



basic education

Department:
Basic Education
REPUBLIC OF SOUTH AFRICA

VISUAL ARTS

GUIDELINES FOR PRACTICAL ASSESSMENT TASKS

2015

These guidelines consist of 29 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

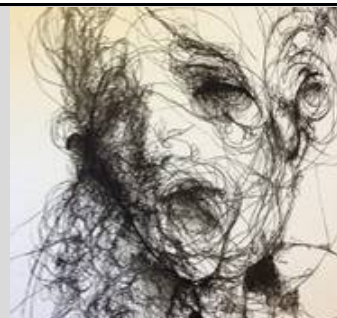
The 16 Curriculum and Assessment Policy Statement subjects which contain a practical component all include a practical assessment task (PAT). These subjects are:

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

2. TEACHER GUIDELINES

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



The Department of Basic Education has decided that art 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 undertaken during the academic year, i.e. **ONE** PAT will be completed in Term 1 and 2. In Term 3, PAT 3 forms the Trial Examination.
- Each task **must** include both Topic 1: **Conceptualising** and Topic 2: **The making of creative artworks**.
- Marks must be allocated to both the **conceptualising** (Topic 1) and **the making of creative artworks**. (Topic 2).

Learners must be provided with the PAT in the form of a **written brief** to inform them of the following before commencing 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 procedure and criteria to be used
- Exact, non-negotiable dates for handing in work; checkpoints along the way
- Any possible limitations and/or guidelines for the assignment
- Appropriate media, techniques and/or approaches for the assignment

General guidelines in setting the PAT:

- ADDENDUM B in the CAPS document (page 49) provides options for setting of PATs.
- In Grade 12 tasks should be **OPEN-ENDED** briefs which allow learners to choose the materials, tools, techniques, themes and processes within their specialised practical options, for example painting, sculpture, printmaking, et cetera.
- The art teacher's objective is 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 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 into account to challenge them. Artworks tell us about artists' 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 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 has a template that teachers may use for setting themes for the PAT. The template is based on the format used by National Senior Certificate Visual Arts Paper 2 – Practical.

- Teachers can use this format to set PATs and the Trial Examination.
- Teachers can use their own format, as long as it is in compliance with this document.

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 'scrapbook' of ideas and stimuli which reflect an individual's own style, interests and personality. It should be full, exciting and a useful source of ideas and images for use in practical assignments. Learners should put all their conceptual ideas, planning, 'playing around' and exploratory work in their Visual Arts Sourcebook.

The sourcebook provides insight into the way 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, tickets, 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

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 the 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 emphasise 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 discuss the work of their classmates in a constructive way.
- **Remember you as the Visual Arts 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 Visual Arts teacher teaches confidence so that learners will feel comfortable in taking risks and learn from their mistakes when exploring and experimenting with ideas, materials, tools and techniques.
- Creative activity may proceed from a number of different levels; from the lower level producing a pastiche of an existing idea or work, to the upper level, developing an entirely fresh and individualised 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 of self-reflection, class/teacher reflection and marking, peer reflection, open critique sessions 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 checkpoints and due dates are adhered to.
- Informal continuous assessment.
- Complete formal assessment according to the rubric.
- Complete spreadsheets provided by the province.
- Follow school policy regarding 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 responsibility of the school.

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; mastered problem-solving skills. • Effort far beyond the required. • The 'WOW' factor is evident. • Work shows 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 elements and principles. • Outstanding and original presentation. Exceptional ability, creativity richness, insightful, fluent, high skill; observation and knowledge powerfully expressed; supported by an original or unusual selection of relevant visual references.
Excellent	80–89	<ul style="list-style-type: none"> • Striking impact; most of the above; detailed; well organised and coherent; polished; skill evident; supported by original/unusual/relevant visual references; presentation original and considered; less resolved; some minor flaws evident. • Often excellent technical abilities, but not as innovative OR very innovative, but lacking technical richness.
Very good	70–79	<ul style="list-style-type: none"> • Well organised, as above, but lacks the 'glow and sparkle' (less convincing in terms of imagination, creativity and innovation); good level of competence and selection of content; supported by a good selection of relevant visual references; obvious care and effort taken with original presentation; some obvious inconsistencies/flaws evident. • Good evidence of effort and commitment. Interesting/innovative/creative, but not technically resolved. • Technically good, but lacks conceptual richness, or vice versa. Work may be creatively innovated, but lacks technical skill.
Good	60–69	<ul style="list-style-type: none"> • The work demonstrates some originality; clear intent; convincing; simple direct use of medium; displays understanding but tends towards the pedestrian and stereotyped response at times; adequate selection of relevant visual references; reasonable effort taken with presentation; distracting/obvious inconsistencies. • Sound level of competence.

