



# **basic education**

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

## **VISUAL ARTS**

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

**GRADE 12**

**2024**

**These guidelines consist of 40 pages.  
These guidelines must be printed in full colour.**

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## 1. INTRODUCTION

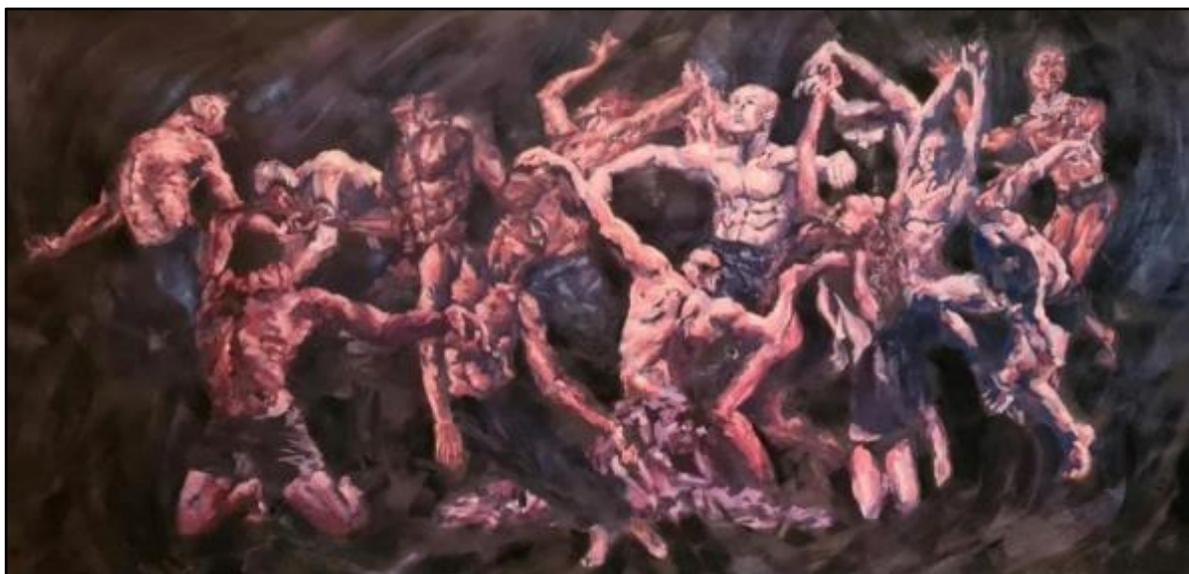
The 18 Curriculum and Assessment Policy Statements subjects which contain a practical component all include a practical assessment task (PAT). These subjects are:

- **AGRICULTURE:** Agricultural Management Practices, Agricultural Technology
- **ARTS:** Dance Studies, Design, Dramatic Arts, Music, Visual Arts
- **SCIENCES:** Computer Applications Technology, Information Technology, Technical Sciences, Technical Mathematics
- **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 to respond to purposeful tasks in imaginative and personal ways. Originality can be defined in relation to learners' 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.**

For Visual Arts, TWO practical projects must be completed in Term 1 and Term 2 – Artwork 1 and Artwork 2. Each practical task must consist of Topic 1 (Sourcebook) and Topic 2 (Artwork). Both practical projects are set internally and assessed by the teacher per term.

The marks are allocated as follows:

- Topic 1 (Sourcebook): recorded as part of the SBA mark
- Topic 2 (Artwork): recorded as part of the PAT mark and only reflected at the end of the year

The PAT will be presented in the form of an exhibition at the end of the year. The exhibition consists of the artworks completed during Term 1 and 2 (minimum requirement), plus two Grade 11 artworks. The artworks (Topic 2) of Term 1 and 2 for the PAT exhibition are assessed internally in each term and will be externally marked and moderated in Term 4.

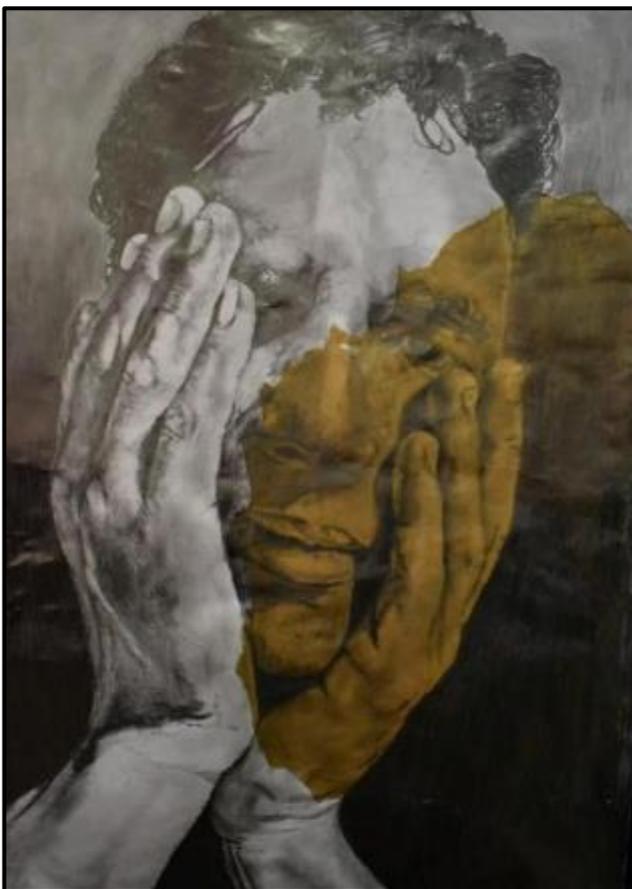
<b>TASK 6</b>			
<b>PAT</b>			
<b>(Continuous assessment from Term 1 to Term 3)</b>			
<b>TERM 1</b>	<b>TERM 2</b>	<b>TERM 3</b>	<b>TERM 4</b>
ARTWORK 1 Topic 2 (informal formative assessment)	ARTWORK 2 Topic 2 (informal formative assessment)	PAT EXHIBITION PROCESS	PAT EXHIBITION
PAT exhibition (externally assessed in Term 4)			
100			

Owing to the creative nature of the subject and the value placed on self-expression, learners should not be boxed in by the minimum requirements and they should be allowed to do more works relating to the two themes they have investigated. Teachers need to encourage self-expression and individuality of learners in this exhibition. In Term 3, learners have the opportunity to further develop and extend their practical work into a cohesive and holistic body of work that is seen in the context of an exhibition environment.

Learners must receive the practical task 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
- Assessment procedures and criteria to be used

It can be 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' that are given at consecutive times to experiment and develop skills. With careful planning, the teacher can provide tasks that encourage experimentation and research of a range of possibilities to prevent learners from getting stuck on a first idea. It will help with the pacing of the process and can help to ensure that the sourcebook will be almost completed before starting with the final artwork.



