by teacher or moderated by cluster group. <i>LO1, 2, 3, 4 (Theory will inform practice – Project will be driven by one of your 6 themes selected from the Subject Framework.</i></p> <p>Demonstrate understanding of process in art making Explore and manipulate materials, techniques, processes and technologies to create imaginative and innovative artworks of personal expression</p>	<p>Assess: according to defined criteria set by Teacher <i>Select/cluster ASs to demonstrate achievement of all Los</i></p> <p>Construct your own rubric where possible to suit your project/assignment. See final practical examination as guideline</p>	<p>50 marks</p> <p>(Combined with research in Visual Arts Sourcebook – see below)</p>

<p>Visual Arts Sourcebook/Visual Diary A portable collection (portfolio) of <u>all</u> research work for Grade 11 & 12 – any SUITABLE format</p>	<p>Presentation of a comprehensive, contained and accessible Sourcebook/Visual Diary – contents will include: - all visual/written research for each PAT - evidence of personal study / research /development <i>LO 1, 2,3,4 (evidence of achieving all outcomes)</i></p>	<p>Assess:</p> <ul style="list-style-type: none"> • creative growth and development • innovation • originality and interpretation of tasks. • Competence • presentation <p><i>Select/cluster ASs to demonstrate achievement of all LOs</i></p>	<p>(Included in Practical Integrated task) mark (recommended mark allocation: 50% of PAT per term)</p>
<p>Visual Culture Studies: (PAT 2) Visual literacy - covering at least 2 themes from the Content Framework in the Visual Arts LPG (2008) Page 57 - 59</p>	<p>Written research projects / tests on designated content taught during term: Note: Recommended essay length of 2.5 pages / 600 words.</p> <p>. <i>Main focus: LO4 but other LOs may also be involved</i></p> <ul style="list-style-type: none"> • Powerpoint presentations • Over Head Transparency presentation • Charts • Reports • Posters • Teach-backs 	<p>Assess: according to suggested rubric / marking memorandum pertinent to the project <i>Select/cluster ASs to demonstrate achievement of LO 4</i></p>	<p>50 marks</p>
<p>Term 1: 50 + 50 = 100 total marks</p>			

TERM 2	PAT 3 and 4	ASSESSMENT	
	Learning Outcome(s)	Assessment Standards (Grade 12)	MARK
<p>Practical Integrated task (PAT 3) A set project that tests the creative practical skills and knowledge of the learners – may include a written report and or research element. See Visual Arts LPG (2008) Page 46 - 48</p>	<p>Practical project – set by Teachers, to be completed in a designated time frame /period – Assessed internally by teacher or moderated by cluster group. <i>LO1, 2, 3, 4 (Theory will inform practice – Project will be driven by one of your 6 themes selected from the Subject Framework.)</i></p> <p>Demonstrate understanding of process in art making Explore and manipulate materials, techniques, processes and technologies to create imaginative and innovative artworks of personal expression.</p>	<p>Assess: according to defined criteria set by Teacher <i>Select/cluster ASs to demonstrate achievement of all Los</i></p> <p>Construct your own rubric where possible to suit your project/assignment.</p>	<p>*50 marks</p> <p>(Combined with research in Visual Arts Sourcebook – see below – use practical exemplar as assessment guide)</p>
<p>Visual Arts Sourcebook/Visual Diary A portable collection (portfolio) of <u>all</u> research work for Grade 11 and 12 – any format</p>	<p>Presentation of a comprehensive, contained and accessible Sourcebook/Visual Diary – contents will include: - all visual/written research for each PAT - evidence of personal study / research /development <i>LO 1, 2,3,4 (evidence of achieving all outcomes)</i></p>	<p>Assess:</p> <ul style="list-style-type: none"> • creative growth and development • innovation • originality and interpretation of tasks • competence • presentation <p><i>Select/cluster ASs to demonstrate achievement of all LOs</i></p>	<p>*Included in Practical Integrated task mark (recommended mark allocation: 50% of PAT per term)</p>

