VISUAL ARTS

National Curriculum Statement (NCS)

Curriculum and Assessment Policy Statement

Further Education and Training Phase Grades 10-12

basic education
Department:
Basic Education
REPUBLIC OF SOUTH AFRICA

basic education

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CURRICULUM AND ASSESSMENT POLICY STATEMENT
GRADES 10-12

VISUAL ARTS

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FOREWORD BY THE MINISTER

Our national curriculum is the culmination of our efforts over a period of seventeen years to transform the curriculum bequeathed to us by apartheid. From the start of democracy we have built our curriculum on the values that inspired our Constitution (Act 108 of 1996). The Preamble to the Constitution states that the aims of the Constitution are to:

- heal the divisions of the past and establish a society based on democratic values, social justice and fundamental human rights;
- improve the quality of life of all citizens and free the potential of each person;
- lay the foundations for a democratic and open society in which government is based on the will of the people and every citizen is equally protected by law; and
- build a united and democratic South Africa able to take its rightful place as a sovereign state in the family of nations.

Education and the curriculum have an important role to play in realising these aims.

In 1997 we introduced outcomes-based education to overcome the curricular divisions of the past, but the experience of implementation prompted a review in 2000. This led to the first curriculum revision: the *Revised National Curriculum Statement Grades R-9* and the *National Curriculum Statement Grades 10-12* (2002).

Ongoing implementation challenges resulted in another review in 2009 and we revised the *Revised National Curriculum Statement* (2002) and the *National Curriculum Statement Grades 10-12* to produce this document.

From 2012 the two National Curriculum Statements, for *Grades R-9* and *Grades 10-12* respectively, are combined in a single document and will simply be known as the *National Curriculum Statement Grades R-12.* The *National Curriculum Statement for Grades R-12* builds on the previous curriculum but also updates it and aims to provide clearer specification of what is to be taught and learnt on a term-by-term basis.

The *National Curriculum Statement Grades R-12* represents a policy statement for learning and teaching in South African schools and comprises of the following:

(a) Curriculum and Assessment Policy Statements (CAPS) for all approved subjects listed in this document;

(b) *National policy pertaining to the programme and promotion requirements of the National Curriculum Statement Grades R-12*; and

(c) *National Protocol for Assessment Grades R-12.*

MRS ANGIE MOTSHEKGA, MP
MINISTER OF BASIC EDUCATION

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SECTION 1

INTRODUCTION TO THE CURRICULUM AND ASSESSMENT POLICY STATEMENTS FOR VISUAL ARTS GRADES 10-12

1.1 Background

The *National Curriculum Statement Grades R-12 (NCS)* stipulates policy on curriculum and assessment in the schooling sector.

To improve implementation, the National Curriculum Statement was amended, with the amendments coming into effect in January 2012. A single comprehensive Curriculum and Assessment Policy document was developed for each subject to replace Subject Statements, Learning Programme Guidelines and Subject Assessment Guidelines in Grades R-12.

1.2 Overview

(a) The *National Curriculum Statement Grades R-12 (January 2012)* represents a policy statement for learning and teaching in South African schools and comprises the following:

(i) Curriculum and Assessment Policy Statements for each approved school subject;

(ii) The policy document, National policy pertaining to the programme and promotion requirements of the National Curriculum Statement Grades R-12; and

(iii) The policy document, National Protocol for Assessment Grades R-12 (January 2012).

(b) The *National Curriculum Statement Grades R-12 (January 2012)* replaces the two current national curricula statements, namely the

(i) Revised National Curriculum Statement Grades R-9, Government Gazette No. 23406 of 31 May 2002, and

(ii) National Curriculum Statement Grades 10-12 Government Gazettes, No. 25545 of 6 October 2003 and No. 27594 of 17 May 2005.