**General guidelines in setting the practical task:**

- It is strongly advised that teachers set their own practical tasks, 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. but allow scope for learners to innovate and give personal interpretations. In Grade 12, tasks should be sufficiently **open-ended** to allow learners to develop original and creative artworks or artefacts.
- Always take your learners' interests, experiences and context into account to challenge them. Encourage 'honesty' so that learners' artworks speak of their experiences, ideas and feelings, so that they do not produce 'second-hand' works. Guide your learners to translate their experiences through art making using appropriate media, subjects and approaches.
- Set expectations, minimum requirements and deadlines regarding the end product. Many teachers may decide on a broad theme for the annual practical work and then subdivide it into specific aspects of the theme, in other words one per term. This can result in a more coherent body of work in the retrospective exhibition.

**ADDENDUM B on page 28 has an example of a practical task. Teachers can use this task as one of their practical tasks for 2024.**

**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.**

The sourcebook provides insight into how 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.**

This sourcebook is NOT a formal, neat notebook, but is an expressive, personal 'diary' of ideas and stimuli that 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 Learner Guidelines on page 15 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. 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. There is a delicate balance required in guiding learners' practical work. Continuously do informal assessment by discussing the progression of learners' work. We want to preserve learners' personal expression and we want to extend them beyond their current capacity; we want to try to guide learners to follow the artistic processes outlined in the project brief to come up with their own solutions. You can guide and direct learners without imposing your ideas on them.
- Encourage experimentation with different media. These could include small paintings, collages, etc.
- Expose learners to a variety of artists' books and emphasise that the process of developing an 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 without compromising the quality and quantity of the expectations of the Grade 12 learners.
- Encourage learners to use the sourcebook for writing and making sketches in order to go beyond the set brief.

**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.
- **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. 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.
- Try to lead them to individual and innovative approaches/solutions.
- Guide them to develop ideas by working from first-hand observation.
- Learners should take confident and calculated risks, trying out new ideas and processes without fear of failure.
- The Visual Arts teacher must teach 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.
- Have regular 'critique sessions' during which you facilitate and teach learners to talk and discuss the work of their classmates in a constructive way.
- 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.

- We see a similar situation with artists. 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 practical task 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.

### 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.

### 2.3 How to administer the 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 the submission of marks.
- Practical task marks and teacher portfolios should always be available for cluster/provincial moderation.
- Safe storage for practical work must be provided by the school.
- All artworks should be available at all times for exhibitions, eisteddfods and art festivals, and remain 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 (PAT exhibition)



At the end of Grade 12, learners must present a retrospective (PAT) 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-person exhibition or student graduate exhibition. 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 that enhances and complements the expressive and conceptual impact of the work.

### Checklist for the exhibition

- The artworks (Topic 2) from the two practical tasks are **compulsory and minimum requirements**.
- One or two Grade 11 artworks to show development and progression.
- As the nature of the subject is creativity and self-expression, **learners may not be boxed in by the minimum requirements but allowed to do more works relating to the two themes they have investigated. We need to encourage self-expression and individuality of learners in this exhibition.**
- Grade 12 learners should use the opportunity to further develop and extend their practical work 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 provide evidence of this process, e.g. work done on their own and/or extend their theme(s) into more artworks.
- The sourcebook(s), although already assessed, must be displayed to demonstrate the development to the final artwork(s).

### Presentation

- Teachers should provide the space for the exhibition, e.g. the school hall, art classroom.
- 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 tasks 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 11 and 12, MUST be used to ensure standardisation.

**ASSESSMENT CRITERIA**

This body of work will be assessed holistically.

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



## 2.5 How to mark/assess the practical tasks

### 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; mastery of problem-solving skills.</li> <li>Effort far beyond that required.</li> <li>The 'WOW' factor is evident.</li> <li>Works show great innovation.</li> <li>Content/conceptual richness of the work is excellent.</li> <li>The work as a whole is confident and evocative; it engages the viewer with excellent visual qualities.</li> <li>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.</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 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, but lacking technical richness.</li> </ul>
<b>Very good</b>	70–79	<ul style="list-style-type: none"> <li>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.</li> <li>Good evidence of effort and commitment. Interesting/innovative/creative, but not technically resolved.</li> <li>Technically good but lacks conceptual richness or vice versa. Work may be creatively innovated but lacks technical skill.</li> </ul>
<b>Good</b>	60–69	<ul style="list-style-type: none"> <li>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.</li> <li>Sound level of competence.</li> </ul>
<b>Average</b>	50–59	<ul style="list-style-type: none"> <li>Adequate; feels mechanical; derivative or copied; little insight.</li> <li>Unimaginative; some visual references not always clearly identified.</li> <li>Fair presentation, but many distracting inconsistencies.</li> <li>Average level of technical competence. Possibly limited commitment in terms of time and effort.</li> <li>Imagery is copied from another source with little transformation of images.</li> <li>Little evidence of trying anything unusual.</li> <li>Scope of work is 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 is copied from another source with very little transformation.</li> <li>• Composition is 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 is 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 learner failed to make up the time.</li> </ul>



