



basic education

Department:
Basic Education
REPUBLIC OF SOUTH AFRICA

VISUAL ARTS

GUIDELINES FOR PRACTICAL ASSESSMENT TASKS

2017

These guidelines consist of 33 pages.

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ACRONYMS		
CAPS	Curriculum and Assessment Policy Statement	
FET	Further Education and Training	
NCS	National Curriculum Statement	
NSC	National Senior Certificate	
PAT	Practical Assessment Task	
POA	Programme of Assessment	
SBA	School-based Assessment	

1. INTRODUCTION

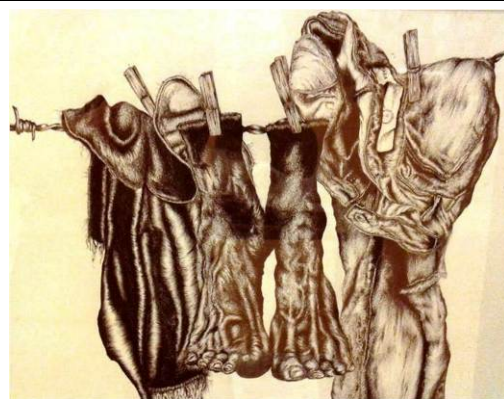
The 16 Curriculum and Assessment Policy Statements subjects which contain a practical component all include a practical assessment task (PAT). These subjects are:

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

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

2. TEACHER GUIDELINES

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



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

- Teachers must design **THREE** separate Practical Assessment Tasks which are to be undertaken during the academic year. One PAT will be completed in terms 1 and 2. In term 3 PAT 3 forms the trial examination.
- Each task **must** include both Topic 1: **Sourcebook** and Topic 2: **The making of creative artworks**.
- Marks must be allocated to both **conceptualising** (Topic 1) and **the making of creative artworks**. (Topic 2).

NOTE: Teachers must comply with CAPS, whereby one PAT must be completed in each of the three terms. PAT 1 may NOT be done in Grade 11, nor may the trial examination be completed in term 2.

Learners must receive the PAT in the form of a **written brief** to inform them of the following before commencing with the work:

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



General guidelines in setting the PAT:

- ADDENDUM B in the CAPS document provides options for setting PATs.
- In Grade 12 tasks should be **OPEN-ENDED** briefs that allow learners to choose the materials, tools, techniques, themes and processes within their specialised practical options, for example painting, sculpture, printmaking, et cetera.
- It is strongly advised that teachers set their own PATs, to inspire creativity and originality. Contextual factors should be taken into account, namely the materials, equipment and facilities at a school; resources, cost, experience of learners, et cetera.
- Appropriate media, techniques and/or approaches for the task.
- The exact aim or end product expected of the task regarding medium, size et cetera, remembering to always give scope to innovative and personal interpretations. **Originality and creativity are of utmost importance.**

- When themes are decided on, take the learners' interests, experiences and context in account to challenge them. Artworks tell us about artist's experiences, ideas and feelings. Encourage 'honesty' so that learners' artworks speak of their experiences, ideas and feelings, so that they do not produce 'second hand' works.
- Many teachers may decide on a broad theme for the annual practical work and then subdivide provides it into specific aspects of the theme, in other words one per term. This can result in a more coherent body of work in the retrospective exhibition.
- Although learners must receive a written brief, it is sometimes a good idea to give the brief to them just before starting with the final artwork. Topic 1 would consist of a series of 'building blocks' (Step-by-step activities as part of the process work) given at consecutive times to ensure experimentation. Learners may not know where the topic is leading them to, which creates an aspect of surprise. This prevents the tendency of learners getting stuck on their first idea without experimenting and researching other possibilities.
- Set expectations, minimum requirements and deadlines regarding the end product.



ADDENDUM B contains an example of a practical assessment task. Teachers can use this task as one of their PATs for 2017.

ADDENDUM C gives specific guidelines for teachers regarding this PAT.

2.1 Ideas and approaches for guiding Topic 1

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

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

The sourcebook should include the following:

- Sketches and preparatory drawings. Drawing is a compulsory part of all practical options in Visual Arts.
- Images, articles, excerpts, samples, photographs, et cetera collected by the learner.
- Objects (pieces of paper, packaging, et cetera) 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 of 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. Emphasis should be placed on exploration with various ideas and mediums and not just pasting of images.