(c) The national curriculum statements contemplated in subparagraphs b(i) and (ii) comprise the following policy documents which will be incrementally repealed by the *National Curriculum Statement Grades R-12 (January 2012)* during the period 2012-2014:

(i) The Learning Area/Subject Statements, Learning Programme Guidelines and Subject Assessment Guidelines for Grades R-9 and Grades 10-12;

(ii) The policy document, National Policy on assessment and qualifications for schools in the General Education and Training Band, promulgated in Government Notice No. 124 in Government Gazette No. 29626 of 12 February 2007;

(iii) The policy document, the National Senior Certificate: A qualification at Level 4 on the National Qualifications Framework (NQF), promulgated in Government Gazette No.27819 of 20 July 2005;

(iv) The policy document, An addendum to the policy document, the National Senior Certificate: A qualification at Level 4 on the National Qualifications Framework (NQF), regarding learners with special needs, published in Government Gazette, No.29466 of 11 December 2006, is incorporated in the policy document, National policy pertaining to the programme and promotion requirements of the National Curriculum Statement Grades R-12; and

(v) The policy document, An addendum to the policy document, the National Senior Certificate: A qualification at Level 4 on the National Qualifications Framework (NQF), regarding the National Protocol for Assessment (Grades R-12), promulgated in Government Notice No.1267 in Government Gazette No. 29467 of 11 December 2006.

(d) The policy document, *National policy pertaining to the programme and promotion requirements of the National Curriculum Statement Grades R-12*, and the sections on the Curriculum and Assessment Policy as contemplated in Chapters 2, 3 and 4 of this document constitute the norms and standards of the *National Curriculum Statement Grades R-12.* It will therefore, in terms of *section 6A* of the *South African Schools Act, 1996 (Act No. 84 of 1996,)* form the basis for the Minister of Basic Education to determine minimum outcomes and standards, as well as the processes and procedures for the assessment of learner achievement to be applicable to public and independent schools.

1.3 General aims of the South African Curriculum

(a) The *National Curriculum Statement Grades R-12* gives expression to the knowledge, skills and values worth learning in South African schools. This curriculum aims to ensure that children acquire and apply knowledge and skills in ways that are meaningful to their own lives. In this regard, the curriculum promotes knowledge in local contexts, while being sensitive to global imperatives.

(b) The National Curriculum Statement Grades R-12 serves the purposes of:

- equipping learners, irrespective of their socio-economic background, race, gender, physical ability or intellectual ability, with the knowledge, skills and values necessary for self-fulfilment, and meaningful participation in society as citizens of a free country;
- providing access to higher education;
- facilitating the transition of learners from education institutions to the workplace; and
- providing employers with a sufficient profile of a learner's competences.

(c) The National Curriculum Statement Grades R-12 is based on the following principles:

- Social transformation: ensuring that the educational imbalances of the past are redressed, and that equal educational opportunities are provided for all sections of the population;
- Active and critical learning: encouraging an active and critical approach to learning, rather than rote and uncritical learning of given truths;
- High knowledge and high skills: the minimum standards of knowledge and skills to be achieved at each grade are specified and set high, achievable standards in all subjects;
- Progression: content and context of each grade shows progression from simple to complex;

- Human rights, inclusivity, environmental and social justice: infusing the principles and practices of social and environmental justice and human rights as defined in the Constitution of the Republic of South Africa. The National Curriculum Statement Grades R-12 is sensitive to issues of diversity such as poverty, inequality, race, gender, language, age, disability and other factors;
- Valuing indigenous knowledge systems: acknowledging the rich history and heritage of this country as important contributors to nurturing the values contained in the Constitution; and
- Credibility, quality and efficiency: providing an education that is comparable in quality, breadth and depth to those of other countries.

(d) The National Curriculum Statement Grades R-12 aims to produce learners that are able to:

- identify and solve problems and make decisions using critical and creative thinking;
- work effectively as individuals and with others as members of a team;
- organise and manage themselves and their activities responsibly and effectively;
- collect, analyse, organise and critically evaluate information;
- communicate effectively using visual, symbolic and/or language skills in various modes;
- use science and technology effectively and critically showing responsibility towards the environment and the health of others; and
- demonstrate an understanding of the world as a set of related systems by recognising that problem solving contexts do not exist in isolation.

(e) Inclusivity should become a central part of the organisation, planning and teaching at each school. This can only happen if all teachers have a sound understanding of how to recognise and address barriers to learning, and how to plan for diversity.

