



# **basic education**

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

## **VISUAL ARTS**

### **GUIDELINES FOR PRACTICAL ASSESSMENT TASKS**

**2016**

**These guidelines consist of 31 pages.**

**TABLE OF CONTENTS**

<b>1.</b>	<b>INTRODUCTION</b>	<b>3</b>
<b>2.</b>	<b>TEACHER GUIDELINES</b>	<b>4</b>
2.1	Ideas and approaches to guide Topic 1	6
2.2	Ideas and approaches to guide Topic 2	7
2.3	How to administer PATs	8
2.4	How to mark/assess the PATs	9
2.5	Moderation of PATs	11
2.6	Declaration of authenticity	13
<b>3.</b>	<b>LEARNER GUIDELINES</b>	<b>14</b>
3.1	Instructions to the learner	14
3.2	Requirements: PATs for Visual Arts	18
3.3	Assessment	19
3.4	Absence/Non-submission of tasks	20
3.5	Requirements for presentation	20
3.6	Timeframes	20
3.7	Declaration of authenticity	20
<b>4.</b>	<b>LIST OF RESOURCES</b>	<b>21</b>
<b>5.</b>	<b>CONCLUSION</b>	<b>21</b>
	<b>ADDENDUM A: Declaration of authenticity</b>	<b>22</b>
	<b>ADDENDUM B: PAT example</b>	<b>23</b>
	<b>ADDENDUM C: Teacher guide to manage the PAT: <i>Hello &amp; Goodbye</i></b>	<b>29</b>
	<b>ACRONYMS</b>	
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) 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 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: **Conceptualising** 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).

Learners must be 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 (page 49) 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.
- The objective of the Visual Arts teacher 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 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 divide 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 2016.

ADDENDUM C gives specific guidelines for teachers regarding this PAT.

**2.1 Ideas and approaches to guide Topic 1**

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

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

**The source book should include the following:**

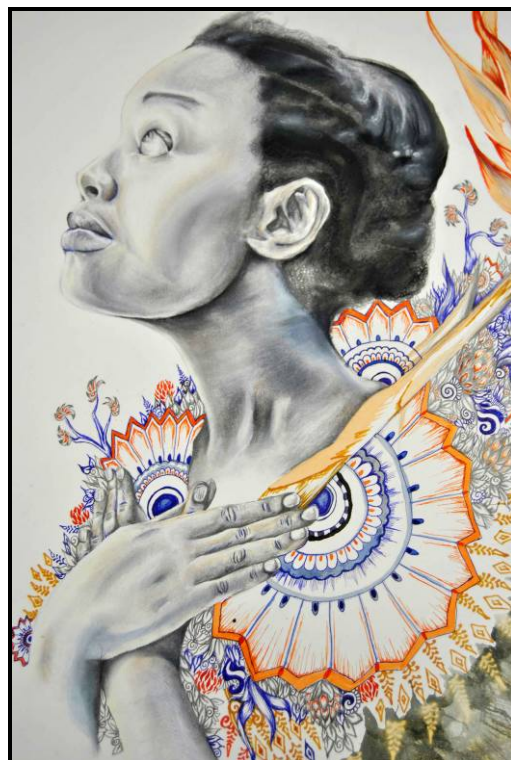
- Sketches and preparatory drawings. Drawing is a compulsory part of all practical options in Visual Arts.
- Images, articles, excerpts, samples, photographs, et cetera collected by the learner
- Objects (pieces of paper, packaging, tickets, et cetera) which the learner has found interesting, stimulating, 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
- Emphasise the fact that this is a personal expression and that there is not only one way of doing it. Do not be too prescriptive, allow learners to find their own way of creating the source book 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 to guide 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 Visual Arts teacher, should 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 taking risks and learn from their mistakes when exploring and experimenting with ideas, materials, tools and techniques.