Visual research, investigation and practical process work

Teachers should:

- Encourage experimentation with different media. These could include small paintings, collages, et cetera.
- Encourage learners to use their sourcebook for writing and making sketches in order to go beyond the set brief.
- Place emphasis on the fact that this is a personal expression and that there is not only one way of doing it. Do not be too prescriptive, but allow learners to find their own way of creating the sourcebook within the guidelines. Boys often prefer a more 'no-nonsense' approach, while many girls put emphasis on creating 'beautiful' pages. Be aware of this and guide accordingly.
- Expose learners to a variety of artists' books and emphasize that the process of developing the artwork is more important than just a neat 'scrapbook'. There are no prescriptions regarding the size – it can be A3, A4 or any other size.



2.2 Ideas and approaches for guiding Topic 2

- Grade 12 is the accumulation of a three-year study and learners should have adequate technical skills.
- Demonstrate, explain and refer to the work of relevant artists when introducing specific themes to integrate with Visual Culture Studies.
- Very few learners can complete a brief on their own. You as the Visual Arts teacher are expected to guide the creative process from start to finish. Be open-minded about divergent solutions to practical projects.
- Continuously do informal assessment by discussing the progression of learners' work. Try to guide learners to come up with their own solutions, rather than imposing your ideas on them.
- Have regular 'critique sessions' during which you facilitate and teach learners to talk and discuss the work of their classmates in a constructive way.
- **Remember you as the art teacher must guide the aesthetic qualities of any tasks.** It's the duty of the teacher to help the learner to find his/her own creative voice.
- Try to lead them to individual and innovative approaches/solutions.
- Guide them to develop ideas by working from first-hand observation.
- Also guide learners to eliminate source material that lacks aesthetic appeal. Aesthetic does not mean 'pretty', some of the 'ugliest' imagery can be stunningly rendered in an artwork.
- Learners should take confident and calculated risks, trying out new ideas and processes without fear of failure.
- It is important that the art teacher teaches confidence so that learners will feel comfortable in taking risks and learn from their mistakes when exploring and experimenting with ideas, materials, tools and techniques.

- Creative activity may proceed on a number of different levels, from the lower end producing a pastiche of an existing idea or work, to the upper level, developing an entirely fresh and individualized process and/or outcome.
- It is important to view and discuss the body of work by a learner continuously throughout the year. It helps to identify their strengths and weaknesses.
- Beware of damaging critiques. It is advisable to start with the positive and then move to areas that can be improved. Also go into a dialogue with a learner, for example *'I think it will be more effective if you change this What do you think?'* This makes them feel part of the process and makes them think about their work.
- It is important that you understand and know your learners and develop their particular strengths. Some learners will be careful planners, while others work more intuitively.
- There are many ways of creating artworks. Some artists do meticulous planning before starting with the artwork, while others, for example some Surrealists and Abstract Expressionists, start more 'free' and develop a work as they go along. Be flexible enough to allow learners to use different ways of creating artworks. One expects a stronger individual interpretation and style in grade 12 learners.
- Guide learners to be effective, independent, critical and reflective thinkers.
- Do not underestimate learners, but challenge them as they often rise to the occasion.
- **Reflection:**
 - At the end of each PAT there should be some form of reflection/feedback on work produced by each learner to ensure future development of the learner. This may be written and/or verbal feedback that comments on strengths and weaknesses.
 - This could be in the form self-reflection, class/teacher reflection and marking, peer reflection, open critique session guided by the teacher as well as the learner.
 - Feedback could be in the form of a mini exhibition.

2.3 How to administer PATs

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

THE RETROSPECTIVE EXHIBITION

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

- PATS from Term 1 and 2, as well as the trial examination must be exhibited, plus one or two works from Grade 11 to show progression. This includes the sourcebook/workbook to substantiate artworks.
- Learners have the opportunity to further develop and extend their PATs into a cohesive and holistic body of work that is seen in the context of an exhibition environment.
- Teachers should make learners aware of the importance of presenting their work and provide guidelines for a neat, professional exhibition. Framing of works is unnecessary, but in many cases mounting will enhance the work.
- This body of work will be assessed as a whole using the practical assessment criteria.