The key to managing inclusivity is ensuring that barriers are identified and addressed by all the relevant support structures within the school community, including teachers, District-Based Support Teams, Institutional-Level Support Teams, parents and Special Schools as Resource Centres. To address barriers in the classroom, teachers should use various curriculum differentiation strategies such as those included in the Department of Basic Education's *Guidelines for Inclusive Teaching and Learning* (2010).

1.4 Time Allocation

1.4.1 Foundation Phase

(a) The instructional time in the Foundation Phase is as follows:

SUBJECT	GRADE R (HOURS)	GRADES 1-2 (HOURS)	GRADE 3 (HOURS)
Home Language	10	8/7	8/7
First Additional Language		2/3	3/4
Mathematics	7	7	7
Life Skills • Beginning Knowledge • Creative Arts • Physical Education • Personal and Social Well-being	**6** (1) (2) (2) (1)	**6** (1) (2) (2) (1)	**7** (2) (2) (2) (1)
TOTAL	**23**	**23**	**25**

(b) Instructional time for Grades R, 1 and 2 is 23 hours and for Grade 3 is 25 hours.

(c) Ten hours are allocated for languages in Grades R-2 and 11 hours in Grade 3. A maximum of 8 hours and a minimum of 7 hours are allocated for Home Language and a minimum of 2 hours and a maximum of 3 hours for Additional Language in Grades 1-2. In Grade 3 a maximum of 8 hours and a minimum of 7 hours are allocated for Home Language and a minimum of 3 hours and a maximum of 4 hours for First Additional Language.

(d) In Life Skills Beginning Knowledge is allocated 1 hour in Grades R-2 and 2 hours as indicated by the hours in brackets for Grade 3.

1.4.2 Intermediate Phase

(a) The instructional time in the Intermediate Phase is as follows:

SUBJECT	HOURS
Home Language	6
First Additional Language	5
Mathematics	6
Natural Sciences and Technology	3,5
Social Sciences	3
Life Skills • Creative Arts • Physical Education • Personal and Social Well-being	**4** (1,5) (1) (1,5)
TOTAL	**27,5**

1.4.3 Senior Phase

(a) The instructional time in the Senior Phase is as follows:

SUBJECT	HOURS
Home Language	5
First Additional Language	4
Mathematics	4,5
Natural Sciences	3
Social Sciences	3
Technology	2
Economic Management Sciences	2
Life Orientation	2
Creative Arts	2
TOTAL	**27,5**

1.4.4 Grades 10-12

(a) The instructional time in Grades 10-12 is as follows:

SUBJECT	TIME ALLOCATION PER WEEK (HOURS)
Home Language	**4.5**
First Additional Language	**4.5**
Mathematics	**4.5**
Life Orientation	**2**
A minimum of any three subjects selected from **Group B** Annexure B, Tables B1-B8 of the policy document, *National policy pertaining to the programme and promotion requirements of the National Curriculum Statement Grades R-12,* subject to the provisos stipulated in paragraph 28 of the said policy document.	**12 (3x4h)**
TOTAL	**27,5**

The allocated time per week may be utilised only for the minimum required NCS subjects as specified above, and may not be used for any additional subjects added to the list of minimum subjects. Should a learner wish to offer additional subjects, additional time must be allocated for the offering of these subjects.

SECTION 2

2.1 What is Visual Arts?

Visual Arts covers a broad field of creative practice that involves the hand, the eye, the intellect and the imagination in conceptualising and creating two-dimensional and three-dimensional artworks, objects and environments which reflect the aesthetic, conceptual and expressive concerns of individuals or groups. Learners acquire the capacity to make practical and aesthetic decisions in the development of a coherent body of work.

The subject Visual Arts is about self-expression and offers learners a way to engage meaningfully with, and respond to, their world. It provides opportunities to stimulate and develop learners' intellect, engaging their creative imagination through visual and tactile experiences and the innovative use of materials and technology in realising their ideas.

It also encourages learners to develop an individual visual language and literacy, which is informed and shaped by the study of visual culture, past and present.