<p>Visual Culture Studies Examination (PAT 4): <u>A Visual literacy Examination covering selected aspects of the Framework content in the Visual art LPG</u> See Grade 12 examination exemplars for guidance</p>	<p>Written examination – set by Teacher on designated content taught during first 2 Terms. (A minimum of 4 themes) Internally assessed and moderated by Teacher. Main focus: LO4 but other Los may also be involved</p>	<p><u>Assess: according to marking memorandum set by Teacher</u></p>	<p>100 marks Allocated to the Theory AND Practical* examination. <u>Suggested breakdown*:</u> Theory = 75 % Practical = 25%</p>
<p>Practical Examination (PAT 4): <u>A set project that tests the creative skills and knowledge of the learners</u> See LPG and examination exemplar for guidance.</p>	<p>Practical Examination project – set by the Teacher, to be completed in a designated timeframe/period – Assessed internally by the teacher, moderated if possible, by cluster group. Time: Minimum 8 hours – Maximum 18 hours. The exam should follow the format of the PAT . The learners should manage the project on their own within a set time-frame.</p>	<p><u>Assess: according to defined criteria set by Teacher/Cluster group.</u></p>	<p><u>See suggested breakdown*</u></p>
<p>Term 2 : 50 + 100 = 150 Total marks</p>			

TERM 3		PAT 5 and 6 ASSESSMENT	
	Learning Outcome(s)	Assessment Standards (Grade 12)	MARK
<p><u>Practical Integrated task (PAT5)</u> A set project that tests the creative practical skills and knowledge of the learners – may include a written report and or research element . See Visual Arts LPG (2008) Page 46 - 48</p>	<p>Practical project – set by Teachers, to be completed in a designated time frame/period – Assessed internally by teacher or moderated by cluster group. <i>LO1, 2, 3, 4 (Theory will inform practice – Project will be driven by one of your 6 themes selected from the Subject Framework.</i></p> <p>Demonstrate understanding of process in art making Explore and manipulate materials, techniques, processes and technologies to create imaginative and innovative artworks of personal expression</p>	<p><u>Assess:</u> according to defined criteria set by Teacher <i>Select/cluster ASs to demonstrate achievement of all LOs</i></p> <p>Construct your own rubric where possible to suit your project/assignment.</p>	<p>*50 marks</p> <p>(Combined with research in Visual Arts Sourcebook – see below – use practical exemplar as assessment guide) (NOTE – A matric trial exam in this term may be included in the mark for this task. A suggested breakdown – task = 50% trial exam = 50%)</p>

<p>Visual Arts Sourcebook/Visual Diary A portable collection (portfolio) of <u>all</u> research work for Grade 11 and 12 – any format</p>	<p>Presentation of a comprehensive, contained and accessible Sourcebook/Visual Diary – contents will include: - all visual/written research for each PAT - evidence of personal study / research /development <i>LO 1, 2,3,4 (evidence of achieving all outcomes)</i></p>	<p>Assess:</p> <ul style="list-style-type: none"> • creative growth and development • innovation • originality and interpretation of tasks • competence • presentation <p><i>Select/cluster ASs to demonstrate achievement of all LOs</i></p>	<p>*Included in Practical Integrated task mark (recommended mark allocation: 50% of PAT per term)</p>
<p>Visual Culture Studies: (PAT 6) Visual literacy - covering at least 2 themes from the Content Framework in the Visual Arts LPG (2008) Page 57 - 59</p>	<p>Written research projects / test on designated content taught during term: Note: Recommended length of 2.5 pages / 800 words.</p> <p><i>Main focus: LO4 but other LOs may also be involved</i></p> <ul style="list-style-type: none"> • Powerpoint presentations • Over Head Transparency presentation • Charts • Reports • Posters • Teach-backs 	<p>Assess: according to suggested rubric / marking memorandum pertinent to the project <i>Select/cluster ASs to demonstrate achievement of LO 4</i></p>	<p>50 (NOTE – A matric trial exam in this term may be <u>included</u> in the mark for this task. A suggested breakdown – task = 50% trial exam = 50%)</p>
<p>TERM 3: 50 + 50 = 100 MARKS</p>			

ASSESSMENT THE FORMAT FOR INTEGRATED PRACTICAL TASKS IN GRADE 12:

- **Term 1:** Practical task - Visual Arts (minimum 1 finished work) – various disciplines see (2008) SAG + LPG document (50 marks)
- **Term 2:** Practical task Visual Arts (minimum 1 finished work) – various disciplines (50 marks) + (Examination art work)
- **Term 3:** Practical task Visual Arts (at least 1 finished work) – various disciplines (50 marks) + (optional matric trial examination)
- **Term 4:** Exhibition of at least 56 completed artworks from the work done during Grades 11 and 12 -Terms 1, 2, 3 + Sourcebook + FINAL Examination Art work.