Average	50–59	<ul style="list-style-type: none"> • Adequate; feels mechanical; derivative or copied; little insight. • Unimaginative; some visual references not always clearly identified. • Fair presentation; many distracting inconsistencies. • Average level of technical competence. Possibly limited commitment in terms of time and effort. • Imagery is copied from another source with little transformation of images. • Little evidence of trying anything unusual. • Scope of work is narrow and/or repetitive.
Below average	40–49	<ul style="list-style-type: none"> • Enough material/works to pass; not logically constructed. • Limited selection of information; poor technical skills and/or a lack of time on task might be contributing factors. • Little use of visual information; clumsy or careless presentation; in need of support/motivation to pass. • Imagery is copied from another source with very little transformation of images. • 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 skills used. • Little attempt to present information in an acceptable manner; little or no visual information/reference. • General lack of commitment; in need of support/motivation to pass. • Insufficient time on task. Standard below the acceptable. • Poor solutions to problems; artwork is copied and superficial. No evidence of original thought.
Very weak Fail	20–29	<ul style="list-style-type: none"> • Very little information; jumbled; not easy to view; little or irrelevant work/visual information. • No effort made to present work in an acceptable manner; general lack of commitment/cooperation. • Very poor skills level. • Project very weak or incomplete. • Poor artistic decision-making. • Classes were missed and learner failed to make up the time.
Unacceptable Fail	0–19	<ul style="list-style-type: none"> • Incoherent; irrelevant; very little or no work; lack of even limited skills; no commitment/cooperation. • Work incomplete. • Poor artistic decision-making/learner put forth no effort. • Most classes were missed and learner failed to make up the time.

2.5 Moderation of PATs

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

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 to develop/give the opportunity for the following:		
	<ul style="list-style-type: none"> • Fluency (the generation of ideas, answers, responses, possibilities to a given situation/problem) 		
	<ul style="list-style-type: none"> • Flexibility (the generation of alternatives, variations, adaptations, different ideas/solutions/options) 		
	<ul style="list-style-type: none"> • Originality (the generation of new, unique and novel responses/solutions) 		
	<ul style="list-style-type: none"> • Elaboration (the expansion, enlargement, enrichment or embellishment of ideas to make it easier for others to understand or make it more interesting) 		
	<ul style="list-style-type: none"> • Risk-taking (experimenting, trying new challenges) 		
	<ul style="list-style-type: none"> • Complexity (the ability to create structure out of chaos, to bring logical order to a given situation and/or to see the missing parts) 		
	<ul style="list-style-type: none"> • Curiosity (the ability to wonder, ponder, contemplate or puzzle) 		
	<ul style="list-style-type: none"> • Imagination (the ability to build mental pictures, visualise possibilities and new things or reach beyond practical limits) 		
	Clear assessment criteria		
	Due dates and time management		
	Comments:		

2	ASSESSMENT OF PATS	
	Relevant to the specific grade in line with standard of province, for example realistic mark allocation	
	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 was not expected of learners, was there a meaningful and/or creative alternative?	
	Comments:	

2.6 Declaration of authenticity

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 from the book, *The Blank Canvas*



TOPIC 1 – SOURCEBOOK (Conceptualising by 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 they were 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 other words in a mind map.
- 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, which moves 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 and 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 only photographs of others. 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 are overdone. Nothing in art is new, but you can give it a fresh look. There is often a magic quality in that which others have discarded, overlooked or forgotten.
- A real artist makes art that matters to them.
- 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 the 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 for a given theme.



The mind map on the left shows an exploration of the theme 'force' done in mixed media. It forms part of an article, 'How to make a mind map: Creative examples for high school art students.'

[\[http://www.studentartguide.com/articles/how-to-make-a-mindmap-creative-ideas\]](http://www.studentartguide.com/articles/how-to-make-a-mindmap-creative-ideas)

Another useful website:

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

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 visualise, 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 and 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 artists' general information are to be pasted into your sourcebook.
- Demonstrate the 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.

TOPIC 2 – Creating the artwork (Making of 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 with your teacher and ways to make it more exciting.
- 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 works 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 a factor when you are doing the practical work. Do not waste time; otherwise you will be handing in unfinished work.
- Be inspired by Visual Culture studies.
- It is advisable to reflect on the strengths and weaknesses of the work once you have completed the PAT.