2.2 Specific aims

Grade 10-12 Visual Arts learners aim to:

- explore, develop and realise creative ideas in response to both externally set and self-generated projects, drawing on own experience and own knowledge of visual culture in the past and present;
- explore and manipulate materials, techniques, processes and technology in the making of imaginative and innovative artworks of personal expression;
- explore materials, processes and techniques in an efficient, economical, safe and responsible way;
- manage own working process;
- observe, assess and analyse art forms, processes and products;
- communicate effectively using visual, oral and written language skills;
- critically appraise own work and that of others;
- develop entrepreneurial skills and professional practice within art to explore a variety of career options;
- be exposed to the diversity of visual arts traditions in international and Southern African contexts and use it as a resource;
- appreciate the critical role visual arts plays in the enrichment of the visual environment of the school and community;
- understand the links between visual arts and the creative industries, such as design and advertising; and
- understand the social and historical role of visual arts in transforming societies;

2.3 Time allocation for Visual Arts

Visual Arts should occupy a minimum of four teaching hours per five-day week. In addition, Visual Arts learners are expected to work outside school time.

Since the practical components of visual arts are very time-consuming, practical and theoretical aspects should be integrated wherever possible. The ratio of practical to theory teaching contact time should be 3:1.

The weighting of the assessment of the practical and theoretical components is 70%:30%.

2.4 Overview of topics and weighting

	Topics	**Time weighting: four hours per week plus time after school**
1	Conceptualising through the development and realisation of creative ideas	30% 10-12 hours per practical task per term
2	Making of creative artworks, management of process and presentation, following safe practice	40% 18 - 20 hours per practical task per term plus time after school
3	Visual culture studies: emphasis on visual literacy	30% Modular Minimum one hour per week throughout the year

2.5 Content

Grade	Overview of topics
Topics 1: Conceptualising through the development and realisation of creative ideas	
10	**Developmental process:** • Explore different approaches to generating ideas in response to a motivational task. • Engage with own experience of the world through the exploration of signs and symbols drawn from the broader visual culture. **Realisation of a concept:** • Explore and resolve given and specific visual and conceptual challenges (e.g. compositional problems, choice of subject matter). • Demonstrate the importance of process in relation to the development and realisation of concepts.
11	**Developmental process** • Apply different approaches to generating ideas in response to a project brief. • Engage with own experience of the world through the exploration and interpretation of signs and symbols drawn from the broader visual culture. **Realisation of a concept** • Apply the creative process to solve visual and conceptual problems through classroom assignments. • Document the process of conceptual development.
12	**Developmental process** • Independently apply different approaches to generating ideas in formulating a project brief. • Critically engage with own experience of the world through the exploration, manipulation and interpretation of signs and symbols drawn from the broader visual culture. **Realisation of a concept:** • Solve a series of visual and conceptual problems independently, working towards the development of a personal visual language. • Document and critically evaluate the process of conceptual development.
Topics 2: Making of creative artworks, management of process and presentation, following safe practice	
10	**Making of artworks:** • Explore and experiment with a range of materials, techniques, processes and equipment. • Demonstrate basic technical skill in and knowledge of a range of materials, techniques, processes and equipment. • Demonstrate the importance of process in relation to product. • Ensure artworks are relevant to the brief. • Transform images using new and traditional technologies. **Management:** • Maintain sketchbooks, journals, planners and a portfolio that documents work done during the year. • Complete given tasks within specified time, space and resource constraints. **Presentation:** • Prepare own work for display in a presentable manner. **Safe practice:** • Use equipment, materials and technology safely and correctly under supervision.