EACH PRACTICAL TASK AND EXAMINATION MUST INCLUDE:**SECTION A: SOURCE BOOK / WORKBOOK****SECTION B: THE ARTWORK****SECTION A: SOURCE BOOK / WORKBOOK**

The sourcebook forms an important part of this processexamination. It provides insight into the way the learner forms ideas, how many alternatives have been investigated and other processes leading to the final work.

The source book should include the following:

- All the ideas and solutions that have been investigated.
- All source material. These include drawings from life, photos, images from magazines and newspapers, poems, lyrics, found objects, etc.
- Learners should consider taking their own photos where relevant.
- All preparatory compositional sketches, drawings and notes based on learners' own sources. It is important to personalise these sources through drawing and juxtapositions of these drawings to create original compositions.
- Written explanations and notes on how the learner is going to handle the subject.

SECTION B: THE ART WORK

The learner is required to produce **ONE or more** artworks in the practical discipline of their choice for each PAT. It may be in the form of a diptych, triptych or a series of works.

- Size: no restrictions, but it must be manageable.
- Remember the importance of elements and principles of art such as line, shape, colour, texture, space, rhythm, balance, harmony, proportion and composition.
- There are no specific prescriptions regarding the style of the work. It can be naturalistic, expressionistic, decorative, etc.
- The learner may incorporate other media to create mixed media work in any of the practical disciplines.
- Work must be presented according to the requirements of the art teacher eg. mounting, a portfolio of work or an exhibition, etc.

EXAMINATION GUIDELINES.

The FINAL practical examination for Grade 12 represents the culmination of art studies completed this year. Creativity, originality and skill should be displayed. The art work must be fresh and original, and represent personal experience.

General guidelines:

- The learner may discuss the examination paper with the art teacher.
- The examination work must be done in the presence of the Art teacher within the confines of the Art room. No examination work may be taken out of the classroom.
- Size: no restrictions, but it must be manageable.
- Remember the importance of elements and principles of art such as line, shape, colour, texture, space, rhythm, balance, harmony, proportion and composition.
- There are no specific prescriptions regarding the style of the work. It can be naturalistic, expressionistic, decorative, etc.
- The learner may incorporate other media to create mixed media work in any of the practical disciplines.
- Work must be presented according to the requirements of the art teacher eg. mounting, a portfolio of work or an exhibition, etc.

<p><u>TERM 4 – PAT 7 (EXAMINATION TERM)</u></p> <p><u>Visual Culture Studies: Visual Literacy Examination covering selected aspects of the Framework content in the Visual art LPG</u></p>	<p>Written examination – set by National Education Dept. on designated content taught during the year. (A minimum of 6 themes) Externally assessed and moderated. Main focus: LO4</p>	<p><u>Assess: according to National marking memorandum.</u></p>	
<p><u>Practical Examination (PAT 7)</u> <u>An externally set examination that tests the creative skills and knowledge of the learners</u></p> <p><u>See LPG and examination exemplar.</u></p>	<p>Practical Examination- – set by the National Education Department to be completed in a designated timeframe/period. <u>Managed under examination conditions by each Visual Arts teacher – at school / centre.</u> Assessed and moderated by the Provincial officials. Time: Minimum 8 hours – Maximum 18 hours. Main focus: All LOs</p>	<p><u>Assess: according to defined criteria set by National Education Dept.</u></p> <p><u>See exemplar</u></p>	