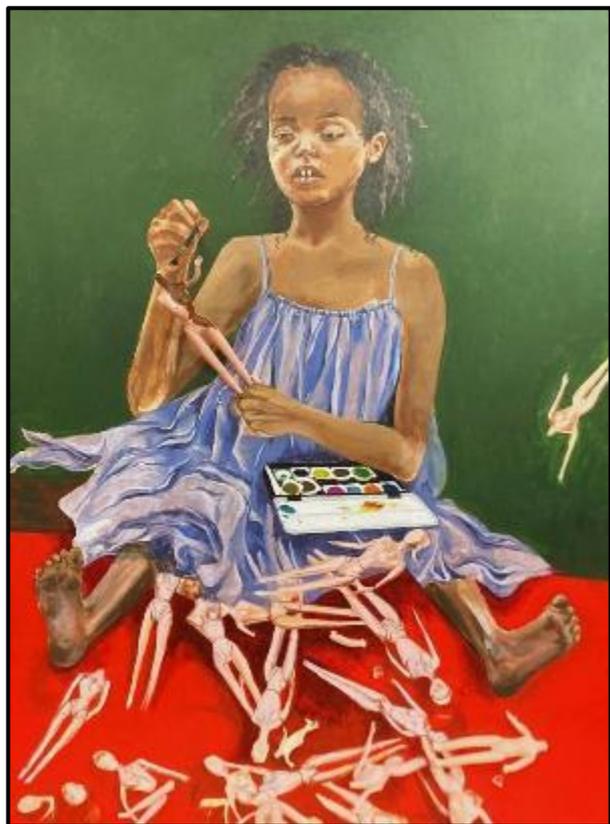
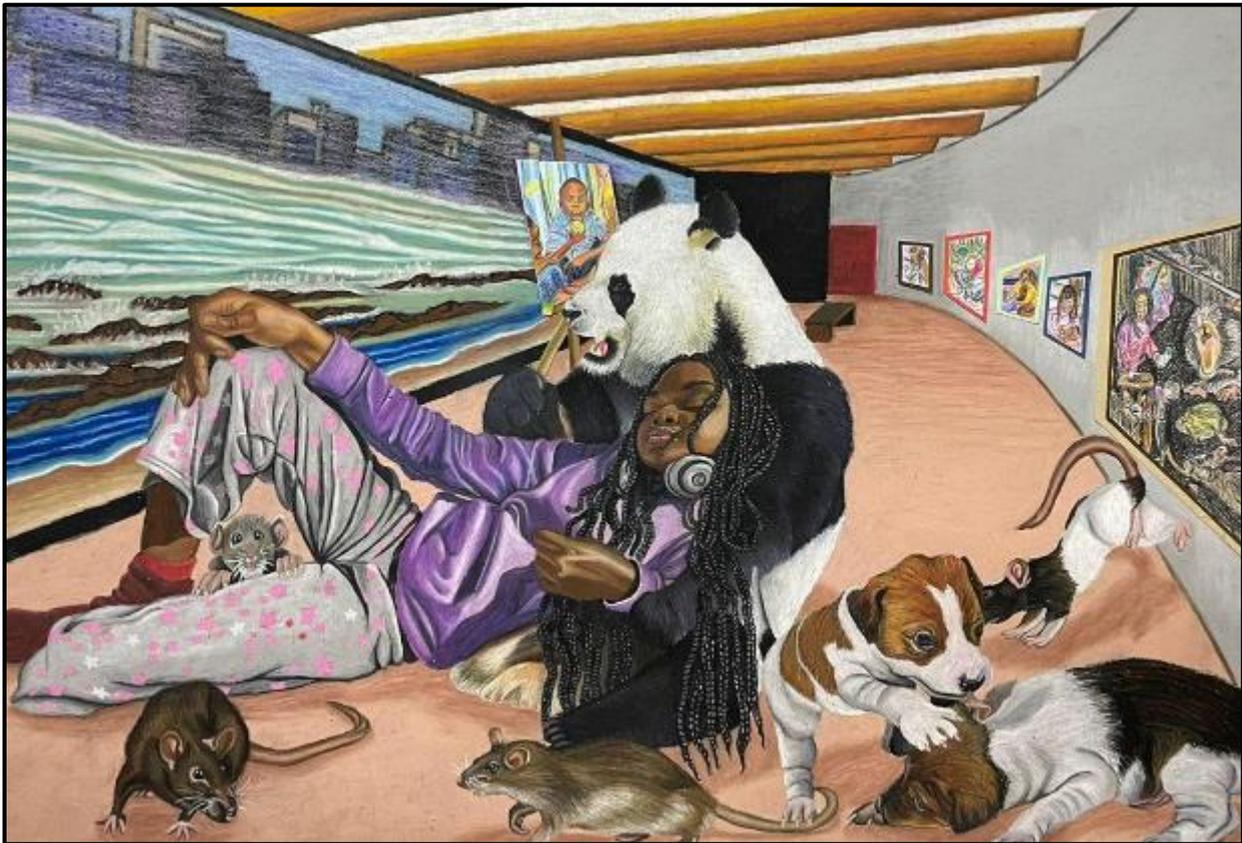
## 2.6 Moderation of practical tasks

Moderation is essential for quality assurance and should take place regularly. The following template can be used for internal (school) and external (provincial) moderation of practical tasks.

VISUAL ARTS: MODERATION OF PRACTICAL TASKS			
SCHOOL		SUBJECT	
GRADE		DATE	
TEACHER		MODERATOR	
1.	<b>THE PRACTICAL TASK BRIEF</b>		√ 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 for Creative Thinking Skills caters to develop/allows the following:		
	<ul style="list-style-type: none"> <li>• <b>Fluency</b> (the generation of ideas, answers, responses, possibilities to a given situation/problem)</li> </ul>		
	<ul style="list-style-type: none"> <li>• <b>Flexibility</b> (the generation of alternatives, variations, adaptations, different ideas/solutions/options)</li> </ul>		
	<ul style="list-style-type: none"> <li>• <b>Originality</b> (the generation of new, unique and novel responses/solutions)</li> </ul>		
	<ul style="list-style-type: none"> <li>• <b>Elaboration</b> (the expansion, enlargement, enrichment or embellishment of ideas to make it easier for others to understand or make it more interesting)</li> </ul>		
	<ul style="list-style-type: none"> <li>• <b>Risk-taking</b> (experimenting, trying new challenges)</li> </ul>		
	<ul style="list-style-type: none"> <li>• <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)</li> </ul>		
	<ul style="list-style-type: none"> <li>• <b>Curiosity</b> (the ability to wonder, ponder, contemplate or puzzle)</li> </ul>		
	<ul style="list-style-type: none"> <li>• <b>Imagination</b> (the ability to build mental pictures, visualise possibilities and new things or reach beyond practical limits)</li> </ul>		
	Clear assessment criteria		
	Due dates and time management		
	COMMENTS:		
2.	<b>ASSESSMENT OF PRACTICAL TASK</b>		
	Relevant to the specific grade in line with standard of province, e.g. realistic marking		
	Use of assessment criteria		
	<b>100 marks for sourcebook</b> including assessment of the following:		
	<ul style="list-style-type: none"> <li>• Concept development</li> </ul>		
	<ul style="list-style-type: none"> <li>• Research, investigation, experimentation</li> </ul>		
	<ul style="list-style-type: none"> <li>• Process drawings</li> </ul>		
	<ul style="list-style-type: none"> <li>• Presentation, overall view</li> </ul>		
	If all or some of the above was not expected of learners, was there a meaningful and/or creative alternative?		
	<b>100 marks for artwork(s)</b> including assessment of the following:		
	<ul style="list-style-type: none"> <li>• Choice and use of materials/techniques</li> </ul>		
	<ul style="list-style-type: none"> <li>• Use of formal art elements</li> </ul>		
	<ul style="list-style-type: none"> <li>• Overall impression of work – originality, creativity, innovation</li> </ul>		
	<ul style="list-style-type: none"> <li>• Interpretation and practical implementation of research</li> </ul>		
	<ul style="list-style-type: none"> <li>• Completion and presentation of artwork</li> </ul>		
	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 27.



### 3. LEARNER GUIDELINES

#### 3.1 Instructions to the learner

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

**'Creativity is not a mystery. There are proven techniques for enhancing creativity, and they are within anyone's reach.'**

– Dr Keith Sawyer, a leading expert on creativity

The following is based on his eight-step creativity program to guide you in the sourcebook process.

#### SOURCEBOOK TEMPLATE

	TOPIC 1: 8 steps	ACTION			
1.	<b>Ask</b> <i>Find the problem</i>	<b>Engage</b> with the theme/question of the brief.	<b>Concept development</b>	<b>Process drawings</b> At least 30% should be drawings to explain your concept development	<b>Presentation and overall view</b>
2.	<b>Learn</b> <i>Gather related information</i>	<b>Brainstorm:</b> mind maps, word games, personal reflections, etc.			
3.	<b>Look</b> <i>Acquire the knowledge</i>	<b>Research</b> on artists that have inspired you. <b>Collect:</b> material that inspire you, e.g. photos, images, collected poems, lyrics. At this stage, be open-minded and collect widely.			
4.	<b>Play</b> <i>Incubation</i>	<b>Experimentation</b> of media and/or different techniques (take inspiration from the artists you have researched).			
5.	<b>Think</b> <i>Generate ideas</i>	<b>Find</b> the subject matter. <b>Draw</b> and <b>photograph</b> subject matter. Start making <b>compositional sketches</b> with annotations.			
6.	<b>Fuse</b> <i>Combine ideas</i>	Start bouncing ideas around, looking for <b>unexpected combinations</b> . Connecting lots of dots, eliminate some and adding others. Successful creativity never comes from only one idea; rather, from a combination of several. <b>Experiment further</b> with materials to examine new possibilities or extensions of technique.			
7.	<b>Choose</b> <i>Select the best idea</i>	<b>Final composition drawings</b> Reflection			
8.	<b>Make</b> <i>Externalise ideas</i>	<b>TOPIC 2:</b> <b>Creating</b> the artwork			

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.

