



basic education

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VISUAL ARTS

GUIDELINES FOR PRACTICAL ASSESSMENT TASKS

GRADE 12

2020

These guidelines consist of 38 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 17 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, Technical Sciences
- **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-the-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 National Department of Basic Education (DBE) 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 undertaken during the academic year, i.e. **ONE** PAT must be completed in Term 1 and **ONE** PAT must be completed in Term 2. In Term 3, PAT 3 is 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).

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:

- The exact aim or end product expected of the task with regard to medium, size, etc.
- 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 assignment

It is sometimes a good idea to give the written brief after an activity or series of activities. Topic 1 could consist of a series of 'building blocks' given at consecutive times to ensure experimentation and the development of Topic 1. With careful planning, the teacher will know where these 'building blocks' will lead the learners. Learners may not know where it is leading, creating constant aspects of surprise. It also combats the tendency that learners get stuck on a first idea, without really experimenting and researching other possibilities. Furthermore, the sourcebook will be almost completed before starting with the final artwork. It will also help with the pacing of the process.

**General guidelines in setting the PAT:**

- 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, e.g. painting, sculpture, printmaking.
- 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, etc.
- Appropriate media, techniques and/or approaches should be chosen for the task.
- Remember the exact aim or end product expected of the task regarding medium, size, etc. to give scope to innovative and personal interpretations. Originality and creativity are of the utmost importance.
- When themes are decided on, always 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 subdivide it into specific aspects of the theme, i.e. one per term. This can result in a more coherent body of work in the retrospective exhibition.
- Set expectations, minimum requirements and deadlines regarding the end product.

ADDENDUM B on page 25 contains an example of a practical assessment task. Teachers can use this task as one of their PATs for 2019.

ADDENDUM C on page 36 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 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 in which 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 Learner Guidelines on page 14 in this document provide more detailed information on the process of conceptualisation in the sourcebook.

The sourcebook should include the following:

- Sketches and preparatory drawings. Drawing is a compulsory part of all practical options in Visual Arts. Refer to page 19 in the Learner Guidelines for a broad definition of 'drawing'.
- Images, articles, excerpts, samples, photographs, etc. collected by the learner
- Objects (pieces of paper, packaging, etc.) 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 on and study of a wide variety of artists, as well as 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

Teachers should:

- Facilitate and guide the process of conceptualisation in the sourcebook
- Encourage experimentation with different media. These could include small paintings, collages, etc.
- 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.
- 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 talk and discuss the work of their classmates in a constructive way.
- **Remember that you as the Visual Arts teacher must guide the aesthetic qualities of any tasks.** It is 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 end 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, e.g. '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, e.g. 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 stronger individual interpretations and styles from Grade 12 learners.
- Guide learners to be effective, independent, critical and reflective thinkers.
- Do not underestimate the 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 self-reflection, class/teacher reflection and marking, peer reflection or an 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 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 DBE until the final results are released. Safekeeping of the artworks is the responsibility of the school.

2.4 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. This exhibition provides substantial evidence and showcases the learners' practical work developed over a period of time. It specifically addresses the management of process and presentation that forms part of Topic 2.

Topic 2: Making of artworks

According to the CAPS, Grade 12 learners must display, exhibit or present their own work in a manner which enhances and complements the expressive and conceptual impact of the work.

Checklist for the exhibition

- Grade 12: PATs 1 and 2, and the Trial Examination Practical are compulsory. This includes the artworks and sourcebooks.
- One or two Grade 11 artworks to show development and progression.
- 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. Therefore, learners may exhibit more works that provides evidence of this process.

Presentation

- Teachers should provide the space for the exhibition, e.g. the school hall, art classroom, etc.
- Teachers should make learners aware of the importance of presenting their work and provide guidelines for a neat, professional exhibition.
- The learner's name should be clearly displayed and the Grade 12 PATs clearly labelled.
- Framing of works is unnecessary, but in many cases simple mounting will enhance the work.
- Learners must refrain from using props, accessories, etc. The exhibition must show an awareness of professional exhibition practices.
- If computers are necessary to show digital work, teachers must make sure that the computers work and that they know the passwords.

Assessment

This body of work will be assessed holistically.