<p>RETROSPECTIVE EXHIBITION OF All PATs <u>(Set projects that test the creative skills and knowledge of the learners)</u></p> <p><u>See LPG and examination exemplar.</u></p> <p>NOTE: It is suggested that learners are encouraged to rework or redo some of the PAT work after feedback from the teacher during the year. The redone Art work can be exhibited in this exhibition.</p>	<p>PATs – set by the Teacher to be completed in a designated timeframe/period – Assessed internally by the teacher.</p> <p>Art works may be selected from the completed PAT's, the midyear practical examination and from Grade 11 Art work</p> <p>The learner should manage the exhibition <u>on their own</u>, with assistance from the teacher.</p> <p>The Exhibition should consist of</p> <ul style="list-style-type: none"> • Sourcebook/s • Completed PAT works and examination – a minimum of FIVE works (can include Grade 11 work) <p>This exhibition will be externally moderated.</p>	<p><u>Assess: according to defined criteria set by National Education Dept / Teacher / Cluster group.</u></p> <p>The learner's exhibition will be seen and assessed in terms of overall strength and personal growth in this discipline.</p>	<p>Total = 150 marks</p> <p>Recommended Mark Breakdown/s:</p> <p>1. Sourcebook = 50 Exhibition = 100</p> <p>OR</p> <p>2. Sourcebook = 75 Exhibition = 75 (Each will be acceptable)</p>
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**THE FOLLOWING ARE EXAMPLES OF BASIC ASSESSMENT CRITERIA USED TO EVALUATE THE FINAL PRACTICAL EXAMINATION
EXAMPLE ONE**

SECTION 1: SOURCE BOOK / WORKBOOK / RESEARCH

SECTION A: SOURCE BOOK / WORK BOOK / RESEARCH

<i>CRITERIA</i>	
Learner's intention / proposal	10
Investigation of a variety of approaches and ideas	10
Exploration and experimentation of materials and techniques	10
Reflective report on completion of task	10
Time management	5
Presentation	5
<i>TOTAL</i>	50

SECTION B: THE ART WORK

<i>CRITERIA</i>	
Choice and use of materials / techniques	10
Use of formal art elements	10
Overall impression of work – originality, creativity, innovation	10
Interpretation and practical implementation of research	10
Completion of art work / time management	5
Presentation of work	5
<i>TOTAL</i>	50
<i>COMBINED TOTAL</i>	100 (reworked to 50)

EXAMPLE TWOTHIS VERSION COULD BE USED FOR SMALLER **PRACTICAL** PROJECTS DURING THE YEAR**SECTION A: SOURCE BOOK / WORKBOOK****SECTION B: THE ART WORK**

CRITERIA			
Investigation of a variety of approaches and ideas Exploration and experimentation of materials and techniques	105	Technical skills, use of materials	10
		Aesthetic use of art elements and application of original research in source book	105
At least two preparation - composition drawings/collages/assemblages	105	Overall impression of work – originality, creativity, complexity, innovation and presentation of work	1520
TOTAL	210	TOTAL	40
OVERALL TOTAL			50

4. RESOURCES OR EQUIPMENT REQUIRED FOR THE TASKS

By the educator / art department

The following resources, equipment and facilities are suggested for the implementation of the PAT:

- Literature/ articles/ texts:
 - Available resource books on Visual Arts.
 - The recommended Art reference books that have been placed on the National list of books. (See LPG Subject Framework Grade 12)
 - Case studies and activities in Visual Arts
- Equipment:
 - All the necessary equipment used in the practical work chosen by the school
 - Relevant books on the use of equipment in Visual Arts.
 - Camera - to take photos of the work in progress as well as the finished product.
 - Security system and lock-up gates.
- Facilities:
 - Large well lit and ventilated classroom with taps and sinks/easels/desks/trestle tables
 - The required instruments and accessories
 - Storage room for the practical work and a dark room for photography.

By the learner:

The following resources, equipment and facilities are required for the implementation of the PAT:

- **Source book or Visual Diary**

A Source Book / Visual Diary must be developed to provide evidence of the preparatory work undertaken prior to the production of the art work.

- This preparatory work could include planning, preliminary sketches, research or any other tasks required to be carried out before the art work is produced.
- Learners must show in writing all their planning and preparation work for each practical task (LO 4).

- This must be detailed in such a way that the teacher/moderator can know the following:
 - What was selected as a subject for the artwork
 - Why was it selected
 - What amount of planning was done.
 - How the learner prepared for the practical work.
 - Difficulties experienced and how they were overcome.
 - What was enjoyable/exciting/positive about the practical work.
 - What was learned in the making of the artwork.

NOTE – is it recommended that learners keep a separate Source Book for Visual Culture Studies for the sake of information management and accessibility.

These documents are important for the allocation of marks in ALL PATS in terms 1 , 2, 3, 4.

