



**basic education**

---

Department:  
Basic Education  
**REPUBLIC OF SOUTH AFRICA**

# **VISUAL ARTS**

## **GUIDELINES FOR PRACTICAL ASSESSMENT TASKS**

**2012**

**These guidelines consist of 10 pages.**

## VISUAL ARTS PRACTICAL ASSESSMENT TASK 2012

1. REQUIREMENTS (note Tasks 2 and 6 are Visual Culture Studies [theory] components – Task 4 is a mid-year examination task)

<b>Task 1: (term 1)</b> Integrated task: <b>Visual Arts</b> (various art forms) <ul style="list-style-type: none"> <li>• Preparation (written and visual)</li> <li>• Practical</li> </ul> 25 + 25 (50) (At least ONE or more major artwork(s) must be completed in this PAT, with substantive process work shown in the sourcebook.)	<b>Task 3: (term 2)</b> Integrated task: <b>Visual Arts</b> (various art forms) <ul style="list-style-type: none"> <li>• Preparation</li> <li>• Practical</li> </ul> 25 + 25 (50) (At least ONE or more major artwork(s) must be completed in this PAT, with substantive process work shown in the sourcebook.)	<b>Task 5: (term 3)</b> Integrated task: <b>Visual Arts</b> (various art forms) <ul style="list-style-type: none"> <li>• Preparation</li> <li>• Practical</li> </ul> 25 + 25 (50) (At least ONE or more major artwork(s) must be completed in this PAT, with substantive process work shown in the sourcebook.)
---	--	--

The Visual Arts PAT consists of THREE separate **integrated tasks** which are undertaken during the year. Each includes TWO components: **written preparation** and the **actual practical work**. Marks should be allocated to both the preparation and practical processes. Informal and formal preparation for practical work should be recorded in a sourcebook/visual diary kept specifically for Visual Arts. The written preparation should comprise research, planning and any other record-keeping required to prepare for a practical assignment in Visual Arts.

Theory and practice cannot be taught in isolation; they are *interrelated* 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practical skills and *specific* theoretical knowledge (e.g. visual arts language and terminology, visual literacy, historical content and contextual art knowledge through case studies and research, etc.) *within the broader context of the Integrated Task (PAT) for the term.*

The learner's sourcebook/visual diary should include:

- Visual research, investigation and practical process work (see page 3 of this document).

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

**The format for the integrated practical tasks in Grade 12:**

- **Term 1:** Practical task – Visual Arts (at least ONE or more finished works) – various disciplines, see 2012 SAG + LPG document (50 marks)
- **Term 2:** Practical task – Visual Arts (at least ONE or more finished works) – various disciplines (50 marks)
- **Term 3:** Practical task – Visual Arts (at least ONE or more finished works) – various disciplines (50 marks)
- **Term 4:** Exhibition of at least FOUR completed artworks and sourcebook from PATs done during terms 1, 2, 3  
The exhibition may also include works from Grade 11.

## 2. RESOURCES OR EQUIPMENT REQUIRED FOR THE TASKS

### By the teacher/art department

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

- Literature/articles/texts on:
  - Available resource books on Visual Arts
  - The recommended art reference books that have been placed on the national list of accepted books (See page 7 of this document.)
  - 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 according to the school context and medium
  - Storage room for the practical work and a darkroom for photography (if necessary)

### By the learner

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

- **Sourcebook or Visual Diary**

**A Sourcebook/Visual Diary must be developed to provide evidence of the preparatory work undertaken prior to the production of the artwork.** (Section A for PATs and final practical examination)

- This preparatory work could include planning, preliminary sketches, research or any other tasks required to be carried out before the artwork is produced.
- Learners must show in writing all their planning and preparation work for each practical task (LO4).
- The sourcebook must be compiled in such a way that the teacher/moderator can understand the following:
  - What was selected as a subject for the artwork
  - Why it was 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 learnt in the making of the artwork

**NOTE:** It is recommended that learners keep a separate file for Visual Culture Studies (theory – notes, tests, research assignments, examination scripts, etc.) for the sake of information management and accessibility.

**The sourcebook is important for the allocation of marks in ALL PATs in terms 1, 2, 3, 4.**

- **Practical Work**

Appropriate and acceptable art materials for the chosen discipline – must be cost-effective for the learner.