The following is a guideline of aspects that will result in the final valid mark:

- Overall progress and development of the learner to independent and individual solutions
- Creativity and originality
- Technical skills
- Personal involvement and expression in the process and final works
- Substantiation in the sourcebook: conceptualisation, exploration and experimentation of media, techniques, styles, etc. Sufficient exploration of drawing.
- Full marks cannot be awarded if all required artworks are not presented. Marks should be adjusted according to the presented works.
- The descriptive rubric, ASSESSMENT CRITERIA FOR PRACTICAL WORK, on pages 10 and 11 MUST be used to ensure standardisation.

ASSESSMENT CRITERIA

This body of work will be assessed holistically.

CRITERIA	
Overall impression of work – originality, creativity, innovation: Development of new and unique responses/solutions	
Choice and use of materials/techniques: Suitability of materials and techniques according to the concept; safety and manageability; technical skills shown	
Use of formal art elements: The importance of elements and principles of art, such as line, shape, colour, texture, space, rhythm, balance, harmony, proportion and composition	
Interpretation and practical implementation of theme(s): A personal interpretation of a theme; experimentation; tackle new challenges	
Completion and presentation of artwork: Attention to detail; task completed in time allowed; presentation according to task	
Curating of exhibition: Professionalism, clear, etc.	
TOTAL	100

2.5 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 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 learner failed to make up the time.



2.6 Moderation of PATs

Moderation is essential for quality assurance and should take place on a regular basis. The following template 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/gives 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, e.g. realistic marking		
	Use of assessment criteria		
	50 marks for Sourcebook including assessment of the following:		
	<ul style="list-style-type: none"> • Concept development 		
	<ul style="list-style-type: none"> • Research, investigation, experimentation 		
	<ul style="list-style-type: none"> • Process drawings 		
	<ul style="list-style-type: none"> • 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:		
	<ul style="list-style-type: none"> • Choice and use of materials/techniques 		
	<ul style="list-style-type: none"> • Use of formal art elements 		
	<ul style="list-style-type: none"> • Overall impression of work – originality, creativity, innovation 		
	<ul style="list-style-type: none"> • Interpretation and practical implementation of research 		
	<ul style="list-style-type: none"> • 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:		

2.7 Declaration of authenticity

Refer to ADDENDUM A on page 24.



3. LEARNER GUIDELINES

3.1 Instructions to the learner

TOPIC 1 – SOURCEBOOK (Conceptualising by the development and realisation of creative ideas)

'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*

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.



In your sourcebook you must be adventurous, be creatively inquiring, take risks, experiment and above all draw, draw, draw!

ASSESSMENT CRITERIA	This includes the following:
Concept development	<ul style="list-style-type: none"> Mind maps, annotated sketches and drawings to show concept development

The following steps will assist you in concept development:

HOW TO GENERATE IDEAS

Thomas Edison, the great inventor, said that genius is one per cent inspiration and ninety-nine per cent perspiration. If you are going to wait for inspiration for a project to hit you like a lightning bolt, you are going to wait for a long time and then usually come up with a very obvious solution. Artists work hard to get inspiration by researching other artists, doing drawings, writings and experimenting with techniques and different media.

While you are gathering ideas, try to lead your thought processes to that which is personal, unusual and challenging, and that which fills you with passion.



When you receive a theme, the following can be used to generate ideas around the theme:

- **Mind map**

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.

- **Using dictionaries and a thesaurus**

Look for the meaning of words. A thesaurus takes one on a journey of synonyms that opens up new possibilities of inspiration.

- **Stream of Consciousness writing**

Just start writing about the theme you have received, without consciously thinking. Read through it and maybe there is an original solution.

- **Make lists and sketches**

Many artists use lists and sketches of possibilities. Visually creative people often use thumbnail sketches as their lists.

- **Other ideas**

Inspiration can come from the following:

- Sounds – from nature, music, songs
- Words – poetry, literature, quotes, phrases
- Images – work of other artists
- Pictures – from books, magazines, catalogues

- **Personal**

It is important that you personalise themes. You should concentrate on things you care about, which moves you. Interview your family and friends, use old family photos, objects that have special meaning, etc. Look at your 'story' – your family history, traditions and rituals – and tell a personal story. A real artist makes art that matters to him/her.