SUBJECT FRAMEWORK CONTENT
GRADE 12: Visual Culture Studies (Learning Outcome 4)

INTERNATIONAL AND SOUTHERN AFRICAN ART

GENERAL: THE FOLLOWING SHOULD BE ADDRESSED BY THE TEACHER / LEARNER:

- a) Learners should be acquainted with, and able to apply concepts relevant to South African and International (i.e. Western / Eastern) art. They should have a clear understanding and knowledge of traditional International Art movements, and the meaning of contemporary local art ~~such~~ terms such as: resistance art, propaganda art, art / image appropriation, the “neglected tradition” etc.
- b) A critical approach to this section is recommended.
Learners should be made aware of problematic terminology, issues, assumptions and bias in relation to the art that they study.
- c) Regular, continuous visits to contemporary exhibitions are strongly recommended.
Where exhibition visits are difficult/impossible (eg. schools in rural areas etc.), Teachers must use - newspaper reviews, internet, CD ROMS, large prints of art works, invitation or visiting relevant local artists ~~etc. should be regularly consulted.~~
Learners will be expected to be familiar with at least one recent local exhibition.
- d) Learners must be taught and guided in essay, research and examination writing skills from Grade 10
- e) Learners are required to write a research essay EACH term (approximately 2½ pages / 600 words) as part of the Visual Culture Studies program – this will enforce own research and expand on the teachers information / notes.

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SUBJECT FRAMEWORK

**** Select a minimum of six (6) Themes - must be integrated / referred to in the PATs (2 PER TERM)**

**** At least two artists (/ or -architects if required) – one local and one International must be addressed in each chosen theme - minimum of two works by each artist / architect.**

THEME Select a minimum of 6 themes	CONTENT/ INFLUENCES South African art, applied design and craft since c. 1950 <u>– including those addressed in Grade 10 and 11</u>	CONTENT / INFLUENCES Suggested links to art in other parts of Africa and international art movements – <u>including those addressed in Grade 10 and 11</u>
<p>Select 2 artists (<u>/ or -architects</u>) for each theme</p> <p><i>Note: Cross referencing of <u>artists between themes</u> is also recommended, providing different examples are used. (N.B. The suggested list of artists/architects is not exhaustive or compulsory – teachers can select <u>/ source</u> their <u>own appropriate examples</u>)</i></p> <p><i>Cross-referencing of International movements is also recommended.</i></p>		
<p>1. The Emerging Voice of Black Art in the 50s and 60's (so-called "Township Art")</p>	<p>Gerard Bhengu Peter Clarke Gladys Mgudlandlu George Pemba Gerard Sekoto Michael Zondi etc.</p>	<p>Art of Pan Africa Expressionism etc.</p>
<p>2. Search for an African Identity in South African Art</p>	<p>Irma Stern Walter Battiss Cecil Skotnes Sydney Kumalo Alexis Preller Helen Sebidi Mary Stainbank</p>	<p>Edoardo Villa etc</p> <p>San Rock Art African tribal art Ndebele architecture and wall decoration German Expressionism Cubism Henry Moore Etc.</p>

<p>3. Art and Politics: “Resistance” or “Protest” Art in the South African context</p>	<p>Willie Bester Norman Catherine Sifiso Ka Mkame William Kentridge Helen Sebidi Paul Stopforth Sue Williamson Gavin Younge Manfred Zylla Political murals, posters and T Shirts Etc.</p>	<p>- Examples of political statements by Goya, David and Delacroix - German Expressionism - Graphic art of Käthe Kollwitz - Russian Revolutionary art - Mexican Muralists e.g. Rivera - Picasso <i>Guernica</i> - South African socio-political environment including activism related to issues around:</p> <ul style="list-style-type: none"> • Aids • Ecology • Crime <p>- Etc.</p>
<p>4. Craft and Applied Art – exploring indigenous knowledge systems – traditional and contemporary approaches to marketing and sustainability</p>	<p>Ardmore Studio (ceramics) Nesta Nala (ceramics) Rebecca Matibe (ceramics) Hylton Nel (ceramics) Clementina Van der Walt (ceramics) Allina Ndebele (tapestry weaving) Reuben Ndwandwe (basket weaving) Beauty Nxgonga (basket weaving) Elliot Mkize (wire weaving) Kaross Weavers Co-op (embroidery) Esther Mahlangu (Wall Decoration) Etc.</p>	<p>Pan African craft Bauhaus Art Deco applied design Native American craft Art and Craft Movements Etc.</p>