- Creative activity may take place at various levels; from the lower level of producing a pastiche of an existing idea or work to the upper level of 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 the learner's 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 engage in 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 them to be effective, independent, critical and reflective thinkers.
- Do not underestimate your learners; 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 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 the 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.



## 2.4 How to mark/assess the PATs

**ASSESSMENT CRITERIA FOR PRACTICAL WORK**

<b>Outstanding</b>	90–100	<ul style="list-style-type: none"> <li>The learner generated many ideas; tried unusual combinations or changes before choosing one idea; made connections to previous knowledge; mastered problem-solving skills.</li> <li>Effort far beyond that required.</li> <li>The 'WOW' factor was evident.</li> <li>Works showed great innovation.</li> <li>Content/Conceptual richness of the work was excellent.</li> <li>The work as a whole was confident and evocative: it engaged the viewer with excellent visual qualities.</li> <li>The work clearly demonstrated original vision, a variety of innovative ideas and/or risk-taking, and inventive articulation of a broad range of the elements and principles.</li> <li>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.</li> </ul>
<b>Excellent</b>	80–89	<ul style="list-style-type: none"> <li>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.</li> <li>Often excellent technical abilities, but not as innovative OR very innovative, lacked technical richness.</li> </ul>
<b>Very good</b>	70–79	<ul style="list-style-type: none"> <li>Well organised, as above, but lacked 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.</li> <li>Good evidence of effort and commitment. Interesting/innovative/ creative, but not technically resolved.</li> <li>Technically good, but lacked conceptual richness or vice versa. Work might be creatively innovative, but lacked technical skill.</li> </ul>
<b>Good</b>	60–69	<ul style="list-style-type: none"> <li>The work demonstrated some originality; clear intent; convincing; simple direct use of medium; displayed understanding but tended towards the pedestrian and stereotyped response at times; adequate selection of relevant visual references; reasonable effort taken with presentation; distracting/obvious inconsistencies.</li> <li>Sound level of competence.</li> </ul>
<b>Average</b>	50–59	<ul style="list-style-type: none"> <li>Adequate; felt mechanical; derivative or copied; little insight.</li> <li>Unimaginative; some visual references not always clearly identified.</li> <li>Fair presentation; many distracting inconsistencies.</li> <li>Average level of technical competence. Possibly limited commitment in terms of time and effort.</li> <li>Imagery was copied from another source with little transformation of images.</li> <li>Little evidence of trying anything unusual.</li> <li>Scope of work was narrow and/or repetitive.</li> </ul>
<b>Below Average</b>	40–49	<ul style="list-style-type: none"> <li>Enough material/works to pass; not logically constructed.</li> <li>Limited selection of information; poor technical skills and/or a lack of time on task might be contributing factors.</li> <li>Little use of visual information, clumsy or careless presentation, in need of support/motivation to pass.</li> <li>Imagery was copied from another source with very little transformation.</li> <li>Composition was weak and undeveloped; no evidence of planning, or incomplete planning.</li> </ul>

<b>Weak</b>	30–39	<ul style="list-style-type: none"> <li>Just enough material/works to pass.</li> <li>Visually uninteresting, uncreative; limited/poor technical skill used.</li> <li>Little attempt to present information in an acceptable manner, little or no visual information/reference.</li> <li>General lack of commitment; in need of support/motivation to pass.</li> <li>Insufficient time on task. Standard below the acceptable.</li> <li>Poor solutions to problems; artwork was copied and superficial. No evidence of original thought.</li> </ul>
<b>Very Weak/ Fail</b>	20–29	<ul style="list-style-type: none"> <li>Very little information; jumbled; not easy to view; little or irrelevant work/visual information.</li> <li>No effort made to present work in an acceptable manner; general lack of commitment/cooperation.</li> <li>Very poor skills level.</li> <li>Project very weak or incomplete.</li> <li>Poor artistic decision-making.</li> <li>Classes were missed and learner failed to make up the time.</li> </ul>
<b>Unacceptable Fail</b>	0–19	<ul style="list-style-type: none"> <li>Incoherent; irrelevant; very little or no work; lack of even limited skills; no commitment/cooperation.</li> <li>Work incomplete.</li> <li>Poor artistic decision-making/Learner put forth no effort.</li> <li>Most classes were missed and student failed to make up the time.</li> </ul>