Grade	Overview of topics
11	**Making of artworks:** • Explore and effectively apply a selection of materials, tools, processes and technologies. • Demonstrate developed technical skill in and knowledge of a range of materials, techniques, processes and equipment. • Document and evaluate own creative process and artworks, using a portfolio. • Ensure artworks are relevant to the brief. • Demonstrate ever-expanding use of technology in producing artworks. **Management:** • Maintain sketchbooks, journals, planners and a portfolio that documents own developing grasp of visual language and concepts. • Plan and complete tasks within specified time, space and resource constraints. **Presentation:** • Display, exhibit or present own work in a manner that demonstrates awareness of professional conventions. **Safe practice:** • Use equipment, materials and technology safely and correctly.
12	**Making of artworks:** • Choose the materials, tools, techniques, themes and processes best suited to the chosen art or craft form. • Demonstrate an advanced degree of technical skill in and knowledge of a range of materials, techniques, processes and equipment related to the chosen art or craft form. • Document and evaluate own creative process and artworks, selecting works best suited for inclusion in the portfolio. • Ensure artworks are relevant to the brief. • Create and transform visual images, using both new and traditional technologies. **Management:** • Create a coherent body of work that provides concrete evidence of the process of conceptualising and making. • Plan, manage and complete particular tasks and projects within specified time, space and resource constraints. **Presentation:** • Display, exhibit or present own work in a manner which enhances and complements the expressive and conceptual impact of the work. **Safe practice:** • Demonstrate and promote the safe use of equipment, materials and technology in a group work context.
Topics 3: Visual culture studies: emphasis on visual literacy	
10	(**Visual analysis and interpretation** and any five of **SEVEN** prescribed themes - see Addendum C.) • Demonstrate basic writing and research skills in the study of art within historical and cultural contexts. • Explain the social and historical context and the chronology of distinctive art styles. • Identify and research the professional practice of local artists. • Use appropriate visual arts terminology in all areas of Visual Arts. • Apply skills and processes of visual analysis and critical thinking in engaging with own work and the works of others.

Grade	Overview of topics
11	(At least six of **EIGHT** prescribed themes - see Addendum C.) • Demonstrate writing and research skills in the study of art within historical and cultural contexts from primary and secondary sources. • Analyse works of art in relation to their cultural, social, political and historical contexts. • Research and present in written form post-FET educational and career opportunities in Visual Arts. • Undertake a field trip to explore career and tertiary opportunities in Visual Arts. • Use appropriate visual arts terminology to describe art concepts, principles, styles, content, materials and techniques. • Evaluate own work and that of others, demonstrating an understanding of the process of critical analysis and providing reasons for aesthetic judgements.
12	(At least six of **EIGHT** prescribed themes - see Addendum C.) • Demonstrate critical analytical writing and research skills in the study of art within historical and cultural contexts from multiple sources. • Demonstrate an understanding of the historical context and stylistic evolution of a selection of fine art, applied art and craft forms. • Independently research opportunities that describe the relationship between knowledge and skills acquired through Visual Arts and post-FET education. • Undertake a field trip to explore career and tertiary opportunities in Visual Arts. • Use appropriate terminology related to all areas of art theory to describe and discuss artworks, crafts and applied art forms both verbally and in writing. • Evaluate the effectiveness of own and other's research, creative processes and art products.

2.6 Teaching guidelines

2.6.1 Conceptualising through the development and realisation of creative ideas (See Addendum A for notes on the source book.)

- Start in Grade 10 and Grade 11 by specific briefs and exercises for learners' source books, so that they can independently develop creative ideas by the time they reach Grade 12.
- Be creative in setting briefs for the source book and always try to surprise and excite the learners by giving them a different approach (e.g. do a mind map in class to generate ideas for a theme, play word games, document a process work through drawing or photography, do different investigations into combining mediums).
- Encourage learners to experiment in their books.
- To inspire learners, show them examples of artists' sketchbooks and journals, and of source books by other learners.
- Give learners ample opportunity to write about their own ideas, to explain their intentions and to reflect on their work.
- It is strongly suggested that the practical should be linked to the Visual Culture Studies during the process of conceptualisation.
- Frequently assess and discuss learners' work in their source books.

2.6.2 Making of creative artworks, management of process and presentation (See Addendum B for notes on practical work)

- It is recommended that a specialised field of focus is adopted to ensure progression and development through the different grades. Such fields include drawing, painting, sculpture, printmaking, multi work, photography, ceramic sculpture, installations, new media work, etc.
- Guide practical classes with daring, confidence and enthusiasm.
- Taking contextual factors into account set practical briefs that challenge and interest learners.
- Assist and guide learners to sustain work from the initiation to realisation into a final artwork.
- Be open-minded about divergent solutions to practical projects.
- Demonstrate, explain and refer to work of relevant artists when introducing specific techniques and approaches.
- Integrate with Visual Culture Studies.
- Continuously do informal assessments 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.
- It is strongly suggested that the practical should be linked to the Visual Culture Studies during the process of making.
- Have regular "critique sessions" during which the teacher facilitates and teaches learners to talk and discuss the work of their classmates in a constructive way.