<p>5. Art and the politics of Power – commemorative sites, memorials and artworks</p>	<ul style="list-style-type: none"> - Freedom Park, Pretoria - Sharpeville Human Rights Precinct, Gauteng - Constitutional Court, Johannesburg - The Apartheid Museum. - Contemporary sculpture honouring democracy in South Africa - Union Buildings – British imperialism - Voortrekker Monument– Afrikaner nationalism - Vrouemonument – Bloemfontein Etc. 	<p>Commemorative art and architecture of ancient Egypt Greek commemorative sculptures and memorials Roman triumphal arches and columns War Memorials in International cities eg. Washington, Paris, London, Berlin, etc.</p>
<p>6. Role of Formal and Informal Art Centres in the training of artists in Apartheid/Post Apartheid South Africa</p> <p>Select ONE Art Centre for in-depth study and research.</p>	<p>Rorke’s Drift Art and Craft Centre Azaria Mbatha (printmaker) Gordon Mbatha (ceramicist) John Muafengejo (printmaker) Alinna Ndebele (weaver) Dan Ragoathe (printmaker) Cyprian Shilakoe (printmaker) Vuminkosi Zulu (printmaker) etc.</p> <p>Polly Street Art Centre Dumile Feni Sydney Kumalo Ezrom Legae Louis Maqhubela Ephraim Ngatane Lucas Sithole etc.</p> <p>CAP Art Centre</p> <p>Nyanga Arts Centre Patrick Holo Sydney Holo etc.</p>	<p>German Expressionist printmaking</p> <p>African tribal art</p> <p>Cubism</p> <p>Swedish applied design etc.</p>

7. Multi Media – alternative contemporary and popular art forms in SA	Jan Van Der Merwe Brett Murray Robin Rhode Wim Botha Wayne Barker Andries Botha Beezy Bailey Kendell Geers William Kentridge Clive Van den Berg <i>also Popular Art forms e.g.: Bitter Komix / Mural Art / T-shirts Posters etc. Robert Hodgins (PTO-Project)</i>	Pop Art Op Art Minimalism Conceptual Art Performance art Digital Art Installations Video Art
8. Art and the Spiritual Realm – issues in art around belief systems and the sacred	Frans Claerhout Jackson Hlongwane Noria Mabasa Trevor Makhoba Bonnie Nthshalishali Wim Botha Marlene Dumas Walter Battiss	African ritual art and artefacts Australian Aboriginal art Buddhist ritual art and artefacts Expressionism Mexican religious art Paul Gauguin Mark Rothko
9. Gender Issues Masculinity and Feminity	Diane Victor Jane Alexander Faiza Galdhari Helen Sebidi Penny Siopis Langa Magwa Pierre Fouché Lisa Brice Marlene Dumas	Frida Kahlo Georgia O'Keefe Tom Wesselman Willem de Kooning Feminist Art in USA e.g. Miriam Shapiro, Judy Chicago (<i>Dinner Party</i>) Tracey Emin Gilbert and George
10. Contemporary South African (National) and International Architecture	Appropriate outstanding local examples of architecture. Consider: buildings responding to community needs issues around low cost housing use of new and traditional building materials and methods contextual issues environmental issues etc.	New trends in world architecture e.g. Post Modernism High Tech Deconstructivism Eco Architecture

LTSM - SOURCE REFERENCES

Visual Arts teachers make their own selection of Art and Design books to suit their teaching contexts and needs. The most frequently used books by Visual Arts teachers ([and the examining panel](#)) are included in this selection.

~~**NB: Teachers should use their own collection of project briefs, class notes, reference books, catalogues and magazines, photographs, slides, videos, etc to provide valuable teaching and learning support material for the theory content and practical skills required by the new Visual Arts curriculum.**~~

~~- Teachers are urged to share and collaborate with other Arts teachers to develop materials, projects and examinations – particularly for Grade 10 and 11.~~

~~- Teachers should use their own collection of project briefs, class notes, reference books, catalogues and magazines, photographs, slides, videos, etc to provide valuable teaching and learning support material for the theory content and practical skills required by the new Visual Arts curriculum.~~

The subject Visual Arts strongly promotes this model in the SAG and LPG documents.

In Visual Arts and Design, [there are many](#) recommended resources that can be used.

The DoE strongly recommends the following widely available (nationally) reading list for teachers, to assist them with LO4 Visual Culture Studies.