2.4 How to mark/assess the PATs

ASSESSMENT CRITERIA FOR PRACTICAL WORK

Outstanding	90–100	<ul style="list-style-type: none"> • The learner generated many ideas; tried unusual combinations or changes before choosing one idea; made connections to previous knowledge; mastery of problem-solving skills. • Effort far beyond that required. • The 'WOW' factor is evident. • Works show great innovation. • Content/conceptual richness of the work is excellent. • The work as a whole is confident and evocative: it engages the viewer with excellent visual qualities. • The work clearly demonstrates original vision, a variety of innovative ideas and/or risk taking, and inventive articulation of a broad range of the elements and principles. • Outstanding and original presentation. Exceptional ability, creativity richness, insightful, fluent, high skill, observation and knowledge powerfully expressed; supported by an original or unusual selection of relevant visual references.
Excellent	80–89	<ul style="list-style-type: none"> • Striking impact: most of the above; detailed: well organised and coherent; polished; skill evident; supported by an original/unusual/relevant visual references; presentation original and considered; less resolved; some minor flaws evident. • Often excellent technical abilities, but not as innovative OR very innovative, but lacking technical richness.
Very Good	70–79	<ul style="list-style-type: none"> • Well organised, as above, but lacks the 'glow and sparkle' (less convincing in terms of imagination, creativity and innovation); good level of competence and selection of content; supported by a good selection of relevant visual references; obvious care and effort taken with original presentation; some obvious inconsistencies/flaws evident. • Good evidence of effort and commitment. Interesting/innovative/creative, but not technically resolved. • Technically good, but lacks conceptual richness or vice versa. Work may be creatively innovated, but lacks technical skill.

Good	60–69	<ul style="list-style-type: none"> • The work demonstrates some originality; clear intent; convincing; simple direct use of medium; displays understanding but tends towards the pedestrian and stereotyped response at times; adequate selection of relevant visual references; reasonable effort taken with presentation; distracting/obvious inconsistencies. • Sound level of competence.
Average	50–59	<ul style="list-style-type: none"> • Adequate; feels mechanical; derivative or copied; little insight. • Unimaginative; some visual references not always clearly identified. • Fair presentation; many distracting inconsistencies. • Average level of technical competence. Possibly limited commitment in terms of time and effort. • Imagery is copied from another source with little transformation of images. • Little evidence of trying anything unusual. • Scope of work is narrow and or repetitive.
Below Average	40–49	<ul style="list-style-type: none"> • Enough material/works to pass; not logically constructed. • Limited selection of information; poor technical skills and/or a lack of time on task might be contributing factors. • Little use of visual information, clumsy or careless presentation in need of support/motivation to pass. • Imagery is copied from another source with very little transformation. • Composition is weak and undeveloped; no evidence of planning, or incomplete planning.
Weak	30–39	<ul style="list-style-type: none"> • Just enough material/works to pass. • Visually uninteresting, uncreative; limited/poor technical skill used. • Little attempt to present information in an acceptable manner, little or no visual information/reference. • General lack of commitment; in need of support/motivation to pass. • Insufficient time on task. Standard below the acceptable. • Poor solutions to problems; artwork is copied and superficial. No evidence of original thought.
Very Weak/Fail	20–29	<ul style="list-style-type: none"> • Very little information; jumbled; not easy to view; little or irrelevant work/visual information. • No effort made to present work in an acceptable manner; general lack of commitment/cooperation. • Very poor skills level. • Project very weak or incomplete. • Poor artistic decision-making. • Classes were missed and learner failed to make up the time.
Unacceptable/Fail	0–19	<ul style="list-style-type: none"> • Incoherent; irrelevant; very little or no work; lack of even limited skills; no commitment/ cooperation. • Work incomplete. • Poor artistic decision-making/learner put forth no effort. • Most classes were missed and student failed to make up the time.



2.5 Moderation of PATs

Moderation is essential for quality assurance and should take place on a regular basis. The template below and on the next page serves as a checklist for compliance regarding the content of the PAT. Although it can be used for internal (school) and external (provincial) moderation of the PAT, provinces may use different moderation tools for reporting on findings.