## 2.5 Moderation of PATs

Moderation is essential for quality assurance and should take place on a regular basis. The template below may 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		



1	THE PAT BRIEF (continued)	✓ OR x
	The brief based on Williams' taxonomy caters for the development of/gives opportunity for the following:	
	• <b>Fluency</b> (the generation of ideas, answers, responses, possibilities for a given situation/problem)	
	• <b>Flexibility</b> (the generation of alternatives, variations, adaptations, different ideas/solutions/options)	
	• <b>Originality</b> (the generation of new, unique and novel responses/solutions)	
	• <b>Elaboration</b> (the expansion, enlargement, enrichment or embellishment of ideas to make it easier for others to understand or make it more interesting)	
	• <b>Risk-taking</b> (experimenting, trying new challenges)	
	• <b>Complexity</b> (the ability to create structure out of chaos, to bring logical order to a given situation and/or to see the missing parts)	
	• <b>Curiosity</b> (the ability to wonder, ponder, contemplate or puzzle)	
	• <b>Imagination</b> (the ability to build mental pictures, visualise possibilities and new things or reach beyond practical limits)	
	Clear assessment criteria	
	Due dates and time management	
	<b>Comments:</b>	
2	ASSESSMENT OF PATs	
	Relevant to the specific grade in line with standard of province, for example realistic marking	
	Use of assessment criteria	
	<b>50 marks for sourcebook</b> 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?	
	<b>50 marks for artwork/s</b> , 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?	
	<b>Comments:</b>	

**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 in the book, *The Blank Canvas*



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

The source book 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.

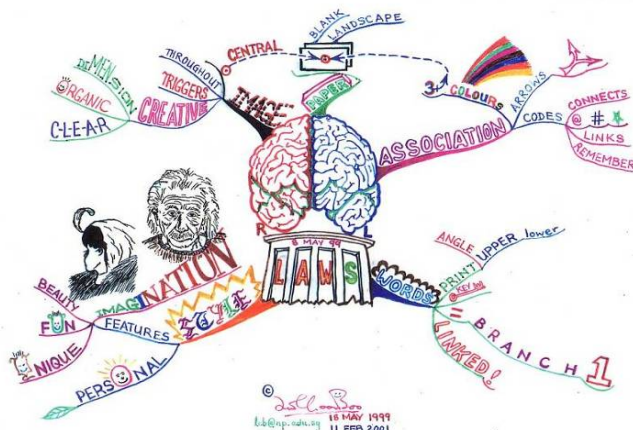
### HOW TO GENERATE IDEAS:

#### 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.iqmatrix.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)

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

- 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	TERM 2	TERM 3
<b>Practical Assessment Task</b>	<b>Practical Assessment Task</b>	<b>Trial Examination (Practical Task)</b> (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)
<b>At least ONE or more major artwork(s) must be completed in this PAT, with substantive process work shown in the sourcebook.</b>	<b>At least ONE or more major artwork(s) must be completed in this PAT, with substantive process work shown in the sourcebook.</b>	<b>At least ONE or more major artwork(s) must be completed in this PAT, with substantive process work shown in the sourcebook.</b>

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**

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

**TOPIC 2: The artwork**

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

#### 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 the various provinces in 2014.
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**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 2016.