Let us unpack the steps in the template:

## 1. ASK

*Find the problem*

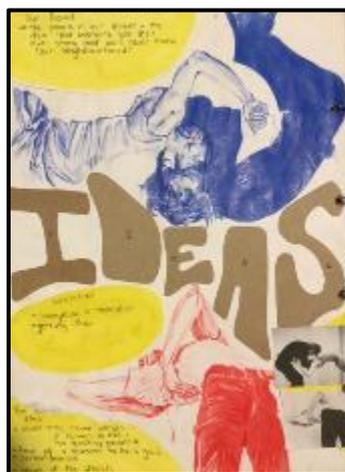
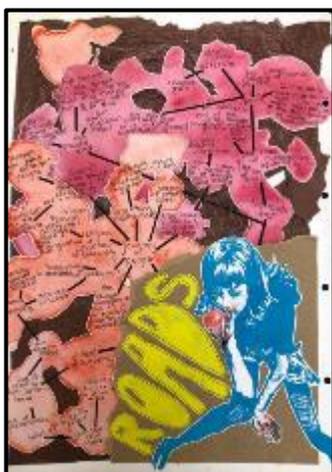
**Engage** with the theme/question of the brief.

- You receive the brief for the practical assessment task. The first thing you usually look for is the theme. (Remember to paste the brief in your sourcebook.)
- Theme relates to the meaning of an artwork, rather than only the subject matter. A theme is deeper and broader than just the subject and it suggests ideas that bring together subject matter, formal elements and materiality.
- **What must you do:** You must create a visual story with a starting point (the theme) and a conclusion (your artwork) and a journey in between (your sourcebook).

## 2. LEARN

*Gather related information*

- This is the beginning of the process where you will **brainstorm** around the theme by gathering all ideas around the theme.
- A good idea is to start with a **mind map**.
- Other ways of **gathering information** include the following: word games, using dictionaries and a thesaurus, making lists, research on artists, etc.



A mind map is a type of spider diagram where you start generating your ideas. As a rule you need at least 50 (preferably 100) entries to make it worth your while and fully thought through.

Remember to start with yourself and your own personal experiences. Many artists think that they must search extremely far and wide and come up with an immensely complicated subject for their work to be interesting, but something with **personal relevance** to the artists is usually better. It is important that you personalise themes. You should concentrate on things you care about, which move you. Interview your family and friends, use old family photos, objects that have special meaning, etc. Look at your 'story' – your family history, traditions, rituals and tell a personal story. **A real artist makes art that matters to them.**

**3. LOOK***Acquire the knowledge*

**Research on artists that have inspired** you is a good starting point. Gather research on relevant artists in the field or provided in the brief. Read and write about the artists, with some attention to their material, stylistic or formal choices and how they generate meaning. Remake some of those artworks. Aim to recreate examples of the work of artists collected, paying attention to material and technique. You are encouraged to have some freedom to 'interpret' the works of others, so you learn from that and develop in your own direction.

You now should have **a few broad ideas** for the theme. At this stage, be open-minded and collect widely.

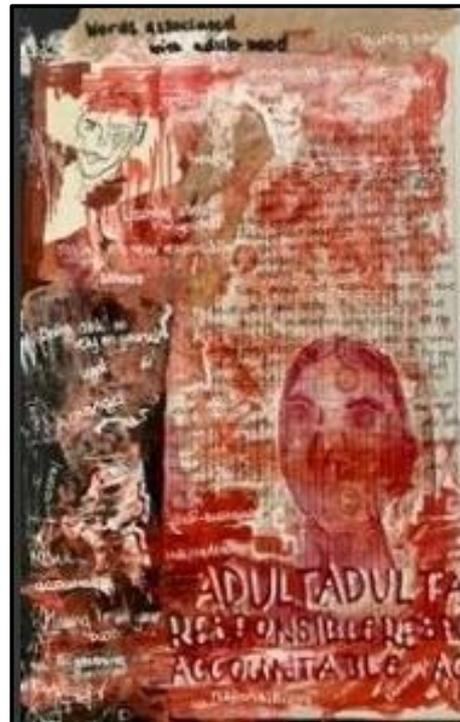
This should include the following:

- **Collect:** material that inspire and relate to your ideas, e.g. photos, images, collected poems, lyrics. Take your own photos where possible.

**4. PLAY***Incubation*

**Experimentation of media** and/or different **techniques** (take inspiration from the artists you have researched)

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



**5. THINK***Generate ideas*

You should now **have a few ideas and must start with the selection process**. What are the one or two ideas that stand out and you want to further investigate?

**Take those ideas and work with them – your research will be much more focused from now on.**

**TIP:** You do not want to go for very stereotypical compositions with centralised images. For example, start 'playing' with photocopies of your drawings and other source material, e.g. magazine images to open 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
- Digital manipulations
- **Experiment further** with materials to examine new possibilities or extensions of technique

**6. FUSE***Combine ideas*

This is an important part of the process where you start bouncing ideas together, looking for **unexpected combinations**. Connecting lots of dots, eliminating some and adding others. Bring together your best 'bits' of composition, materials, experimentations and subjects. Successful creativity never comes from only one idea; rather, from a combination of several.



An example where different photos were digitally combined to create a unique final artwork

**7. CHOOSE***Select the best idea*

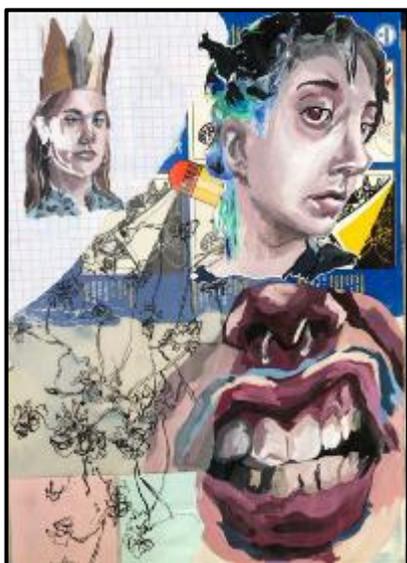
You should now select your final idea for the artwork and can now start to refine it.

- **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.
- **Drawing/Sketching:** Do many thumbnail sketches to consider various options for your final idea. 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.
- Start making **compositional** sketches with annotations.

**Presentation and overall view**

Consider the 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.



**REMEMBER:** 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.

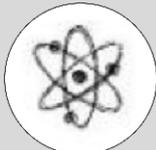
It is important that **hand skills** are demonstrated in the sourcebook and drawing is interpreted as mark making to visualise thoughts in:

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

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.