VISUAL ARTS: MODERATION OF PRACTICAL ASSESSMENT TASK			
SCHOOL		SUBJECT	
GRADE		DATE	
TEACHER		MODERATOR	
1	THE PAT BRIEF		✓ OR x
	Subject name, grade and year		
	Clear instructions of what is expected, relevant to the specific grade		
	Realistic expectations for the specific grade		
	Visual inspiration		
	The brief based on Williams' taxonomy caters for the development of/gives opportunity for the following:		
	<ul style="list-style-type: none"> • Fluency (the generation of ideas, answers, responses, possibilities for a given situation/problem) 		
	<ul style="list-style-type: none"> • Flexibility (the generation of alternatives, variations, adaptations, different ideas/solutions/options) 		
	<ul style="list-style-type: none"> • Originality (the generation of new, unique and novel responses/solutions) 		
	<ul style="list-style-type: none"> • Elaboration (the expansion, enlargement, enrichment or embellishment of ideas to make it easier for others to understand or make it more interesting) 		
	<ul style="list-style-type: none"> • Risk-taking (experimenting, trying new challenges) 		
	<ul style="list-style-type: none"> • Complexity (the ability to create structure out of chaos, to bring logical order to a given situation and/or to see the missing parts) 		
	<ul style="list-style-type: none"> • Curiosity (the ability to wonder, ponder, contemplate or puzzle) 		
	<ul style="list-style-type: none"> • Imagination (the ability to build mental pictures, visualise possibilities and new things or reach beyond practical limits) 		
	Clear assessment criteria		
	Due dates and time management		
	Comments:		

2	ASSESSMENT OF PATs	
	Relevant to the specific grade in line with standard of province, for example realistic marking	
	Use of assessment criteria	
	50 marks for sourcebook including assessment of the following:	
	• Concept development	
	• Research, investigation, experimentation	
	• Process drawings	
	• Presentation, overall view	
	If all or some of the above was not expected of learners, was there a meaningful and/or creative alternative?	
	50 marks for artwork/s , including assessment of the following:	
	• Choice and use of materials/techniques	
	• Use of formal art elements	
	• Overall impression of work – originality, creativity, innovation	
	• Interpretation and practical implementation of research	
	• Completion and presentation of artwork	
	If all, or some, of the above were not expected of learners, was there a meaningful and/or creative alternative?	
	Comments:	

2.6	Declaration of Authenticity
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Refer to Addendum A.



3. LEARNER GUIDELINES

3.1 Instructions to the learner

**'An idea is our visual reaction to something seen –
in real life, in our memory, in our imagination,
in our dreams.'**

– Anna Held Audette in the book, *The Blank Canvas*



TOPIC 1: SOURCEBOOK (Conceptualising through the development and realisation of creative ideas)

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

You should visually tell the **'story'** of how your artwork was conceived, developed and produced through drawing, experimentation and writing. It should reflect your **individuality** and **creativity** as a Visual Arts learner.

By Grade 12 you should know how to use the sourcebook. The sourcebook 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 you prepare for the practical work?
- What difficulties were experienced and how were they overcome?
- What was enjoyable/exciting/positive about the practical work?
- What was learned in the making of the artwork?

The following are a few ideas and approaches to follow:

Brainstorm, select and evaluate ideas

- You should start by writing all possible ideas, activities, issues, et cetera relating to the theme in a mind map or summary.
- It is important to stress that the purpose of any artwork is to communicate a message – to comment, scream or sing about the world we find ourselves in.
- It is important that you personalise themes. You should concentrate on things you care about, things that move you.
- While you are gathering ideas, try to lead your thought processes to that which is personal, unusual, challenging and that which fills you with passion.
- When evaluating your ideas, eliminate those that are 'cheesy' (for example the pink hearts and sweet things), insincere (for example world peace) or overtly pretty or lacking in substance (for example a bunch of roses).
- In order to create artworks, you need access to high-quality imagery. Try not to use photographs of others only. It is always better to explore a topic first-hand. A lot of images taken from the Internet are of a poor quality or are generic.
- Eliminate sources that have been 'overdone'. Nothing in art is new, but you can give it a fresh look. There is often a magic in that which others have discarded, overlooked or forgotten.
- A real artist makes art that matters to him/her.
- Ensure the extensive use of drawing to express perception and invention, to communicate feelings, experiences and ideas, and for pleasure.