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 will be of a poor quality or will be too generic. Learners should be encouraged to take photographs and generate their own source material.

SELECT AND EVALUATE IDEAS

ASSESSMENT CRITERIA	This includes the following:
Research, investigation, experimentation, etc.	<ul style="list-style-type: none"> • 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.

You should now have many ideas and should now select the best broad idea to further exploration.



- **Experiment with materials and techniques**

Artists often find inspiration as they start manipulating the materials. Confidence and some mastery of processes and materials allow for a more creative rendition of new ideas. It is natural to get visual ideas as we work with visual materials and try new techniques. Exploring should be purposeful.

- **Image manipulation through collages, montages, Photoshop, etc.**

You do not want to go for very stereotypical compositions with centralised images. Start 'playing' with photocopies of your drawings and other source material, e.g. magazine images, to open up other exciting options for the final artwork. Document your digital manipulations to claim ownership.

These could include the following:

- Tearing, cutting and layering 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



• Influences from artists

- 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.
- **Do not paste internet printouts of information** into your sourcebook.
- Demonstrate good use of subject vocabulary (phrases such as 'strong contrast', 'draws the eye' and 'focal point').

• Drawing/Sketching

Do many thumbnail sketches to consider various options for your final idea. Annotate them to give a history of your thought processes.



- **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.

- 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.
- When evaluating your ideas, eliminate those that are 'cheesy' (e.g. pink hearts and sweet things), insincere (e.g. world peace) or overtly pretty or lacking in substance (e.g. a bunch of roses).
- Eliminate sources that are over-done. 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.

THE FINAL IDEA


You now have your final idea for the artwork and can now start to refine it.

- **Consider the following when planning the final composition**

Transitions between objects, unlikely juxtapositions, transformation and metamorphosis. Work out your final composition. A good idea must be visually exciting. Make small thumbnail sketches to consider a variety of options. Think of things like the contrast between open areas and cluttered areas, between dark and light, etc. Think of negative spaces, use of diagonal lines, etc. to create a mood or atmosphere. Do not clutter your idea.

ASSESSMENT CRITERIA	This includes the following:
Process drawings	<ul style="list-style-type: none"> • At least 30% should be drawings to explain your concept development.

- **Draw, draw and draw some more ...**

There should be extensive use of drawing in your sourcebook which reflects at least 30% of your proposal for your final work. Ensure the extensive use of drawing to express perception and invention and to communicate feelings, experiences and ideas.

It is important that **hand skills** are demonstrated in the sourcebook and drawing is interpreted as mark making to visualise thoughts in:

- Different media, e.g. pencil, pen, paint, erasers, pens, ink, bleach, string, etc.
- Different styles, e.g. naturalistic, expressionistic, gestural, abstract, etc.
- Different drawing techniques, e.g. stippling, hatching, doodling, scribbling, tonal drawing, etc.

Drawing can therefore range from simple line sketches to explain ideas to full tonal drawings. It could also include small paintings. It is important to express ideas and concepts through drawing, e.g. annotated drawings.

- Direct copying from magazines, the internet, etc. 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.
- Of utmost importance is 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.

ASSESSMENT CRITERIA	This includes the following:
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.

FINALLY ...

- **Layout**
 - In appearance, a sourcebook should be reminiscent of what you might expect an artist to create. It is not a scrapbook.
 - Vary page layouts to provide variety and visual interest.
 - Each page of your sourcebook must reflect creativity.
 - Use your space effectively.
- **Documentation of the process**
 - Any digital work, e.g. photography, animation, etc. must be documented through screenshots, drawings and/or notes.
 - If you use a more process-like approach, you can document the process, e.g. drawings, notes and/or photographs.
- **Reflection**


There should be evidence of reflection. It does not have to be an essay at the end of the process, but can be through notes and annotations throughout the sourcebook. It will give insight into how you have formed ideas and how many alternatives you have investigated.

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 a minimum of 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.

The most important function of the sourcebook is to give insight into your thought processes leading to the final artwork. There **MUST** be a clear link between the sourcebook and the artwork.

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

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

A circular artwork made of wood with intricate carvings and red string tied around it. The artwork features a complex, abstract design with dark, swirling patterns and a central red string that forms a series of loops and knots. The wood grain is visible, and the overall appearance is that of a handcrafted piece.