**SOURCEBOOK CHECKLIST**

<b>SOURCEBOOK CHECKLIST</b>		✓
	<p><b>1. Ask</b></p> <ul style="list-style-type: none"> <li>• I engaged with the theme of the brief.</li> </ul>	
	<p><b>2. Learn</b></p> <ul style="list-style-type: none"> <li>• I gathered related information by brainstorming – mind maps, word games, personal reflections, etc.</li> <li>• I looked for personal relevance.</li> </ul>	
	<p><b>3. Look</b></p> <ul style="list-style-type: none"> <li>• I researched artists that inspired me.</li> <li>• I collected material that inspired me and related to my ideas, e.g. photos, images, collected poems, lyrics, etc. I took my own photos where possible.</li> <li>• I did many thumbnail sketches to consider various options for my final idea. I annotated them to give a history of my thought processes.</li> </ul>	
	<p><b>4. Play</b></p> <ul style="list-style-type: none"> <li>• I experimented extensively with media and/or different techniques.</li> </ul>	
	<p><b>5. Think</b></p> <ul style="list-style-type: none"> <li>• I generated my own subject matter.</li> <li>• I narrowed down my ideas to one or two that stand out and that I want to investigate further.</li> </ul>	
	<p><b>6. Fuse</b></p> <ul style="list-style-type: none"> <li>• I looked for unexpected combinations and combined ideas.</li> </ul>	

<b>SOURCEBOOK CHECKLIST</b> <i>(continued)</i>		✓
	<p><b>7. Choose</b></p> <ul style="list-style-type: none"> <li>• I selected the final idea.</li> <li>• I made small thumbnail sketches to consider a variety of compositions.</li> <li>• I made <b>compositional</b> sketches with annotations.</li> <li>• I considered the final layout of my sourcebook.</li> </ul>	
<p>I visually told the '<b>story</b>' of how my artwork was conceived, developed and produced through drawing, experimentation and writing.</p>		

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

**8. MAKE**

*Externalise ideas*

**Your final artwork will be more successful if your conceptualising/planning is thorough.**

You have now worked on your sourcebook for quite a while and should have developed a clear concept for the final artwork. So now it is time to start with the artwork. Remember that you work in your specialised field of focus, e.g. drawing, painting, sculpture, printmaking, multi-work, photography, new media work, etc.

**Remember that there MUST be a clear link between the sourcebook and artwork.**

**Let us look at 10 points to consider in the creation of the final artwork to ensure a successful work.**

- **Technical skills:** An idea is only as good as its execution. Poorly made work will ruin a good idea. You should have adequate technical skills.
- **Media:** 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.
- **Style:** There are no specific prescriptions regarding the style of the work. It may be naturalistic, expressionistic, decorative, etc. Explore the different styles to find your strength.
- **Formal art elements:** Remember the importance of the elements and principles of art, such as line, shape, colour, texture, space, rhythm, balance, harmony, proportion and composition.
- **Composition:** Composition can make or break an artwork. Composition is the arrangement or organisation of the visual components in a way that is pleasing to the artist and, one hopes, the viewer. They can also encourage or lead the viewer's eye to wander around the whole painting, taking in everything and ultimately coming back to rest on the **focal point**. The principles of art, such as unity, movement, proportion, balance, rhythm, contrast, etc. play an important part in creating visual interest.
- **Be a risk-taker:** Do not be afraid to take chances. You must embrace the chance to experiment and try new things. Always strive to be creative and innovative.
- **Personal:** Let the artwork be an expression of your own experiences, ideas, feelings, etc. to share with the viewer. Stereotypical works get average marks.

- Work with your **strengths**: Is it drawing or working with patterns or working with different materials?
- **Enjoy** what you are doing and create something with visual interest.
- **Time** is a factor when you are doing the practical work, so do not waste it, otherwise you will be handing in unfinished work.

As you have seen in your study of artworks and literature, the message and meaning are open to interpretation. We base our interpretation on the artwork, background knowledge, contextual factors, etc. You might have developed a very specific idea or message in your artwork, but the viewer might find another meaning. That is the power of an artwork – that it is open to interpretation. In the final work, although you are portraying a specific concept, do not illustrate it, but create an artwork that might be interpreted differently.

### 3.2 Requirements: Annual plan

The table below provides clarity on practical tasks where the sourcebook (Topic 1) forms part of the SBA mark and the artwork (Topic 2) forms part of the PAT exhibition.

<b>ANNUAL PLAN OF ASSESSMENT FOR VISUAL ARTS – GRADE 12</b>			
<b>SCHOOL-BASED ASSESSMENT: 25%</b> 150 + 200 + 100 = 450 marks converted to 100 marks (SBA)			<b>EXAMINATION: 75%</b>
<b>TERM 1</b>	<b>TERM 2</b>	<b>TERM 3</b>	<b>TERM 4</b>
<b>TASK 1</b> <b>THEORY TEST</b> (summative assessment) <b>Minimum of 50 marks</b>	<b>TASK 3</b> <b>THEORY EXAMINATION</b> OR <b>CONTROLLED TEST</b> (summative assessment) <b>100 marks</b>	<b>TASK 5</b> <b>PRELIMINARY EXAMINATION</b> (summative assessment) <b>100 marks</b>	<b>TASK 7</b> <b>FINAL EXAMINATION P1 THEORY EXAM</b> (summative assessment) <b>100 marks</b>
<b>TASK 2</b> <b>CONCEPTUALISATION</b> Topic 1 <b>ARTWORK 1</b> (formative assessment) <b>100 marks</b>	<b>TASK 4</b> <b>CONCEPTUALISATION</b> Topic 1 <b>ARTWORK 2</b> (formative assessment) <b>100 marks</b>	<b>TASK 7</b> <b>FINAL EXAMINATION P2 CONCEPTUALISATION</b> (summative assessment) <b>(50 marks)</b>	<b>TASK 7</b> <b>FINAL EXAMINATION P2 ARTWORK</b> (summative assessment) <b>(50 marks)</b>
<b>TASK 6 – PAT (RETROSPECTIVE EXHIBITION)</b> <b>(Continuous assessment from Term 1 to Term 2)</b>			
<b>TERM 1</b>	<b>TERM 2</b>	<b>TERM 3</b>	<b>TERM 4</b>
<b>ARTWORK 1</b> Topic 2 (informal assessment)	<b>ARTWORK 2</b> Topic 2 (informal assessment)	<b>PAT EXHIBITION</b> (summative assessment)	
<b>100%</b>			
<b>100 (SBA) + 100 (PAT) + 100 (PRACTICAL EXAM) + 100 (THEORY EXAM) = 400 (TOTAL MARKS)</b>			



### 3.3 Assessment

#### TOPIC 1: SOURCEBOOK

ASSESSMENT CRITERIA	This includes the following:	Weighting
Concept development	<ul style="list-style-type: none"> <li>Mind maps, annotated sketches and drawings to show concept development</li> </ul>	25%
Research, investigation, experimentation, etc.	<ul style="list-style-type: none"> <li>This should include <b>some or all</b> of the following:               <ul style="list-style-type: none"> <li>Sketches, drawings, photos, images, collected poems, lyrics and any other material that inspires you</li> <li>Research on artists that have inspired you</li> <li>Experimentation of media and/or different techniques</li> </ul> </li> <li>All material must relate to the development of <b>your</b> work, substantiating <b>your</b> decisions.</li> </ul>	25%
Process drawings	<ul style="list-style-type: none"> <li>At least 30% should be drawings to explain your concept development.</li> </ul>	25%
Presentation and overall view	<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>	25%
<b>TOTAL</b>		<b>100</b>

#### 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 4 to get the total out of 100.
- In Grade 12 the specific assessment criteria stipulated in the rubric must be followed in preparation for the NCS Paper 2. Teachers may not make their own requirements.
- The descriptive rubric, ASSESSMENT CRITERIA FOR PRACTICAL WORK, on pages 11 and 12, **MUST** be used in all the criteria to ensure standardisation.