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

**\*\* Select a minimum of SIX themes (TWO per term) – should be integrated in the practical tasks (PATs)**

**\*\*At least TWO artists must be addressed in each chosen theme**

THEME	CONTENT/INFLUENCES	CONTENT/INFLUENCES (including international art)
Select a minimum of 6 themes	South African art, applied design and craft	Links to art in other parts of Africa and international art movements (i.e. similar styles, mediums or intention)
Select TWO artists/architects/craftsmen. Discuss TWO artworks/buildings for each individual. (NOTE: The following <b>suggested</b> list of artists/architects/craftsmen is not exhaustive or compulsory. Teachers can select their <u>own appropriate examples</u> .)		
<b>1. The Emerging Voice of Black Art in the Twentieth Century</b> (so-called 'Township Art', etc.)	Gerard Bhengu Peter Clarke Ernest Mancoba Gladys Mgudlandlu George Pemba Gerard Sekoto Michael Zondi	Art of Pan-Africa Expressionism
<b>2. Search for an African Identity in South African Art</b>	Irma Stern Walter Battiss Cecil Skotnes Sydney Kumalo Alexis Preller Helen Sebidi Mary Stainbank Edoardo Villa	San rock art African tribal art Ndebele architecture and wall decoration German Expressionism Cubism Henry Moore
<b>3. Art and Politics: Resistance or Protest Art in South Africa</b>	Willie Bester Norman Catherine Sifiso Ka Mkame William Kentridge Helen Sebidi Paul Stopforth Sue Williamson Gavin Younge Manfred Zylla Also murals, posters and T-shirts	Examples of political statements by Goya, David and Delacroix German Expressionism Graphic art of Käthe Kollwitz Russian Revolutionary art Mexican muralists, e.g. Rivera, Siqueiros, Orozco Picasso – <i>Guernica</i> South African socio-political environment, including activism related to issues around: <ul style="list-style-type: none"> <li>• Aids</li> <li>• Ecology</li> <li>• Crime</li> </ul>

<p><b>4. Craft and Applied Art</b> – exploring indigenous knowledge systems – traditional and contemporary approaches – marketing issues</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)</p>	<p>African craft Bauhaus Art Deco applied design Native American craft</p>
<p><b>5. Art and Power – Commemorative Buildings, Memorials and Artworks</b></p>	<ul style="list-style-type: none"> <li>- <i>Union Buildings</i> 1913 – British Imperialism</li> <li>- <i>Voortrekker Monument</i> 1948 – Afrikaner Nationalism</li> <li>- <i>Vrouemonument</i> – Bloemfontein 1913</li> <li>- <i>Sharpeville Human Rights Precinct</i>, Gauteng, 2001</li> <li>- <i>Freedom Park</i>, Pretoria 2004</li> <li>- <i>Constitutional Court</i>, Johannesburg 2005 – democracy in action</li> </ul>	<p>Commemorative art and architecture of Ancient Egypt Greek commemorative sculptures and memorials Roman triumphal arches and columns War memorials in European cities, e.g. Paris, London</p>
<p><b>6. Role of Formal and Informal Art Centres in the Training of Artists in Apartheid/Post-Apartheid South Africa</b></p> <p>Select ONE art centre for in-depth study and research.</p> <p>Research current directions in the Visual Arts at FET Colleges, universities of technology and academic universities with consideration to career pathways in art and design.</p>	<p><b>Rorke's Drift Art and Craft Centre</b> Azaria Mbatha (printmaker) Gordon Mbatha (ceramicist) John Muafangejo (printmaker) Allina Ndebele (weaver) Dan Rakgoathe (printmaker) Cyprian Shilakoe (printmaker) Vuminkosi Zulu (printmaker)</p> <p><b>Polly Street Art Centre</b> Dumile Feni Sydney Kumalo Ezrom Legae Louis Maqhubela Ephraim Ngatane Lucas Sithole</p> <p><b>Nyanga Arts Centre</b> Patrick Holo Sydney Holo</p>	<p>German Expressionist printmaking African tribal art Cubism Swedish applied design</p>
<p><b>7. Multimedia – Alternative Contemporary and Popular Art Forms in SA</b></p>	<p>Brett Murray Robin Rhode Wim Botha Wayne Barker Andries Botha Jan van der Merwe Beezy Bailey Kendell Geers William Kentridge Clive van den Berg Robert Hodgins Also Popular Art forms, e.g. Bitter Komix/mural art T-shirts Posters</p>	<p>Pop Art Video Art Op Art Minimalism Conceptual Art Performance Art Digital Art Installations</p>

<b>8. Art and the Spiritual Realm – Issues in Art around Belief Systems, the Spiritual in Art</b> (not necessarily religious art) and esoteric thinkers	Frans Claerhout Jackson Hlungwane Noria Mabasa Trevor Makhoba Credo Mutwa Bonnie Ntshalintshali 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
<b>9. Gender Issues in SA Art: Masculinity and Feminity</b>	Jane Alexander Faiza Galdhari Helen Sebidi Penny Siopis Langa Magwa Marlene Dumas Andrew Verster	Frida Kahlo Georgia O'Keefe Feminist Art in the USA, e.g. Miriam Shapiro, Judy Chicago ( <i>Dinner Party</i> ) Tracey Emin Gilbert and George
<b>10. Contemporary South African and International Architecture</b>	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	New trends in world architecture, e.g. Postmodernism High Tech Deconstructivism Eco Architecture

## VISUAL CULTURE STUDIES FINAL EXAMINATION

### INTERNATIONAL AND SOUTHERN AFRICAN ART

**GENERAL: IN REVISING FOR THE EXAMINATION, THE FOLLOWING SHOULD BE ADDRESSED BY THE TEACHER/LEARNER:**

- Learners should be acquainted with, and able to apply, concepts relevant to South African art. They should have a clear understanding of the meaning of such terms as: resistance art, propaganda art, appropriation, the 'neglected tradition', etc.
- 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. It is recommended that learners study at least ONE Southern African artist who has not traditionally been considered 'mainstream'.
- Regular, continuous visits to contemporary exhibitions are strongly recommended. Where visits are impossible (schools in rural areas, etc.), newspaper reviews etc. should be regularly consulted. Learners will be expected to be familiar with at least ONE recent local exhibition.