2.6.3 Visual Culture Studies: emphasis on visual literacy (See Addendum C for themes.)

- The prescribed themes can be done in any logical order.
- The emphasis on visual literacy makes this a dynamic and interactive subject. Learners must be guided to participate actively through questioning, discussions, debates, games and other interactive activities.
- The emphasis should be on visual images to show the interaction between art and society. The showing of visual images in the form of slides, PowerPoint presentations, photocopies, DVDs etc. is essential, and learners must engage with these images in class.
- Give learners opportunities to write about art, to develop their writing skills and to use art terminology. This writing need not take the form of long research essays, but can involve shorter, more frequent tasks (e.g. writing about works seen at an exhibition, a visual analysis of an unseen example or examples, learners' own examples used to illustrate an issue or theme, worksheets, making of flash cards).
- Encourage learners to visit art exhibitions and galleries, read and collect reviews of exhibitions, read and look through art books, and do research on the Internet.
- Use visual literacy to enforce learners' practical work.

2.6.4 Approach

- Learners should be exposed to all art forms, such as two-dimensional art (painting, drawing, printmaking etc.), three-dimensional art (sculpture etc.), architecture and applied arts/craft (functional objects in a fine-art context).
- Although specific artworks must be studied in depth in each theme, learners should be exposed to a wide range of examples from each theme to illustrate art as visual communication.
- Relate themes and especially the Southern African links to the learners' community, where possible.

  a) Grade 12 learners should be able to trace the variety of influences on Southern African artists and their work.

  b) Artists representative of the diverse cultural traditions in Southern Africa should be studied.

  c) Although specific artworks must be studied in depth in each theme, Grade 12 learners should be exposed to a wide range of examples from each theme to illustrate the wider scope of the particular theme.

  d) In many instances, artists work in numerous media and styles. Grade 12 learners should be made aware of this, but should still study the required number of artists in each section without repeating the same works in another section.

  e) Relate themes and especially the Southern African links to the learners' community, where possible.

2.7 Progression

The teaching of practical skills is cyclical rather than linear. These skills are taught throughout the year, with complexity increasing every year.

Progression in visual arts skills is found in:

- Introduction of new concepts and skills;
- Increased visual vocabulary;
- Increased use of terminology;
- Increased ability to listen well, respond to instructions and work with others;
- Increased awareness of investigation, experimentation and reflective practice;
- Increased awareness of detail and level of quality;
- Increased visual literacy and ability to recognise and interpret the complexity of art forms;
- Increased awareness and understanding of the artist's responsibilities towards social and environmental issues and sustainability;
- Increased awareness and understanding of entrepreneurial possibilities;

- Increased confidence, self-discipline, focus and creativity;
- Moving from dependence to independence;
- Increased and deepened self-knowledge and personal identity formation; and
- Therapeutic and healing aspects (social and individual).

List of Formal Assessment Tasks:

Grades 10 and 11

TERM	FORMAL ASSESSMENT TASKS	ACTIVITIES
1	**1 (practical)** **2 (theory)**	**Practical Assessment Task (PAT) 1** **Theory test**
2	**3 (practical)** **4 (theory)**	**Practical Assessment Task (PAT) 2** **June Theory Examination**
3	**5 (practical)** **6 (theory)**	**Practical Assessment Task (PAT) 3** **Theory test**
4	**7 (practical + theory)**	**Final Examination (internal):** **Paper 1 Theory** **Paper 2 Practical** **Retrospective Exhibition**

Grade 12

TERM	FORMAL ASSESSMENT TASKS	ACTIVITIES
1	**1 (practical)** **2 (theory)**	**Practical Assessment Task (PAT) 1** **Theory Test**
2	**3 (practical)** **4 (theory)**	**Practical Assessment Task (PAT) 2** **June Theory Examination**
3	**5 (practical)** **6 (theory)**	**Preliminary Examination:** **Practical (beginning of Term 3)** **Theory Test**
4	**7 (practical + theory)**	**Final Examination (external):** **Paper 1 Theory** **Paper 2 Practical** **Retrospective Exhibition for moderation:** **At least five works which could include Grade 11 work** **+ Grade 12: PATs 1 and 2, Preliminary Practical (compulsory)** **+ Final Examination Practical**