**TOPIC 2: THE ARTWORK**

<b>ASSESSMENT CRITERIA</b>	<b>This includes the following:</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>
<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>
<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>
<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>
<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>
<b>TOTAL</b>	<b>100</b>

**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 11 and 12, **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 your 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 27.

### 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 or online reviews, etc. should be consulted regularly.
- The internet: Use the search engines to find useful websites. Often, placing a '.edu' or '.org' at the end of your search phrase will lead you to educational or museum/gallery websites. YouTube provides many practical workshops. Inspiration for practical tasks can be found on Pinterest.

### 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. 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**

<b>DECLARATION OF AUTHENTICITY</b>		
<b>At least 60% of this PRACTICAL ASSESSMENT TASK 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.</b>		
	<b>SIGNATURE</b>	<b>DATE</b>
Learner		
Teacher		
School		
Principal		
School stamp		

**ADDENDUM B****PRACTICAL TASK EXAMPLE**

Teachers may use this example as one of their practical tasks in 2024.

## *Family Portraits*



David Goldblatt, *Wedding Party, Orlando West, Soweto*, black and white photograph, 1970.

*When I was a boy, my family took great care with our snapshots. We really planned them. We dressed up. We posed in front of expensive cars [and] homes that weren't ours. We borrowed dogs. – Richard Avedon*

### What is a family?

Every family is unique. Members of a family may be connected by birth, marriage or adoption and many people create their own families through kinship or because of need.

### What are family portraits?

Family portraits are representations that record family members and their relationships. We represent our families in different ways. We make choices about what is important to us or what we want to remember. In the quote above, Richard Avedon tells us how his family wanted to create what they thought was a perfect family image. Over time, family portraits have changed from formal and carefully composed images to informal photographs that are shared on social media.

This Practical Task encourages you to think about the choices that we make when we represent our loved ones. There is a long history of representation of families in art that can offer us different ways to think about this project.

## Representations of family in Art before the camera

Before the invention of the camera, painters represented families. Artists were employed by members of the royal family to make paintings of their families. This meant that only very wealthy people could afford to have family paintings.



Francisco Goya (Spain), *Charles IV of Spain and His Family*, oil on canvas, 1801.

## The Daguerreotype and early photography

Things changed when the daguerreotype was invented in 1839. The daguerreotype was an early photographic process that printed a single picture onto a piece of metal. For the first time in history, ordinary people were able to record and preserve their family's images. The early daguerreotypes were formally posed, but from as early as 1888, ordinary people started to take informal photographs. These photographs were often characterised by unusual compositions or cropping and they recorded families together in everyday moments.



Unknown daguerreotypist, **Group portrait of a Woman with Two Children**, daguerreotype, c. 1850.



Photographer unknown, **A girl taking a photograph of a dog**, black and white photograph, 1920s.

### Informal depictions of family in art

Artists have also created informal family portraits. Intimate subject matter, domestic spaces and tight cropping are features of many modern artworks of family life.



Pierre-Auguste Renoir, **On the Grass (Jeunes femmes assises dans l'herbe)**, oil on canvas, c. 1873.



Neo Matloga, **Bula pelo yao II (Open your Heart)**, collage, charcoal, soft pastel and ink on canvas, 2019.

South African artist, Neo Matloga, looks at an intimate moment in a home.



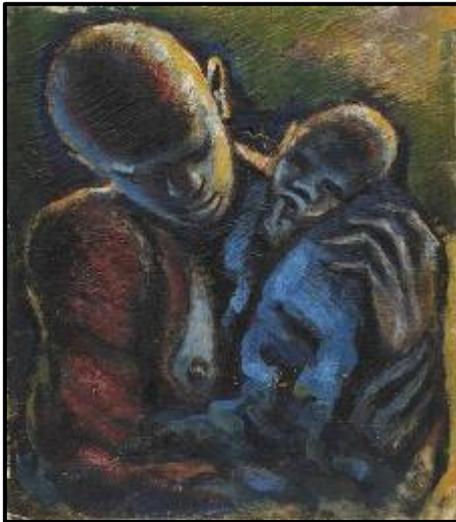
Jody Bieber, *Between Dogs and Wolves*, black and white photograph, date unknown.



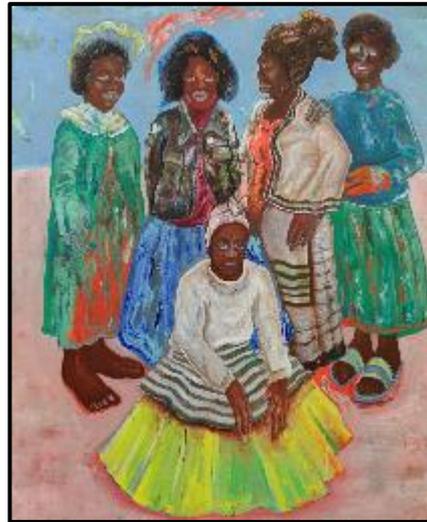
J. Ross Baughman, *Gay Dads Kissing*, black and white photograph, 1983.

### Formally posed contemporary portraits

Many contemporary artists continued to make formal or posed family portraits. Notice that many of the artworks below expand notions of family. The portraits below show the relationships *between* the people depicted.



Gerard Sekoto, *Mother and Child*, oil on canvas board, date unknown.



Simphiwe Ndzube, *Umakhulu neNtombi Zakhe (Grandma and her Daughters)*, oil on canvas, 2022.



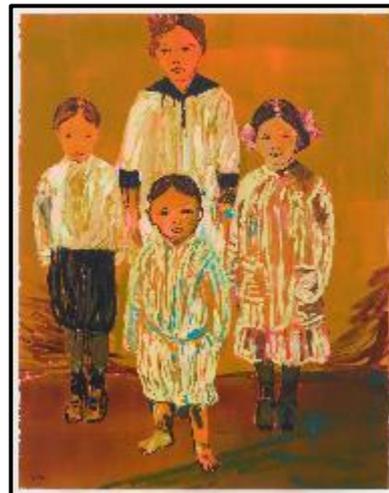
Alexia Webster, ***Family Album Street Studios***, photograph, 2014.