- 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 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 a factor when you are doing the practical work, so do not waste it 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 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.	Practical Assessment Task 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.	Trial Examination (Practical Task) (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.

3.3 Assessment**TOPIC 1: SOURCEBOOK**

ASSESSMENT CRITERIA	This includes the following:	Weighting
Concept development	<ul style="list-style-type: none"> Mind maps, annotated sketches and drawings to show concept development 	25%
Research, investigation, experimentation, etc.	<ul style="list-style-type: none"> 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. 	25%
Process drawings	<ul style="list-style-type: none"> At least 30% should be drawings to explain your concept development. 	25%
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. 	25%
TOTAL		50

Guidelines for assessment

- As can be seen from the rubric for the sourcebook, the four assessment criteria carry equal weighting.
- Each assessment criterion must be marked as a percentage.
- The four marks must be added for a mark out of 400 and then divided by 8 to get the total out of 50.
- Only the specific criteria must be marked. Teachers may not make their own requirements.
- The descriptive rubric, ASSESSMENT CRITERIA FOR PRACTICAL WORK, on pages 10 and 11 MUST be used in all the criteria to ensure standardisation.

TOPIC 2: THE ARTWORK

ASSESSMENT CRITERIA	This includes the following:
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
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
Overall impression of work – originality, creativity, innovation	<ul style="list-style-type: none"> • Generation of new, unique and novel responses/solutions
Interpretation and practical implementation of research	<ul style="list-style-type: none"> • A personal interpretation of a theme • Experimenting • Trying new challenges
Completion and presentation of artwork	<ul style="list-style-type: none"> • Attention to detail • Task completed in allocated time • Presentation according to task
TOTAL	50

Guidelines for assessment

- The artwork **MUST** be assessed holistically and no specific mark allocations may be used for the different criteria.
- The descriptive rubric, **ASSESSMENT CRITERIA FOR PRACTICAL WORK**, on pages 10 and 11 **MUST** be used to ensure standardisation.

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 at home, the teacher cannot approve authenticity and 0% will be awarded.

3.5 Requirements for presentation

TOPIC 1 (Sourcebook): Minimum of 8–10 pages

TOPIC 2 (Artwork): Your teacher will guide you in presentation, mounting, exhibiting, etc. 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** on page 24.

4. LIST OF RESOURCES

LTSM – Source References

- Textbook approved by the DBE.
- Reference books, catalogues and magazines such as *Art Africa* and *Art Times*, photographs, PowerPoint presentations, videos, etc. 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, etc.), newspaper reviews, etc. should be regularly consulted.
- The internet: Use the search engines to find useful websites. YouTube provides many practical workshops. Inspiration for practical tasks can be found on Pinterest.

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. Furthermore, the PAT develops learners' life skills and provides opportunities for learners to engage in their own learning.



NOTE: All the artworks in this document were created by Grade 12 learners.

ADDENDUM A

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 is the work of the learner.		
Learner		
School		
District		
PAT 1/2/Trial Examination: (Choose and circle only ONE.)		
	Signature	Date
Learner		
Teacher		
Principal		
School stamp		

ADDENDUM B**PAT EXAMPLES**

Teachers may use this exemplar PAT as one of their PATs.

THEME:

THREAD(S)

A thread may be a long, thin strand of fibre (cotton, nylon, grass, etc.) used in sewing or weaving OR it might be a theme or characteristic running throughout a situation or piece of writing OR it might be a conversation thread posted on Facebook.



Chiharu Shiota, *After The Dream*, installation, 2011.

'My creations with thread are reflections of my own feelings. A thread can be a cut, a knot or a loop, or can be loose or sometimes tangled. A thread to me is an analogy for feelings or human relationships.' – Chiharu Shiota

A thread on its own is not very strong, but when woven together, it becomes tougher. Thread is an important part of our lives when it is woven together creating fabrics for our clothes, furniture and industrial use. People have also been using thread as a medium to make art with for centuries, such as weaving medieval tapestries and embroidering decorative items for homes. Many contemporary artists use thread in countless ways to create artworks.



Maurizio Anzeri, **Untitled**, embroidery on photograph, no date.