3.2 Requirements: PATs for Visual Arts

TERM 1	TERM 2	TERM 3
Practical Assessment Task	Practical Assessment Task	Trial Examination (Practical Task)
Topic 1: Conceptualising (50) Topic 2: Artwork(s) (50)	Topic 1: Conceptualising (50) Topic 2: Artwork(s) (50)	(done at beginning of term) 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: **Conceptualising** and Topic 2: **The making of creative artworks**. Marks must be allocated to both the **conceptualising** (Topic 1) and **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, photos, images, collected poems, lyrics and any other material that inspires you Research on artists that have inspired you Experimentation of media and/or different techniques All material must relate to the development of your work, substantiating your decisions 	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 works are completed only at home, the teacher cannot approve authenticity and a 0% will be awarded.

3.5 Requirements for presentation

TOPIC 1 (Sourcebook) – minimum 8–10 pages

TOPIC 2 (Artwork) – Your teacher will guide you in 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 South 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 regularly consulted.
- 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

Upon 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 learners' life skills and provides opportunities for learners to engage in their own learning.

ADDENDUM A: DECLARATION OF AUTHENTICITY**DECLARATION OF AUTHENTICITY**

At least 60% of this 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 / 2 / Trial Examination: (Choose and encircle only ONE.)

Signature

Date

Learner

Teacher

Principal

School stamp

ADDENDUM B: TEMPLATE FOR SETTING PAT BRIEFS

VISUAL ARTS	
PRACTICAL ASSESSMENT TASK (OR TRIAL EXAMINATION)	
Name of school	Teacher
Term/date	
Due date	
<p>INSTRUCTIONS AND INFORMATION</p> <p>This PAT consists of TWO sections:</p> <p>TOPIC 1: SOURCEBOOK TOPIC 2: THE ARTWORK</p> <p>You must do both TOPIC 1 and TOPIC 2. Your teacher will introduce and facilitate this task.</p> <p>In this task you will be expected to demonstrate the following skills:</p> <ul style="list-style-type: none"> Independently and creatively apply advanced approaches to generating ideas in response to a project brief. Demonstrate an advanced degree of technical skill in the use of a range of materials and techniques. Solve visual and conceptual problems in the creation of imaginative and innovative artworks using a personal, expressive visual language. Effectively manage time and the working process and present own work in a professional manner that enhances the expressive and conceptual impact of the work. <p>At least 60% of this PAT must be done in class under supervision of your Visual Arts teacher as the teacher has to authenticate the work as your own. If work was done at home only, authenticity cannot be declared and the work will NOT be marked.</p>	
<p>THE TEACHER MUST DO THE FOLLOWING:</p> <ul style="list-style-type: none"> Name the theme. Explain the theme by providing inspiration, definitions, historical information, contextualisation, et cetera. Provide visual inspiration. This should include examples of other artists' works to show the divergent approaches to a theme and inspire learners. Ensure that the theme is open to many interpretations (descriptive, symbolic, conceptual or more metaphorical) to inspire original and creative solutions. 	

TOPIC 1: SOURCEBOOK

- The sourcebook is part of your creative journey into developing the artwork and should reflect your creativity as an art learner by being aesthetically exciting and creative in its presentation.
- It provides insight into the way you form ideas, how many alternatives you have investigated, as well as other processes leading to the final work. Your sourcebook should clearly communicate your thought processes.
- Direct copying from magazines, the Internet, et cetera is NOT allowed. Direct copying of an image that is not your own, WILL BE PENALISED. This is a form of plagiarism and is unacceptable.
- The utmost importance is placed on the process of TRANSFORMATION of the source material.
- If you need to use appropriate borrowed images, you must combine them with your own original images to develop YOUR OWN INTERPRETATION.

In your sourcebook you should VISUALLY tell the 'story' of how your artwork was CONCEIVED, DEVELOPED and PRODUCED. This should be done through drawing, writing, experimenting, pasting, et cetera. This journey through time should reflect your INDIVIDUALITY and CREATIVITY as an art learner.

The following is a guideline of things you could include in your sourcebook:

- Paste this PAT brief into your sourcebook.
- Proposal/rationale, which could include mind maps, brainstorming, et cetera.
- Investigation, experimentation and research of approaches and/or ideas, which could include source material such as sketches, drawings, photos, images, collected poems, lyrics and research on artists that have inspired you.
- All material must relate to the development of your work, substantiating your decisions.
- Personalise and create original preparatory/compositional sketches and drawings based on your sources.
- Process drawings.
- If your work is more process-orientated, you must include evidence of the creative process by documentation through original photographs, experiments and/or drawings and accompanying texts.