Pieter Hugo, ***Pieter and Maryna Vermeulen with Timana Phosiwa***, photograph, 2006.



David Goldblatt, ***A Farmer' Son With His Nursemaid, Heimweeberg, Nietverdiend, Western Transvaal***, black and white photograph, 1964.



Claire Tabouret, ***The Siblings (orange)***, acrylic and ink on paper, 2020.

### Family portraits that signal loss

Sometimes paintings or photographs show loved ones to try to retrieve memories of those who have passed. For some of these artists, it is meaningful to represent people without using portraiture.



David Goldblatt, **Victoria Cobokana with Her Children**, colour photograph, 1999.

Victoria Cobokana was photographed with her son and daughter a few months before she died of Aids. Her children died a year later.



Jean David Nkot, **#Body Depredation**, acrylic, silkscreen canvas, 2022.

Nkot explores migration and personal loss.



Steven Cohen, **Put Your Heart Under Your Feet ... And Walk!**, ballet pointe shoe, found object (family photographs), 2013-17.

Steven Cohen paid tribute to his late partner, Elu, a ballet dancer, by making readymades combining Elu's ballet shoes with poignant objects. The worn shoes represent the wearer, but the absence of the person wearing the shoes points to his profound loss.



Felix Gonzalez-Torres Foundation, **'Untitled' (Portrait of Ross in L.A.)**, candies (sweets) in various coloured wrappers, endless supply, 1991.

Felix Gonzalez-Torres created installations of roughly 80 kg of sweets to represent the body weight of his partner Ross, who later died of complications from Aids. Visitors were invited to take sweets from the installation, but when they did, they diminished the pile of sweets which shows Ross's diminishing weight during his illness.

**TOPIC 1: SOURCEBOOK**

Representations of family can allow you to explore the dynamics, relationships and emotions that exist within families. The following is a guideline in 7 steps on how to investigate the theme of family portraits.

Remember you must VISUALLY tell the story with a starting point (the theme) and a conclusion (your artwork) and a journey in between (your sourcebook).

**1. ASK***Find the problem*

- The first thing is to paste the brief into your sourcebook.
- Start thinking about different representations of your family or family portraits you have seen of other families.
- Create a cover page for this task.

**2. LEARN***Gather related information*

You are now going to start to investigate your interpretation of family/family portraits.

**Start with an exploration of what family means to you.**

Respond to any questions that are meaningful for you from the list below:

- Who are your family members?
- Are there people who you consider 'family' who are not part of a conventional definition of family?
- What is the importance of family in your culture, religion or community?
- Are there members of your family who are especially important to you?
- Are there family members who you have not met whom you wish you could?
- Do you know your family history? Can you ask your parents or grandparents for some stories?
- Do you know someone who has family stories that stand out to you?
- Now, expand your questions to consider how your family's story has been represented.
- Do you have printed family photographs? If so, who took the photographs and what do they include?
- Do you have photographs from your childhood?
- Do you remember being photographed?
- Do you have photographs of your parents or grandparents from before you were born?
- Do you have photographs of family members that you do not know? Do the photographs prompt stories about them from parents or grandparents?
- Are there people who are left out of photographs or the family album?
- If you don't have printed photographs, how have your photographs been stored?
- If your photographs were lost, what is the story behind it?
- If you don't have any family photographs, how would you imagine your family photographs to look?

**3. LOOK***Acquire the knowledge*

You now should have **a few broad ideas** for family portraits. At this stage, be open-minded and collect widely.

This should include the following:

- Go through your family's photograph collection and select the ones you might want to include in your research. You can also ask other family members to contribute their own photographs or look for images of other families. Organise the photographs: Sort the photos by theme, event, or time. Add captions: Write captions for each photo, including names, dates, and any relevant stories, or any information you might have about the photograph.
- Make copies of photographs so that you do not misplace or damage family photographs.
- Take a few photographs of your family if you can do so. Try to make different compositions such as formal, composed photographs and informal or fun pictures.
- **Choose** some possessions or objects that are important in your family or remind you of important people in your family. Make some drawings of them or collect source material related to them. Take your own photos where possible.

**Now focus your attention on how artists have thought about family portraits.**

Do research on three artists that have inspired you. (You can select artists from this document.)

One must be an international artist and TWO must be contemporary South African artists. Ensure that their work is relevant to you.

- Use the artists you have researched by remaking areas of their work to learn about subject, techniques and materials. You are encouraged to have some freedom to 'interpret' the works of others, so you learn from that and develop in your own direction.

**4. PLAY***Incubation*

- Remember that the theme of family can be interpreted in many different ways, so explore different **techniques, styles and/or experiment with media** to uncover feelings or connections that are made through the material.
- **Drawing/Sketching:** Create a series of drawings, either from life or from the photographs you have collected. You can experiment with different styles, such as naturalism, simplification or stylisation, to convey different aspects of their personalities.
- **Collage:** Use photos or other mementoes to create a collage. You can arrange the images in a specific way to tell a story or highlight particular relationships. You can recreate relationships that are maybe not shown, or re-present the dynamics as you see them.
- **Narrative:** You can create a series of images that tell a story about your family. Include a variety of media, such as painting or drawing to your collage to annotate them and add different aspects of family life that are not depicted in the photographs.

The artists below show how you can 'activate' or make alive printed images by layering over them.

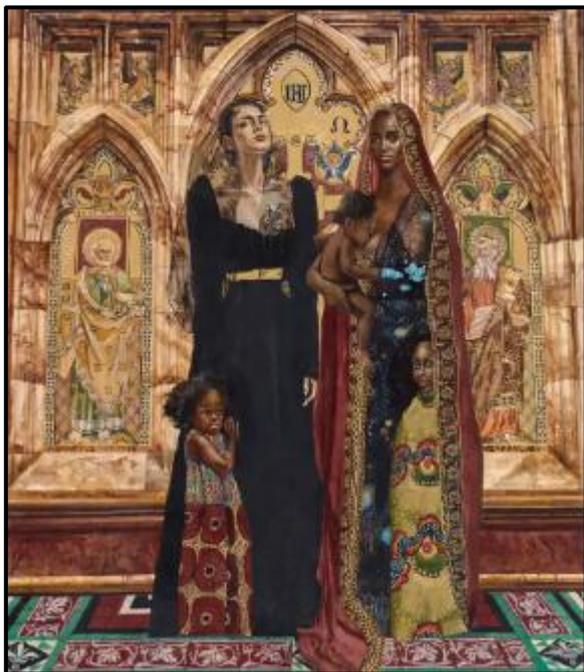


David Spiller, ***Olive***, mixed media, date unknown.