BEDFORD, E. 2004. *A Decade of Democracy South African Art 1994-2004: from the permanent collection of Iziko: SA National Gallery*. Cape Town: Double Storey Books

BERMAN, E. 1993. *Painting in South Africa*. Halfway House: Southern Books

GEERS, G. (ed.) 1997. *Contemporary South African Art: the Gencor Collection*. Jonathan Ball 1997

HOBBS, P. and RANKIN E. 2003. *Rorke's Drift, Empowering prints*. Cape Town: Double Storey Books

HOBBS, P. et al. 1999. *Printmaking Resource. Live Art series. Johannesburg: MTN Art Institute.*

HUNTLEY, M. 1992. *Art in Outline 1: an introduction to South African Art*. Cape Town: Oxford

HUNTLEY, M. 1994. *Art in Outline 2: from rock art to the late 18th century*. Cape Town: Oxford

MILES, E. 1997. *Land and Lives: A story of early black artists*. Cape Town: Human and Rousseau

MILES E. 2004. *Polly Street: The story of an Art Centre*. Ampersand Foundation

SCOTT, G. 1998. *Ardmore: an African Discovery*. Vlaeberg: Fernwood Press,

WILLIAMSON, S. and A. JAMAL 1996. *Art in South Africa: the future the present*. Cape Town: David Philip

WILLIAMSON, S. 1989. *Resistance Art*. Cape Town: David Philip

YOUNGE, G. 1988. *Art of the South African Townships*. London: Thames and Hudson

ART FROM THE AFRICAN CONTINENT – an African Art Resource. MTN Art Institute

AN INTRODUCTION TO AFRICAN ART - *Teachers resource book – IBHABHATHANE PROJECT – WESTERN CAPE ED. DEPARTMENT*

10 YEARS 100 ARTISTS : Art in a democratic South Africa (Bell Roberts) ISBN 1770070893

150 SA PAINTINGS PAST AND PRESENT: Lucy Alexander and Evelyn Cohen (Struik) ISBN 0 947458 25 5

HEAVEN'S THINGS: a story of the /Xam: Pippa Skotnes (UCT Press) ISBN 1-919713-41-7

PICASSO AND AFRICA Eds. L Madeline and M Martin (Bell Roberts) ISBN 0 620 35721 5
 A HISTORY OF MODERN ART: Ed.. H Arnason (Thames and Hudson) ISBN 0 50023106 0
 THE PRINCIPLES OF ARCHITECTURE: STYLE, STRUCTURE, DESIGN: Ed.. Michael Foster (Mallard Press) ISBN 0-792-45190-2
 ART IN OUTLINE - 1 and 2 Merle Huntley (OUP) Thames and Hudson series
 THE NEW WENDY COLMAN VISUAL CULTURE SERIES (All Copy Publishers)
 Compendium of Taxi Art books Educational Supplements. David Krut.

ICT AND INTERNET

Integration of ICT with Visual Arts education: ICT Integration with NCS subjects in Grades 10 –12. Teachers are encouraged to include IT projects during the year which can range from internet research to working with Visual Arts software as part of an integrated task (depending on facilities available at the school or home)

The following are some useful research sites for Visual culture studies. Many more can be found through “search engines” :

<http://www.cama.org.za/southafr/art.htm>

<http://www.sanlam.co.za/>

<http://library.thinkquest.org/18799/jale.html>

<http://www.mg.co.za/mg/art/fineart/archive/fineart-history.htm>

<http://www.artthrob.co.za>

<http://www.artslink.co.za/>

<http://www.coartnews.co.za/html/home.html>

www.thutong.org

ASSESSMENT TOOLS:

	NOTE ALL THE FOLLOWING <u>SUGGESTED</u> RUBRICS MAY BE ADAPTED TO EACH PAT – ACCORDING TO THE CONTEXT OF THE PROJECT REQUIREMENTS	
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THE FOLLOWING IS AN SUGGESTED OBSERVATION SHEET
Source book / Visual diary