SECTION 3

Term Plans

<table>
<tr><th>VISUAL ARTS</th><th>GRADE 10</th><th>TERM 1</th></tr>
<tr><td>Topic 1

Conceptualising through the development and realisation of creative ideas</td><td>Suggested contact time

Minimum of one hour per week</td><td>Resources

Source book, basic art materials (such as pencils, paint, paper, glue, magazines, newspapers etc.)</td></tr>
<tr><td colspan="3">Content/concepts/skills

Developmental process:

• Explore different approaches to generating ideas in response to a motivational task (collecting of reference materials, sketching, writing and researching a wide variety of artists and their work that will inform the learner’s own work).

• Engage with own experience of the world through the exploration of signs and symbols drawn from the broader visual culture (collecting interesting, stimulating references and/or objects of personal significance which may prove useful for the practical project).

Realisation of a concept

• Explore and resolve given and specific visual and conceptual challenges such as compositional problems and choice of subject matter.

• Demonstrate the importance of process in relation to the development and realisation of concepts.</td></tr>
<tr><td>Topic 2

Making of creative artworks, management of process and presentation, following safe practice</td><td>Suggested contact time

Minimum of two hours per week</td><td>Resources

Equipment and materials needed for area of specialisation</td></tr>
<tr><td colspan="3">Content/concepts/skills

Making

• Explore and effectively apply a selection of materials, tools, processes and technologies.

• Demonstrate developed technical skill in and knowledge of a range of materials, techniques, processes and equipment.

• Document and evaluate own creative process and artworks, using a portfolio.

• Ensure artworks are relevant to the brief.

• Demonstrate ever-expanding use of technology in producing artworks.

Management

• Maintain sketchbooks, journals, planners and a portfolio that documents own developing grasp of visual language and concepts.

• Plan and complete tasks within specified time, space and resource constraints.

Presentation

• Display, exhibit or present own work in a manner that demonstrates awareness of professional conventions.

Safe practice

• Use equipment, materials and technology safely and correctly.</td></tr>
</table>

VISUAL ARTS	GRADE 10	TERM 1
Topic 3 Visual Culture Studies: emphasis on visual literacy	**Suggested contact time** One hour per week The order of the various components could be changed.	**Resources** Reference books, art magazines, TV and DVD players, computer and data projector or overhead projector and transparencies

Content/concepts/skills

Visual analysis and interpretation (Theme 1)

- Explore the language of art by discussing and describing a range of artworks from different disciplines (e.g. a painting, a sculpture, a print etc.) focusing on:
  - formal elements of art - line, colour, form, shape, texture, tone
  - principles of design
  - materials and techniques
  - style
  - function of the work
  - contextual influences
  - meanings and interpretation
- Use appropriate visual arts terminology in all areas of Visual Arts.
- Apply skills and processes of visual analysis and critical thinking in engaging with own work and the works of others.

VISUAL ARTS	GRADE 10	TERM 2
Topic 1 Conceptualising through the development and realisation of creative ideas	**Suggested contact time** Minimum of one hour per week	**Resources** Source book, basic art materials (such as pencils, paint, paper, glue, magazines, newspapers etc.)

Content/concepts/skills

Developmental process:

- Explore different approaches to generating ideas in response to a motivational task (collecting of reference materials, sketching, writing and researching a wide variety of artists and their work that will inform the learner's own work).
- Engage with own experience of the world through the exploration of signs and symbols drawn from the broader visual culture (collecting interesting, stimulating references and/or objects of personal significance which may prove useful for the practical project).

Realisation of a concept:

- Explore and resolve given and specific visual and conceptual challenges (e.g. compositional problems, choice of subject matter).
- Demonstrate the importance of process in relation to the development and realisation of concepts.

Topic 2	Suggested contact time	Resources
Making of creative artworks, management of process and presentation, following safe practice	Minimum of two hours per week	Equipment and materials needed for area of specialisation

Content/concepts/skills

Making:

- Explore and effectively apply a selection of materials, tools, processes and technologies.
- Demonstrate developed technical skill in and knowledge of a range of materials, techniques, processes and equipment.
- Document and evaluate own creative process and artworks, using a portfolio.
- Ensure artworks are relevant to the brief.
- Demonstrate ever-expanding use of technology in producing artworks.