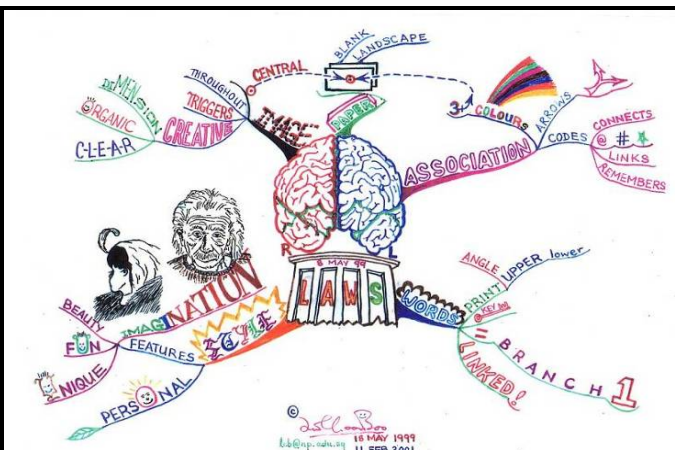
HOW TO GENERATE IDEAS:

Mind maps

A mind map is a good tool for coming up with ideas that are connected to a central topic. The end result should be a web-like structure of words and ideas and even images. As you continue branching out, you may discover new solutions.

A few quick guidelines:

- Start by placing the theme in the middle of the page (write the word and/or draw an image of it).
- Draw at least four thick organic branches radiating outwards from the central word/image. You can use different colours to represent each branch.
- Draw additional branches that extend from your main branches. The words on these branches are subtopics of the words you wrote on your main branches.
- Keep expanding the mind map outwards with additional subtopics/keywords and branches.



This template highlights triggers, such as personal, creative, et cetera to create associations with a given theme.

Useful websites include:

<http://blog.igmatrix.com/how-to-mind-map>

<http://www.studentartguide.com/articles/how-to-make-a-mindmap-creative-ideas>

Drawing

There should be extensive use of drawing in your sourcebook which reflects at least 30% of your proposal for your final work. These drawings could reflect the following:

- To create and invent, for example to visualise, dream and imagine
- For perception, for example to observe, investigate, contemplate, remember
- To explore ideas and possibilities
- To design for pleasure
- To communicate feelings, experiences and ideas to others, for example visualize, use codes and symbols

There should be enough evidence of drawing skills, which includes:

- Naturalistic tones where there are many layers and ranges from very dark to pure white
- Exaggerated tone; sharp contrast between dark and light (chiaroscuro)
- Expressive lines

**Experimentation**

- Experiment with media and processes including trial examples, colour charts.
- Exploring should be purposeful.

Influences from historical, contemporary and cultural factors

- Ensure that you include **historical** and/or **contemporary** examples that inspired you. A guideline would be to investigate/research two to three artists/artworks revealing your own personal responses.
- **No Internet printouts** of artist's general information are to be pasted into your sourcebook.
- Demonstrate good use of subject vocabulary (phrases such as 'strong contrast', 'draws the eye' and 'focal point').

Writing


- Annotate drawings, sources and experimentations to provide your thoughts during conceptualising. Communicate with clarity. It doesn't matter whether you jot down notes or use full sentences, but never use 'txt' or slang/sms language.

Layout

- In appearance, a sourcebook should be reminiscent of what you might expect an artist to create.
- Vary page layouts to provide variety and visual interest.
- Each page of your sourcebook must reflect creativity.

The sourcebook work forms half of your mark for all the PATs. Although the choice of size and format (A2, A3, A4 or any other size) is left to you and/or your teacher, it should be a substantial body of work. A general guideline would be 8–10 pages per PAT. It must clearly show the development of your ideas and relate directly to your artwork. At least 30% must consist of drawings.