Suggested Rubric for the assessment of a Source book / Visual Diary					
Inadequate 0-29 %	Partial 30 – 39 %	Adequate 40 – 49 %	Satisfactory 50 – 59 %	Meritorious 60 – 70 %	Outstanding 80 – 100%
The learner can not record accurately, nor use appropriate vocabulary / drawing /planning skills	The learner records and uses language/ drawing / planning skills inadequately	The learner records adequately and has a limited grasp of the creative language / drawing / planning skills	The learner's ability to record is satisfactory, and grasp of the creative language drawing / planning skills is consistent and appropriate	The learner records well And uses the creative language / drawing / planning skills accurately.	The records with complete accuracy and has mastered the use of the creative language / drawing / planning skills
The learner does not show an understanding of the relevant art making processes, nor is he / she able to reflect on own level of development	The learner only partially understands the art making processes, and reflection on own level of development is inadequate	The learner has a limited understanding of the art making processes, and is reasonably able to reflect on own level of development	The learner has a satisfactory understanding of the art making processes and is able to reflect appropriately on own level of development	The learner has a good understanding of the art making processes and is able to reflect accurately on own level of development	The learner has excellent and complete understanding of the art making processes, and has exceptional insight into own level of development
The learner cannot describe how to apply skills to own further development	The learner is only partially able to apply skills and material to own further development	The learner is able, within limits, to apply the learned skills and material to own further development	The learner has a satisfactory ability to apply the learned skills and material to own further development	The learner is well able to apply the learned skills and material to own further development	The learner shows deep insight in applying the learned skills and material to own further development

**1. SUGGESTED EXAMPLE OF RUBRIC FOR PRACTICAL PAT - 1, 3 AND 5 AND FINAL PRACTICAL EXAMINATION.
SECTION A: SOURCE BOOK / WORKBOOK/RESEARCH**

CRITERIA	
Learner's intention/proposal	10
Investigation of a variety of approaches and ideas	10
Exploration and manipulation of materials and techniques	10
Reflective report on completion of task.	10
Time management	5
Presentation	5
TOTAL	50

SECTION B: THE ARTWORK / PRACTICAL

CRITERIA	
Choice and use of materials/techniques	10
Use of formal art elements	10
Overall impression of work – originality, creativity, innovation	10
Interpretation and practical implementation of research.	10
Completion of artwork / time management	5
Presentation of work	5
TOTAL	50
COMBINED TOTAL	100

2. SUGGESTED EXAMPLE OF RUBRIC FOR PAT - TASKS 1, 3 AND 5 AND FINAL PRACTICAL EXAMINATION.**SECTION 1: SOURCE BOOK / WORKBOOK/RESEARCH**

LO1 - CONCEPTUALISE	
Proposal	5
Investigation	10
Exploration	10
Reflective report on completion of task.	5
TOTAL	30

SECTION 2: THE ARTWORK / PRACTICAL

LO2 – MAKING	
Use of materials	10
Use of formal art elements and principles	10
Overall impression	10
TOTAL	30

SECTION 3: PRESENTATION

LO3 – PRESENTATION AND TIME MANAGEMENT	
Source Book - Presentation	5
Source Book – Time Management	5
Artwork - Presentation	5
Artwork - Presentation	5
NOTE - TOTAL = 20 ÷ 2 = 10	10

SECTION 4: LINK WITH VISUAL CULTURE STUDIES

LO4 –VISUALCULTURE STUDIES	
Written section of the PAT (Teacher to construct own criteria suited to the brief)	30
TOTAL	30
COMBINED TOTAL	100

SUGGESTED` ASSESSMENT RUBRICS FOR VISUAL CULTURE STUDIES**Suggested forms of testing in Visual Culture Studies:**

Testing may comprise of:

- **Informal short essays/reflections and questioning related to practical work**
- **Reading studies of selected texts and comments by artists/art historians**
- **Quiz questions**
- **Visual comprehension of local Artworks in galleries / collections**
- **Tests of skills and techniques**
- **Workbook / journal projects**
- **Teach-backs and point presentation**
- **Formal research essay**

THIS RUBRIC CAN BE ADAPTED ACCORDING TO THE BRIEF AND REQUIREMENTS OF THE RESEARCH PROJECT.

Suggested Criteria – Visual Culture studies (Research essay) (LO 4)	5	4	3	2	1	Score
The learner understands and executes the brief with relevant thematic content.						
The learner shows creativity and innovation in the use of information and images.						
The learner demonstrates critical analysis and multi-sourced research skills.						
The learner has made use of appropriate art terminology.						
The learner has provided evidence of research and writing skills.						
TOTAL						