**HELLO & GOODBYE**

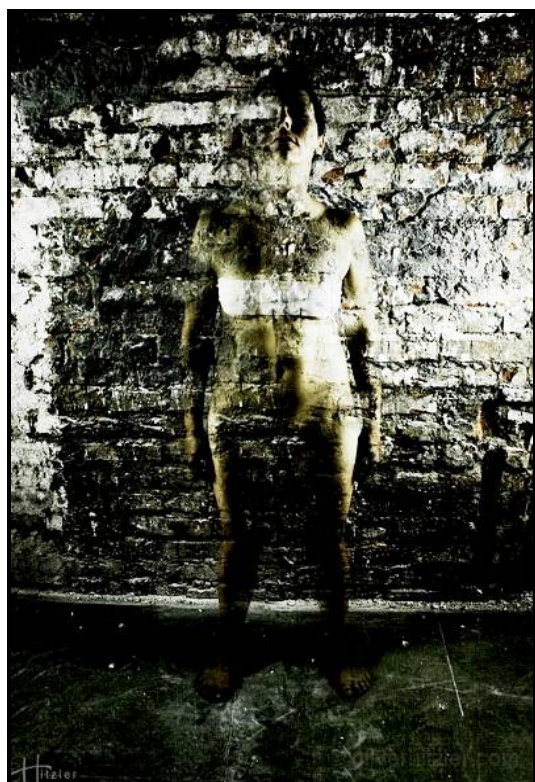
Loyiso Mkize, *Graduation*, oil on canvas, no date.

The story of life is quicker than the blink of an eye, the story of love is hello, goodbye.  
–Jimi Hendrix

You say yes, I say no  
You say stop and I say go go go, oh no  
You say goodbye and I say hello  
Hello hello –The Beatles, *Hello & Goodbye*, lyrics

**The Beatles, *Hello & Goodbye*, lyrics**

Grade 12 can be seen as a *hello & goodbye* year. You have to say goodbye to your school years, your friends and start to think of saying hello to a new life of studying or working. It is a stage of your life where you have to bid farewell to known things and embrace a new strange future.



Every day is filled with many hellos and goodbyes. You say goodbye to your family when you leave for school and say hello to your friends and teachers when you reach school.

The artwork on the left catches some of the elements of this theme – moments of goodbye in the brick wall, moments of hello in the forward movement of the figure – and the fact that the past (history) is always part of the future.

Throughout the stages of life we experience many **hellos & goodbyes**. From the birth of a child to the death of a loved one. Hellos are usually pleasant and associated new experiences – meeting new people, exploring new places, and new opportunities – while 'goodbyes' may be triggered by trauma or negative events like divorce or failed relationships. All these experiences lead to self-discovery.

The acclaimed play, ***Hello and Goodbye***, by Athol Fugard tells the story of two dirt-poor South Africans, a brother and sister, looking back on their childhood and trying to come to terms with their bleak, thwarted existence. Set in the 1960s against a gritty Port Elizabeth, the play tells the story of an estranged brother and sister who meet again after 12 years. Johnny's older sister, Hester, hears news of their father's failing health and returns home to collect her half of their inheritance. Looking back on their childhood, they try to come to terms with their dysfunctional family.



This theme is open to many interpretations. **Create an artwork in which you share your personal story of *hello & goodbye*.**

The following may be considered:

- A personal recollection of a specific event relating to ***hello & goodbye*** in your life
- The transition from childhood to adulthood
- Moving from one place to the next – saying goodbye to the familiar and hello to new environments and situations. Moving from a rural area to an urban environment.
- The baggage you carry
- Saying goodbye to bad habits and experiences, and embracing the positive



In 2013 Abongile Sidzumo, then a Grade 12 learner from Isilimela Secondary School, won first prize for painting in the Shoprite Strokes of Genius competition with this work.