TOPIC 2: CREATING THE ARTWORK (Making creative artworks, management of process and presentation, following safe practice)

What do artists do?			
Remember	Create	Imagine	
Feel	Observe	Distort	
Experiment	Invent	Play	
Repeat	Transform	Investigate	
Plan	Analyse	Symbolise	
THIS IS HOW YOU CAN EXPLORE YOUR THEME			

- The artwork should relate to your own experiences.
- Art is the product of a process.
- Composition is the foundation of image-making. Discuss your compositions and ways to make it more exciting with your teacher.
- An idea is only as good as its execution. Poorly made work will ruin a good idea.
- An artwork is first and foremost an expression of its medium. In all great work the subject and the means by which it is rendered are inseparable. You should master techniques to protect your content.
- Remember the importance of the elements and principles of art, such as line, shape, colour, texture, space, rhythm, balance, harmony, proportion and composition. Be creative and innovative.
- Enjoy what you are doing and always strive towards a personal interpretation of a theme.
- Time is limited when you are doing the practical work. Do not waste it. If you do, you may end up handing in unfinished work.
- Be inspired by Visual Culture studies.
- It is advisable to reflect on the strengths and weaknesses of your work once you have completed the PAT.



3.2 Requirements: PATs for Visual Arts

TERM 1 Practical Assessment Task	TERM 2 Practical Assessment Task	TERM 3 Trial Examination (Practical Task) (done at beginning of term)
Topic 1: Conceptualising (50) Topic 2: Artwork(s) (50)	Topic 1: Conceptualising (50) Topic 2: Artwork(s) (50)	Topic 1: Conceptualising (50) Topic 2: Artwork(s) (50)
At least ONE or more major artwork(s) must be completed in this PAT, with substantive process work shown in the sourcebook.	At least ONE or more major artwork(s) must be completed in this PAT, with substantive process work shown in the sourcebook.	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 tasks which are undertaken during the year. Each task **must** include both **Topic 1: Sourcebook** and **Topic 2: The making of creative artworks**. Marks must be allocated for the **sourcebook** (Topic 1) and the **practical processes** (Topic 2).

3.3 Assessment

TOPIC 1: Sourcebook

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

TOPIC 2: The artwork

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



3.4 Absence/Non-submission of tasks

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

3.5 Requirements for presentation

TOPIC 1 (Sourcebook): Minimum 8–10 pages

TOPIC 2 (Artworks): Your teacher will guide you in the presentation, mounting, exhibiting et cetera for marking purposes.

3.6 Timeframes

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

3.7 Declaration of authenticity

Refer to ADDENDUM A.

4. LIST OF RESOURCES**LTSM – SOURCE REFERENCES**

- Textbook approved by the national Department of Basic Education.
- Reference books, catalogues and magazines such as *Art Africa* and *Art Times*, photographs, PowerPoint presentations, videos, et cetera to provide valuable teaching and learning support material.
- Visits to art exhibitions. Regular, continuous visits to contemporary exhibitions are strongly recommended. Where visits are impossible (schools in rural areas et cetera), newspaper reviews et cetera should be consulted regularly.
- The Internet: Use search engines to find useful websites. YouTube provides many practical workshops. Inspiration for practical tasks can be found on Pinterest and Pictify.

5. CONCLUSION

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

All the artworks in this document were created by Grade 12 learners in 2015 from various provinces.

ADDENDUM A**DECLARATION OF AUTHENTICITY**

At least 60% of the PAT was done under the supervision of the Visual Arts teacher. This statement certifies that all work submitted is original and the work of the learner.

Learner

School

District

PAT 1/PAT 2/Trial examination (Choose only ONE.)

Signature**Date**

Learner

Teacher

Principal

School stamp

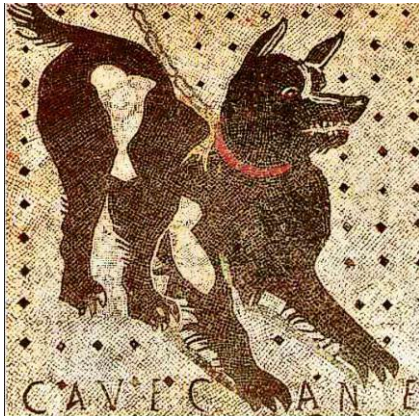
ADDENDUM B: PAT EXAMPLE

Teachers may use this example as one of their PATs in 2017.