Ghada Amer, **Snow White without The Dwarves**, acrylic, embroidery and gel medium on canvas, 2009.



Billie Zangewa, **The Rebirth of The Black Venus**, silk tapestry, 2010.



Igshaan Adams, **Unseen**, weaving, 2016.

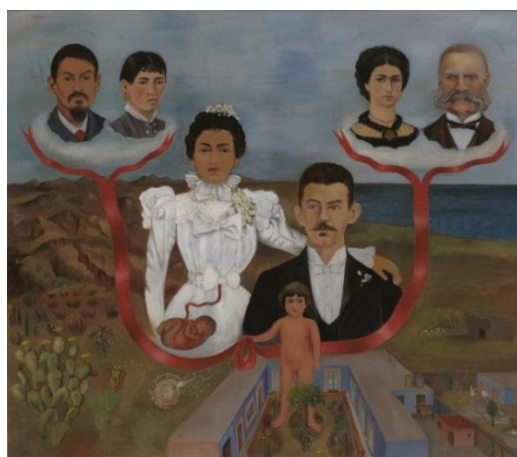
In Greek mythology, Ariadne, the daughter of Pasiphae and the Cretan king Minos, fell in love with the hero Theseus and, with a ball of thread, helped him escape the Labyrinth (maze) after which he killed the Minotaur, a beast half-bull and half-man that Minos kept in the Labyrinth. The term 'Ariadne's thread' is used to describe the solving of a problem with multiple apparent means of proceeding, such as a physical maze, a logic puzzle or an ethical dilemma, through an extensive application of logic to all available routes.



From ancient times, labyrinths have been used in sacred rites to symbolise the passageway from the visible realm of the human into the invisible realm of the divine feminine. In modern times, walking the labyrinth is still used as a spiritual ritual. It can also be used as a tool for personal growth and as a method of tapping into the wisdom of our inner knowing to help us live more authentic and purposeful lives.

[Source: <http://kathrynbikle.com/2016/02/13/ariadnes-thread-and-the-labyrinth-a-journey-of-personal-growth/>]

Thread(s) may also refer to our connections with our family, friends, possessions, history, identity and place in the world. Despite our rapidly changing world, human interconnectedness remains vital for individual, community and global well-being. Social media have created platforms that create unprecedented connectivity. This interconnectedness can also unravel by pulling the edge of the thread to unravel the cloth.



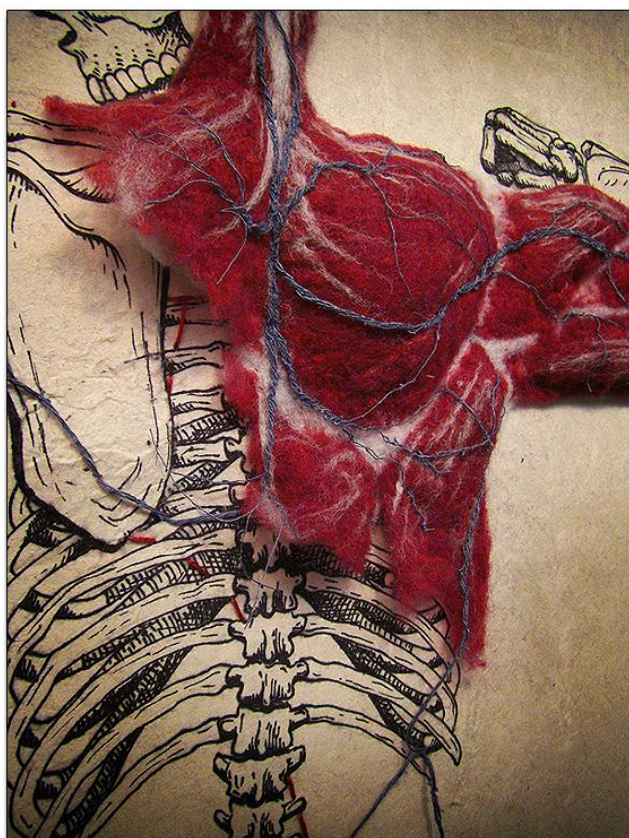
Frida Kahlo, *My Grandparents, My Parents And I (Family Tree)*, oil painting, 1936.