## TOPIC 1: SOURCEBOOK

- Start by making a comprehensive mind map on **hello & goodbye**.
- Decide on the specific idea that you want to explore. Think of objects you can include that will act as symbols in your work.
- Collect all your source material, such as photographs or drawings of objects, et cetera.
- Photocopy all your source material and start to 'play' with it to find interesting compositions. Consider overlapping, blurring, cropping, cutting and tearing images and re-assembling them in new ways. Look for transitions between objects, unlikely juxtapositions, transformation and metamorphosis.
- Make thumbnail sketches of the different compositional possibilities. 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 to create a mood or atmosphere. Do not clutter your idea.
- Decide on the best solution to convey your idea.
- Make a tonal drawing of your final composition and annotate your intention. Remember, a good idea must be visually exciting.
- Start exploring and experimenting with media and techniques to use in your final artwork. (This will depend on your specific specialisation option, for example drawing, painting, print-making.) This could include small technical experiments, colour swatches, et cetera. Make notes to explain your findings.
- Do research on at least THREE artists/artworks that relate to the theme and/or your chosen media/technique.
- Other relevant concept development: See that your sourcebook work is at least 8–10 pages long and include at least 30% drawings.



**TOPIC 2: THE ARTWORK**

You can now start with the final artwork with the guidance of your Visual Arts teacher.  
The following artworks relate to the theme:



Gustave Courbet, *The Meeting*, oil on canvas, 1854.

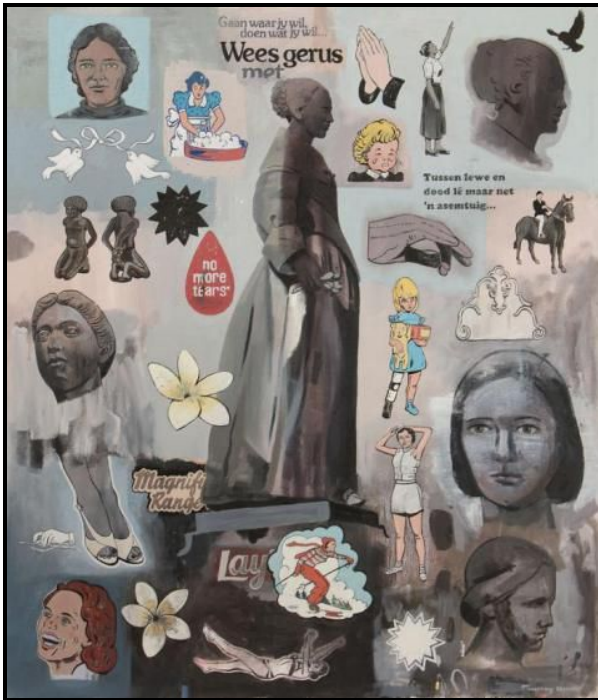


George Pemba, *Trek*, oil on canvas, 1975.

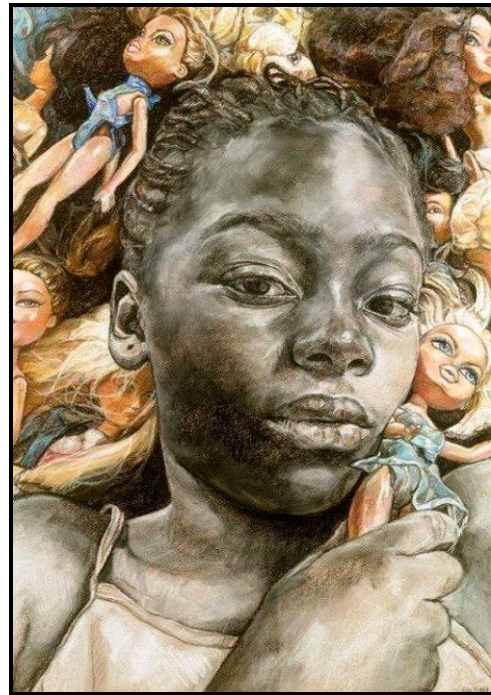


Stanley Pinker, *The Meeting at the Mountains of the Moon*, oil on canvas, 1985.