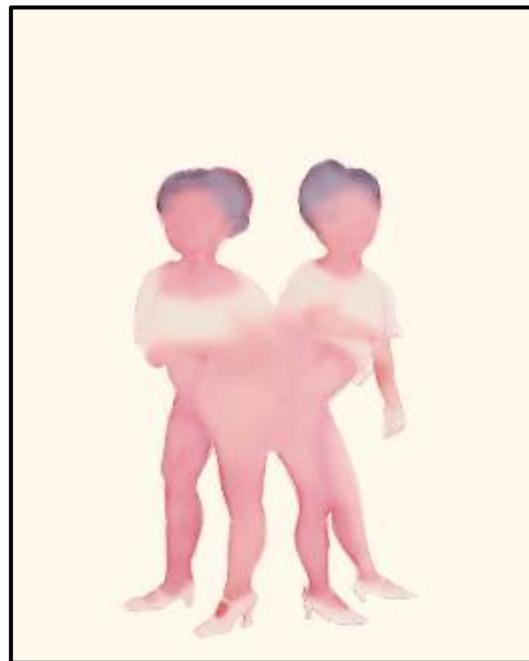


David Salle. ***Untitled from Canfield Hatfield***, mixed media, 1989.

- Start manipulating **OTHER** materials to think about what materials might contribute to your idea or mood of your artwork. Gao Zhouye mixes glass, sea shells and gold foil. Penny Siopis works with glue and ink.

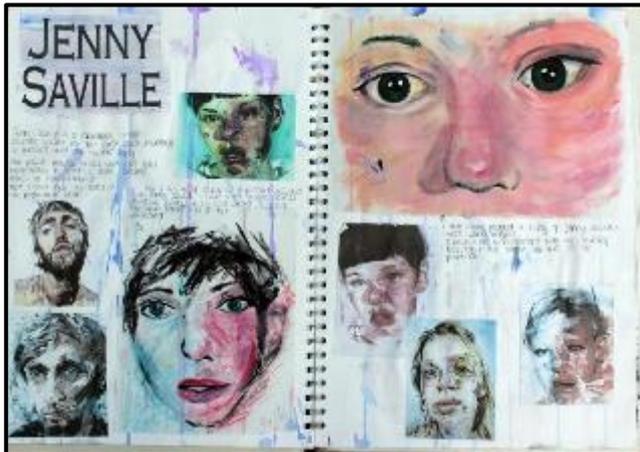


Gao Zhouyue, ***Dawning***, mixed-media with glass, seashells, and gold foil, date unknown.



Penny Siopis, ***Strip***, mixed media, 2007.

- Look at this website: <https://www.studentartguide.com/featured/identity-ib-visual-arts>  
It shows how a learner has used artists to develop her own interpretation (of a different theme).



## 5. THINK

*Generate ideas*

- You should now **have a few ideas and must start with the selection process**. What are the one or two ideas or processes that stand out and you want to further investigate?
- Take more photographs at this stage, if it is appropriate to do so.
- Take **your ideas and work with them – your research will be much more focused from now on**.

**Remember:** The theme is family portraits. You can do a portrait/s and/or use objects that tell your family or another family's story.

## 6. FUSE

*Combine ideas*

This is an important part of the process where you start bouncing ideas together, looking for **unexpected combinations**. Connect the dots of your research by eliminating some aspects, reflecting on what is needed and adding others. Bring together your best 'bits' of composition, materials, experimentations and subjects. Successful creativity never comes from only one idea; rather, from a combination of several.



Vivien Kohler, *My Iron Lung*, mixed media, 2014.

**7. CHOOSE***Select the best idea*

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

- Start making final planning **compositional** sketches with annotations.

**REMEMBER:** Your sourcebook must clearly show all your processes leading to the final artwork.

- Vary page layouts to provide variety and visual interest.
- Each page of your sourcebook must reflect creativity.
- Use your space effectively.

**REMEMBER:** 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 that **drawing** is interpreted as the creation of marks (mark marking) to make thoughts visual in:

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

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.

**ADDENDUM C****THE USE OF AI-GENERATED IMAGERY/INFORMATION**

The use of artificial intelligence is growing rapidly, with many AI tools and platforms that can be accessed. It can be a useful time-saving tool if used correctly. It can help to overcome 'artist's block', or provide inspiration, support, and assistance, especially for brainstorming and the 'sparking' of ideas to make more rapid progress. It opens new possibilities – such as virtual or augmented reality as well as new ways of how and where art is experienced or exhibited.

When using AI, it is essential to approach it as a tool rather than a replacement for one's own artistic skill, creativity and originality. AI-generated imagery should only be used as a starting point in the journey to express one's own unique artistic voice.

**When exploring the use of AI, learners should be aware of the following:**

- AI cannot be used solely for the purpose of generating an art idea which is then merely copied. It should rather be used as a source of inspiration – combining it with the learners' own ideas and vision.
- Understand, experiment and explore the full range of the platform/s used. Many images generated through different prompts, rather than just one, might help develop more original concepts.
- AI-generated imagery should therefore act as inspiration only and should reflect artistic intent. The AI tool should enhance and refine ideas so that artistic integrity is always upheld. Learners should maintain ethical principles by being aware of bias and stereotypical responses.
- Explore AI-generated technology by observing and analysing the results critically. Reflect on the strengths and weaknesses of AI and learn from these insights.
- Remember that AI is a tool that should enhance the creative journey but its capabilities and limitations should be understood.
- Where AI-generated imagery has been used to develop an idea, learners must acknowledge the AI assistance in their sourcebook as a thumbnail image with the specific site/s and prompts used for generating the image/s. Learners must be able to disclose how they have used AI as support – i.e., brainstorming, outlining, feedback, etc.
- Sufficient changes/adaptations/or inclusion of other/students' imagery must be evident in the final artwork, to avoid penalisation due to plagiarism.
- Remember, AI can never take the place of an artist.

An example from a sourcebook of how a learner has acknowledged the use of AI support.

## USING ARTIFICIAL INTELLIGENCE

I was not happy with the images I found of the harbours and I was becoming very demotivated.

For a couple months I had been seeing a lot of AI (Artificial Intelligence) generated images on social media. I found this absolutely mind blowing.

Around this time in particular, I had a conversation with an architect who was telling me about how architects have started using AI images to conceptualise buildings.

It was then that I remembered that Artificial Intelligence was mentioned in the brief for this practical exam on page 12 "Has artificial intelligence replaced humanity?"

I thought to myself, AI has the ability to create either Utopia or Dystopia and is still a very new technological advance. Therefore to me it is like a Utopian technology of the future.

I decided to use this Utopian technology of the future to generate artificial images to represent the past. I used *Midjourney AI* to generate images of the harbours I was trying to find based on word prompts.

I fully acknowledge that AI generated images do not represent my artistic ability. However, it is now my word craft that determines the final artwork that the AI generates. Furthermore, my use of AI is of conceptual significance to my work and I only used it to supplement my work.

### IMPORTANT TERMINOLOGY

**Prompt** - the word input that you type which the AI bases the output image on.  
ie. - (/Imagine prompt: purple cats, dusty roads)

**Command** - a textual input that informs the AI of the manner in which it must generate an image.  
ie. - (::#) is a command used to set priority levels for certain words in a prompt

(See some examples of my *Midjourney AI* experimentation to the right)



prompt: Hyper realistic Steamer ship in the sky



prompt: danger sign on fence::5 apocalyptic city::3 green yellow black --ar 16:9



prompt: orchid forest::3, cyberpunk city::2, flamingo::1, hyper realistic, 8K, --ar 16:9 --test --creative --upbeta