DOG



Francis Bacon, *Man and Dog*, oil on canvas, 1953.



A Roman mosaic from Pompeii where the words '**Cave Canem**' translates as 'beware of the dog'

One of the most famous dogs was Laika, the Soviet space dog that was the first animal to orbit Earth in 1957. Famous South African dogs include Just Nuisance and Jock of the Bushveld.

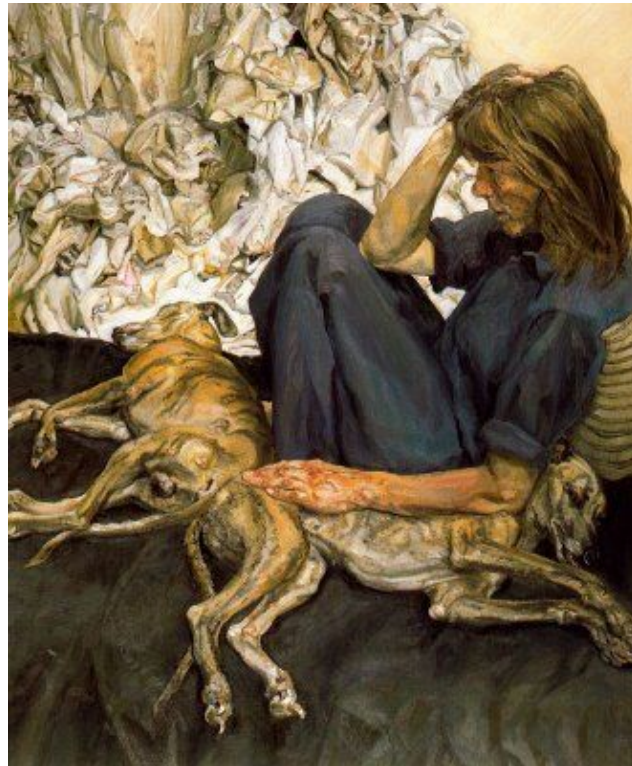


The dog is one of the oldest domesticated animals. Dogs perform many roles for people, such as hunting, herding, pulling loads, protection and aiding handicapped individuals. They assist the police and military in enforcing public order, detection, search and rescue missions. While in some cultures dogs are man's best friend there are other cultures that view dogs as 'unclean'.



Two-headed dog covered with nails, Nkonde, Kongo, hardwood, nails and iron blades, date unknown.

In the history of Western Art there are many depictions of dogs. These range from hunting scenes to domestic scenes where dogs are shown as status symbols and pets. Dogs often symbolise guidance, protection, loyalty, fidelity, faithfulness, watchfulness and love. Modern and contemporary artists often portrayed dogs to comment on the human condition.



Lucien Freud, *Triple Portrait*, oil on canvas, 1987.



Paula Rego, *Dog Woman*, pastels, 1994.



Norman Catherine, *Dog of War*, etching, 1988.



Willie Bester, *Dogs of War*, mixed media, 2001.



David Koloane, *Three dogs*, 2002.

Koloane often used the dog as a metaphor in his work of the late 1980's and early 1990's. Wild, mangy dogs scavenge on the streets of the black townships whilst overweight pampered dogs bark and threaten one from behind fences in white suburbia.



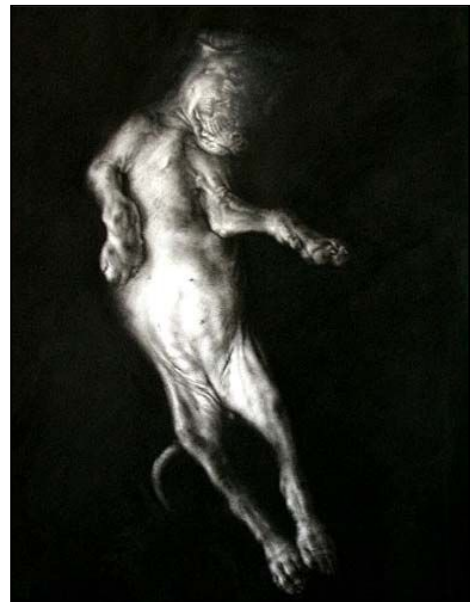
Judith Mason, **Wild Dog**, oil on board, 1962.