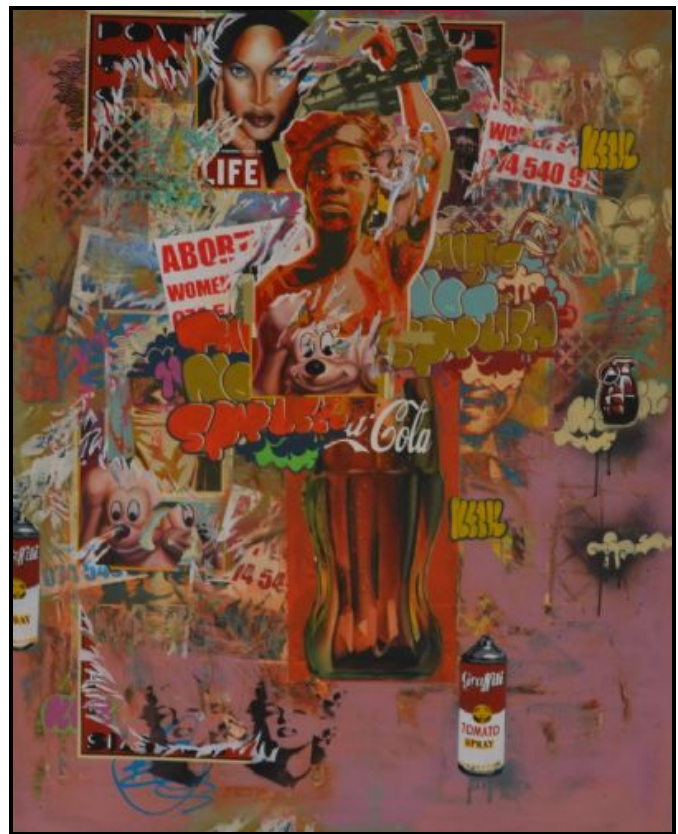
John Murray, **Maria**, oil on canvas, 2012.



Barbara Walker, **Studies Series**, pencil and charcoal, 2011.



Khaya Witbooi, **Cool Confusion**, oil and spray-paint, no date.



Khaya Witbooi, **Migrant Attraction**, oil and spray-paint, 2013.

**TOPIC 1: SOURCEBOOK**

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

**TOPIC 2: THE ARTWORK**

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

**ADDENDUM C****TEACHER'S GUIDE TO MANAGING THE PAT: *HELLO & GOODBYE***

**Refer to the following in this PAT document to facilitate this PAT:**

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

**A few other things to consider:**

**PACING**

Set the deadlines for handing in the PAT. It is advisable to also set mini-deadlines for sourcebook activities. Subject advisors often find that learners spend most of the term doing sourcebook work and then have to rush the final artwork. Although a lot of the conceptualising 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 would 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, et cetera.

**MINDMAP**

Although some learners can do comprehensive mind maps on their own, most need the teacher to guide their thoughts. The teacher should do it with the class and, with the input of learners, give them ideas for the sub branches. Start with general ideas and then move to more personal ideas. Also let them write down ideas for objects, colours, feelings, et cetera to symbolise their ***hello & goodbye***.

There are many approaches to gathering ideas for artworks – mind maps are only one of these. Teachers can also explore stream-of-consciousness writing where learners start writing about ***hello & goodbye*** without consciously structuring their thinking. Exploring family photographs, music and anything else that surrounds learners may also serve as inspiration for their work. Another idea would be to make a list of everything learners interact with during a specific day and use some of it as further inspiration. The teacher should guide learners in finding ideas and in creating personal solutions.

**IMAGE MANIPULATION**

Learners will often go for very stereotypical compositions with centralised images. The idea of 'playing' with photocopies of their drawings and other source material opens up other exciting options for the final artwork.



These could include the following:

- Tearing, cutting and layering of images
- Juxtaposition of images
- Creating blurred images by moving the image while photocopying or scanning
- Using transparent layering by covering images with cooking/linseed oil or using drawings on tracing paper
- Using ink or paint to cover some parts and draw or paint on top of it

The works below show some of these options.