'Invisible threads are the strongest ties.' – Friedrich Nietzsche



Robert Shearn, *Visions in Motions*, 2019.

This is a floating installation installed in front of the iconic Berlin Brandenburg Gate and created to mark the 30th anniversary of the Peaceful Revolution and the fall of the Berlin Wall that took place on 9 November 1989. 30 000 ribbons with people's wishes, hopes and ideas float above the heads of the people of Berlin



Dan Beckemeyer, ***Felted Anatomy***, drawing on handmade paper, with cotton stitching and hand-felted muscle mass, 2012.



Erin Tucker, ***Flayed and Fragile***, tissue paper, glue, coffee and cotton thread, 2013.



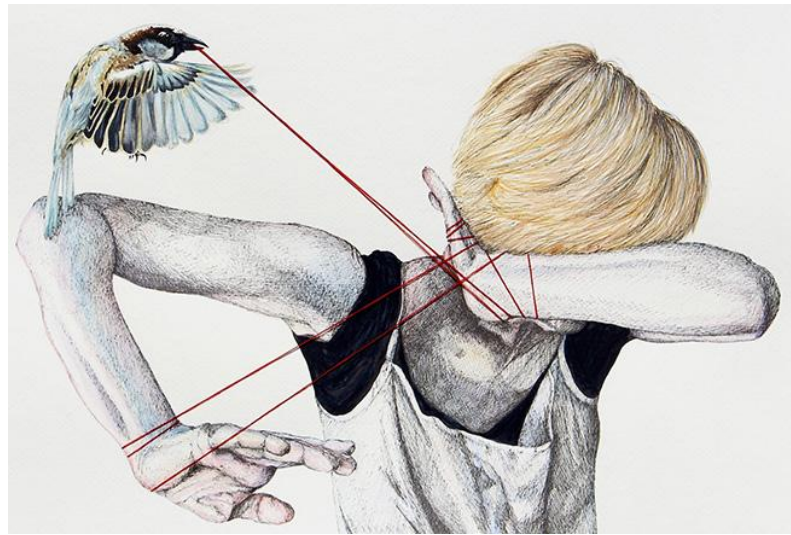
Lebogang Motaung, *Untitled*, 2017.



Thomas De Falco, *Wrapping*, installation and performance, Milan, 2017.



This installation was created during Tod's fall 2017 fashion show. A white room was the environment where a group of models were presented as statues, wrapped into brown and white leather. The performance showed elements, fabrics and techniques that are the DNA of Tod, the luxury leather company.



Julia Dotson, *Thread: A Documentation of Oppression (Series)*, watercolours with red thread, 2015.

In conceptualising your interpretation of ***Thread/s*** you can refer to:

- Interconnectedness: investigating the ties that bind you, e.g. family, friends, history, school, expectations, identity, environment. This can be positive or show the unravelling of the thread.

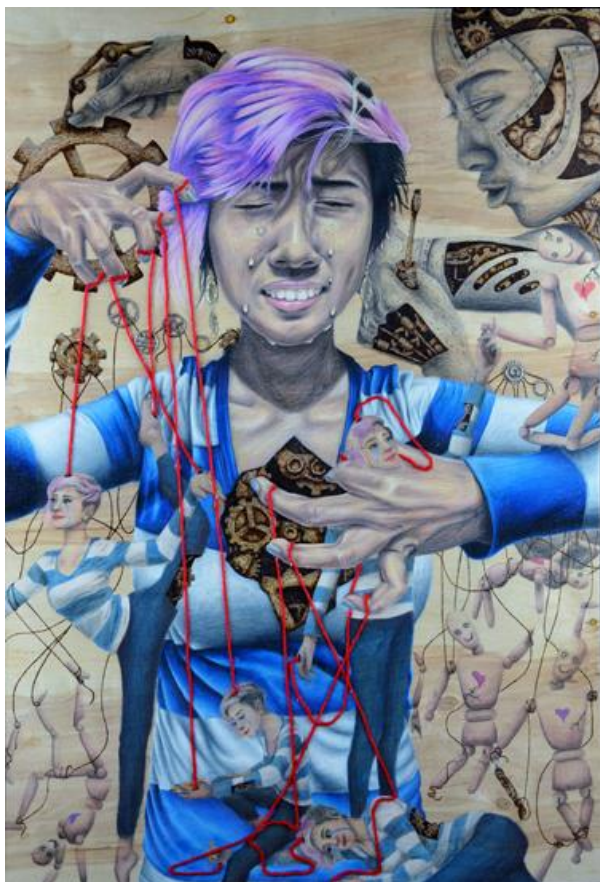
AND/OR

- Material investigations: thread, string, wool, etc.
- Techniques: embroidery, weaving, stitching, etc.