Ezrom Legae, **Dog Fight – Dog Eat Dog**, pen and ink on paper, 1996.



Johann Louw, **Confrontation**, charcoal on paper, 2016.



Elizabeth Gunther, **Mourning**, charcoal on paper, 2003.



Blessing Ngobeni, **Grey Area II**, mixed media on canvas, 2015.

Consider the following in conceptualizing '**DOG**':

- Dogs as symbols of guidance, protection, loyalty, fidelity and/or love
- Dogs as scavengers and symbols of aggression, brutality and danger
- Cultural interpretations
- Mythological interpretations, for example Cerberus as the three-headed watchdog who guards the gates of Hades
- Dog-like behaviour of man. For example, 'dog eat dog' that refers to a situation of fierce competition in which people are willing to harm each other in order to succeed
- Symbols of status – lapdogs, et cetera
- Animal rights
- Own interpretation

TOPIC 1: SOURCEBOOK

- Start by making a comprehensive mind map on '**DOG**'. Consider the suggestions above or your own original interpretation.
- Start by making several sketches of your different ideas.
- Collect relevant source material.
- Make thumbnail sketches of different compositional possibilities.
- It is important to consider the mood/atmosphere you want to portray. Think of things like the contrast between open areas and cluttered areas, between dark and light, et cetera. Think of negative spaces, use of diagonal lines, et cetera. Decide on the best solution to convey your mood/atmosphere.
- Make a tonal drawing of your final composition and annotate your intention. Remember, a good idea must be visually exciting.
- Start exploring and experiment with different media and materials.
- Do research on at least three artists/artworks that relate to the theme.
- Other relevant concept development. See that your sourcebook work is at least 8 to 10 pages and include at least 30% drawings.

TOPIC 2: THE ARTWORK

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



Virginia MacKenny, *Songs of Innocence and Experience (Dog Days)*,
oil on canvas, 2007/2008

TOPIC 1: SOURCEBOOK

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

TOPIC 2: THE ARTWORK

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

ADDENDUM C**TEACHER'S GUIDE TO MANAGING THE PAT: DOG**

Refer to the following in this PAT document in facilitating this PAT:

- A few ideas and approaches for guiding TOPIC 1
- A few ideas and approaches for guiding TOPIC 2
- See that learners have access to the Learner Guidelines in the document.

A few other things to consider:

PACING

Set mini-deadlines for sourcebook activities to ensure that learners do not spend most of the term doing sourcebook work and then have to rush the final artwork. Although a lot of the conceptualizing in the sourcebook must be done before starting the final artwork, there are parts that can and should be done while working on the artwork. This would include the changes the learner make while doing the artwork, further experimentation and reflection.

SPECIALISED OPTIONS

Teachers can add specific requirements for specialised practical options such as photography, sculpture, printmaking, etc.

FINDING IDEAS

- Although the theme of this PAT might seem simple, the teacher must guide the learners to create works with **meaning** and not only an illustration of the theme.
- Personalise the theme with a class discussion by asking learners questions such as:
 - How do you feel about dogs?
 - What are the qualities of dogs?
 - How do your culture view dogs?
- Encourage learners to gather ideas and inspiration from different sources such as observational drawing, taking their own photos, montages, et cetera.
- It is always preferable that learners work from a personal perspective, but allow for different interpretations. Guide learners individually to stay clear of stereotypical interpretations.
- It is important to discuss each step of the way individually and make suggestions for improvement, but do not force one way on them to create opportunities for innovation and originality.
- The teacher's guidance in the creation of the artwork is of the utmost importance with continuous feedback. The theme is suitable for a wide range of media and techniques.

REFERENCES FROM OTHER ARTISTS

In the brief there are examples of different interpretations of the theme, for example the use of dogs in South African Resistance Art to make strong socio-political statements.

There are many more artworks and artists to use as references, for example:



Most learners would have studied Jan van Eyck's ***Arnolfini's Wedding*** where the dog is a symbol of fidelity.



William Wegman is an American artist best known for creating series of compositions involving dogs, primarily his own Weimaraners in various costumes and poses.



Kemang Wa Lehulere use of porcelain dogs in his installations.