### 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 ones by the examining panel and by most Visual Arts teachers, are included in this selection.

NOTE: 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 examination panel has taken cognisance of this by setting broad questions in which learners can select their knowledge in a relevant way, justify their interpretations and opinions or solve problems through applied knowledge and knowledge construction. NSC Visual Arts strongly promotes this model in the SAG and LPG document.

In Visual Arts and Design, it has been agreed that there should be **many** recommended resources that can be used to deliver subject SKVs but that **no one single textbook** will do anything other than reinforce rote learning and a prescriptive 'one cap fits all' level of subject understanding.

Provinces can assist teachers by developing 'best practice' teaching support material from experienced and innovative teachers for collation as a CD, and distribution through the Education Media Department in that province.

**NSC Visual Arts examiners have strongly recommended 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 18<sup>th</sup> 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 JAMAL, A. 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 PRINCIPALS 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)

## ICT AND INTERNET

Integration of ICT with Visual Arts education: ICT integration with NSC 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 websites 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/00sept/index.html>

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

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

**INSTRUCTIONS FOR THE LEARNER****PRACTICAL ASSESSMENT TASKS FOR VISUAL ARTS GRADE 12**

The format for the integrated practical tasks in Grade 12:

- **Term 1:** Practical task – Visual Arts (at least ONE finished work) – various disciplines, see 2012 SAG + LPG document (50 marks)
- **Term 2:** Practical task – Visual Arts (at least ONE finished work) – various disciplines (50 marks)
- **Term 3:** Practical task – Visual Arts (at least ONE finished work) – various disciplines (50 marks)
- **Term 4:** Exhibition of at least FOUR completed artworks and sourcebook from the year work done during Grades 11 and 12 – terms 1, 2, 3
- **NOTE:** THE FINAL EXAMINATION PIECE WILL BE ADDED TO THE EXHIBITION FOR CERTAIN PROVINCES ONLY. OTHER PROVINCES WILL HAVE TO SUBMIT THEIR EXAMINATION PIECES TO THE VARIOUS MARKING VENUES.

Your FINAL practical examination for Grade 12 represents the culmination of your art studies this year. Your creativity, originality and skill will be displayed. It is hoped that you will enjoy creating this artwork and that it will be fresh and original, and represents personal experience.

This examination is divided into two sections:

**SECTION A: SOURCEBOOK/WORKBOOK****SECTION B: THE ARTWORK****SECTION A: SOURCEBOOK/WORKBOOK**

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

The sourcebook should include the following:

- All the ideas and solutions you have investigated
- All your source material. These include drawings from life, photos, images from magazines and newspapers; poems, lyrics, found objects, etc. Consider taking your own photos where relevant.
- All your preparatory compositional sketches, drawings and notes based on your sources. It is important to personalise these sources through sketching them, planning juxtapositions of them and create original compositions.
- Written explanations and notes on how you are going to handle the subject

**SECTION B: THE ARTWORK**

You are required to produce **ONE** artwork in the practical discipline that you have been practising this year. It may be in the form of a diptych, triptych or a series of works that reads as one work.

**GENERAL GUIDELINES**

- You may discuss the examination paper with your Visual Arts teacher.
- The examination work must be done in the presence of the Visual Arts 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.
- You may incorporate other media to create mixed media work in any of the practical disciplines.
- Present your work according to the requirements of your Visual Arts teacher, e.g. mounting, a portfolio of work or an exhibition, etc.



1. SUGGESTED EXAMPLE OF RUBRIC FOR PAT: 1, 3 AND 5 AND FINAL PRACTICAL EXAMINATION

## SECTION A: SOURCEBOOK/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
Presentation	10
<b>TOTAL</b>	<b>50</b>

## 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 and presentation of artwork	10
<b>TOTAL</b>	<b>50</b>
<b>COMBINED TOTAL: 100</b>	<b>100 ÷ 2 Final = 50</b>

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

Testing may comprise the following:

- 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

**VISUAL CULTURE STUDIES FINAL EXAMINATION****INTERNATIONAL AND SOUTHERN AFRICAN ART**

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

Suggested Criteria – Visual Culture Studies (Research Essay) (LO4)	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.						
<b>TOTAL</b>						