It is important to give a personal interpretation of the theme.

The following artworks were created by learners mainly from Pleasant Grove High School, Tennessee, USA.







General things to remember:

- It is important to personalise the theme, whether positive or negative ideas about the theme.
- The theme can be explored in many ways and does not have to include figures. You may investigate the theme through objects or even abstracted works that, through colours, symbols, etc. give a sense of the theme.

You may also refer to the following:

- Historical and/or cultural connections
- The definition of a *thread* and what thread means to you
- The materials you could use in your artwork

Consider the following:

- **Incorporate** different materials or techniques referring to the theme, e.g. so-called women craft techniques such as sewing, embroidery, patchwork, etc.
- **Explore** new material, techniques and processes to enrich the work.

TOPIC 1: SOURCEBOOK

- What is a thread?
- What are the different meanings of thread?
- What is the meaning of thread in your personal life? Keep it real!
- What risks will you take in creating an interesting artwork, incorporating your interpretation of thread?

In this document, under 3.1 Instructions to the learner on page 14, there are comprehensive guidelines on the sourcebook. Refer to these.

A few general guidelines for each term:

- Research the theme and related artists. See that you research at least **THREE** artists. Personalise your research with notes, images and annotations in your sourcebook.
- Research the theme by interviewing family, friends and contacts on social media. This data can help you to form ideas.
- Use your ideas from your research to find good source material from books, the internet, etc. It is also advisable to take your own photos of landscapes, people and objects where possible.
- A good option will be to use your source material to create collages (by hand or digitally).
- Review your collages by making sketches of different compositional possibilities of your idea.
- 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, etc. Think of negative spaces, the use of diagonal lines, etc. 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 techniques and materials. Annotate your experiments.
- It is of the utmost importance that your sourcebook shows the development of your final artwork and tells the 'story' of all your thought processes and experiments.
- Your sourcebook work must be at least 8–10 pages and include at least 30% drawings.
- Conclude your research with how you interpret **Thread(s)** within your specific discipline.
- Remember that it is always advisable to give a personal interpretation.

TOPIC 2: THE ARTWORK

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

TOPIC 1: SOURCEBOOK

ASSESSMENT CRITERIA	This includes the following:	Weighting
Concept development	<ul style="list-style-type: none"> Mind maps, annotated sketches and drawings to show concept development 	25%
Research, investigation, experimentation, etc.	<ul style="list-style-type: none"> 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. 	25%
Process drawings	<ul style="list-style-type: none"> At least 30% should be drawings to explain your concept development. 	25%
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. 	25%
TOTAL		50

TOPIC 2: THE ARTWORK

ASSESSMENT CRITERIA	This includes the following:
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
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
Overall impression of work – originality, creativity, innovation	<ul style="list-style-type: none"> Generation of new, unique and novel responses/solutions
Interpretation and practical implementation of research	<ul style="list-style-type: none"> A personal interpretation of a theme Experimenting Trying new challenges
Completion and presentation of artwork	<ul style="list-style-type: none"> Attention to detail Task completed in allocated time Presentation according to task
TOTAL	50

ADDENDUM C

TEACHER'S GUIDE TO MANAGING THE PAT: *THREAD(S)*

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

A few things to consider:

CODE OF CONDUCT OF SCHOOL

- Teachers must see that all work is in line with the code of conduct of their school.
- Explicit subject matter and images must be avoided.

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 you 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.

IMAGE MANIPULATION

Learners may choose to juxtapose different images in their composition. As seen in the guidelines, it is suggested that collage (by hand or digitally) be explored to get a final composition. Facilitate this process to get learners to move away from stereotypical compositions. Encourage learners to play with images and/or photocopies of their drawings and other source material to open up 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 images 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. Draw or paint on top of it.