TOPIC 2: THE ARTWORK

- Create an artwork in which you share your stories, ideas, emotions and thoughts related to the theme.
- At least **60% of the artwork must be completed at school.**
- Remember the importance of the elements and principles of art such as line, shape, colour, texture, space, rhythm, balance, harmony, proportion and composition.
- Consider different styles such as naturalism, expressionism, et cetera.

THE TEACHER GIVES FURTHER INSTRUCTIONS ON THE FOLLOWING:

- The specialisation practical option(s) followed in the school
- Technical requirements
- Size
- Any other requirements as long as it gives learners the opportunity for creative and innovative expression that are not too prescriptive

ASSESSMENT CRITERIA FOR PAT

The following criteria can be used as a marking guide:

TOPIC 1: SOURCEBOOK

CRITERIA	
Concept development	10
Research, investigation, experimentation	15
Process drawings	15
Presentation, overall view	10
TOTAL	50

TOPIC 2: THE ARTWORK

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
TOTAL	50
COMBINED TOTAL OF TOPIC 1 AND TOPIC 2	100

ASSESSMENT CRITERIA FOR THE PAT		
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; mastered problem-solving skills. • Effort far beyond the required. • The 'WOW' factor is evident. • Work shows 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 elements and principles. • Outstanding and original presentation. Exceptional ability, creativity richness, insightful, fluent, high skill; observation and knowledge powerfully expressed; supported by an original or unusual selection of relevant visual references.
Excellent	80–89	<ul style="list-style-type: none"> • Striking impact; most of the above; detailed; well organised and coherent; polished; skill evident; supported by original/unusual/relevant visual references; presentation original and considered; less resolved; some minor flaws evident. • Often excellent technical abilities, but not as innovative OR very innovative, but lacking technical richness.
Very good	70–79	<ul style="list-style-type: none"> • Well organised, as above, but lacks the 'glow and sparkle' (less convincing in terms of imagination, creativity and innovation); good level of competence and selection of content; supported by a good selection of relevant visual references; obvious care and effort taken with original presentation; some obvious inconsistencies/flaws evident. • Good evidence of effort and commitment. Interesting/innovative/creative, but not technically resolved. • Technically good, but lacks conceptual richness, or vice versa. Work may be creatively innovated, but lacks technical skill.
Good	60–69	<ul style="list-style-type: none"> • The work demonstrates some originality; clear intent; convincing; simple direct use of medium; displays understanding but tends towards the pedestrian and stereotyped response at times; adequate selection of relevant visual references; reasonable effort taken with presentation; distracting/obvious inconsistencies. • Sound level of competence.

Average	50–59	<ul style="list-style-type: none"> • Adequate; feels mechanical; derivative or copied; little insight. • Unimaginative; some visual references not always clearly identified. • Fair presentation; many distracting inconsistencies. • Average level of technical competence. Possibly limited commitment in terms of time and effort. • Imagery is copied from another source with little transformation of images. • Little evidence of trying anything unusual. • Scope of work is narrow and/or repetitive.
Below average	40–49	<ul style="list-style-type: none"> • Enough material/works to pass; not logically constructed. • Limited selection of information; poor technical skills and/or a lack of time on task might be contributing factors. • Little use of visual information; clumsy or careless presentation; in need of support/motivation to pass. • Imagery is copied from another source with very little transformation of images. • 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 skills used. • Little attempt to present information in an acceptable manner; little or no visual information/reference. • General lack of commitment; in need of support/motivation to pass. • Insufficient time on task. Standard below the acceptable. • Poor solutions to problems; artwork is copied and superficial. No evidence of original thought.
Very weak Fail	20–29	<ul style="list-style-type: none"> • Very little information; jumbled; not easy to view; little or irrelevant work/visual information. • No effort made to present work in an acceptable manner; general lack of commitment/cooperation. • Very poor skills level. • Project very weak or incomplete. • Poor artistic decision-making. • Classes were missed and learner failed to make up the time.
Unacceptable Fail	0–19	<ul style="list-style-type: none"> • Incoherent; irrelevant; very little or no work; lack of even limited skills; no commitment/cooperation. • Work incomplete. • Poor artistic decision-making/learner put forth no effort. • Most classes were missed and learner failed to make up the time.

ADDENDUM C: IMAGES

Below are examples of sourcebooks, courtesy of the Grade 12 learners from Fish Hoek High School. The documentation of the creative process with annotations (words) is visible in the selected imagery.