Management:

- Maintain sketchbooks, journals, planners and a portfolio that documents own developing grasp of visual language and concepts.
- Plan and complete tasks within specified time, space and resource constraints.

Presentation:

- Display, exhibit or present own work in a manner that demonstrates awareness of professional conventions.

Safe practice

- Use equipment, materials and technology safely and correctly.

VISUAL ARTS	GRADE 10	TERM 2
Topic 3 Visual Culture Studies: emphasis on visual literacy	**Suggested contact time** One hour per week The order of the various components could be changed.	**Resources** Reference books, art magazines, TV and DVD players, computer and data projector or overhead projector and transparencies

Content/concepts/skills

Choose at least **two** of the following SEVEN prescribed themes - see Addendum C for content of themes and potential links with Southern African art.

1. African art
2. Non-Western cultures from across the globe
3. Ancient civilisations
4. The classical world
5. Middle Ages and/or Islamic art
6. Renaissance
7. Baroque and Rococo

- Demonstrate basic writing and research skills in the study of art within historical and cultural contexts.
- Explain the social and historical context and the chronology of distinctive art styles.
- Identify and research the professional practice of local artists.
- Use appropriate visual arts terminology in all areas of Visual Arts.
- Apply skills and processes of visual analysis and critical thinking in engaging with own work and the works of others.

VISUAL ARTS	GRADE 10	TERM 3
Topic 1 Conceptualising through the development and realisation of creative ideas	**Suggested contact time** Minimum of one hour per week	**Resources** Source book, basic art materials (such as pencils, paint, paper, glue, magazines, newspapers etc.)

Content/concepts/skills

Developmental process:

- Explore different approaches to generating ideas in response to a motivational task (collecting of reference materials, sketching, writing and researching a wide variety of artists and their work that will inform the learner's own work).
- Engage with own experience of the world through the exploration of signs and symbols drawn from the broader visual culture (collecting interesting, stimulating references and/or objects of personal significance which may prove useful for the practical project).

Realisation of a concept:

- Explore and resolve given and specific visual and conceptual challenges (e.g. compositional problems, choice of subject matter).
- Demonstrate the importance of process in relation to the development and realisation of concepts.

Topic 2	Suggested contact time	Resources
Making of creative artworks, management of process and presentation, following safe practice	Minimum of two hours per week	Equipment and materials needed for area of specialisation

Content/concepts/skills

Making:

- Explore and effectively apply a selection of materials, tools, processes and technologies.
- Demonstrate developed technical skill in and knowledge of a range of materials, techniques, processes and equipment.
- Document and evaluate own creative process and artworks, using a portfolio.
- Ensure artworks are relevant to the brief.
- Demonstrate ever-expanding use of technology in producing artworks.

Management:

- Maintain sketchbooks, journals, planners and a portfolio that documents own developing grasp of visual language and concepts.
- Plan and complete tasks within specified time, space and resource constraints.

Presentation:

- Display, exhibit or present own work in a manner that demonstrates awareness of professional conventions.

Safe practice:

- Use equipment, materials and technology safely and correctly.

VISUAL ARTS	GRADE 10	TERM 3
Topic 3 Visual Culture Studies: emphasis on visual literacy	**Suggested contact time** One hour per week The order of the various components could be changed.	**Resources** Reference books, art magazines, TV and DVD players, computer and data projector or overhead projector and transparencies

Content/concepts/skills

Choose at least **two** of the following SEVEN prescribed themes - see Addendum C for content of themes and potential links with Southern African art.

1. African art
2. Non-Western cultures from across the globe
3. Ancient civilisations
4. The classical world
5. Middle Ages and/or Islamic art
6. Renaissance
7. Baroque and Rococo

- Demonstrate basic writing and research skills in the study of art within historical and cultural contexts.
- Explain the social and historical context and the chronology of distinctive art styles.
- Identify and research the professional practice of local artists.
- Use appropriate visual arts terminology in all areas of Visual Arts.
- Apply skills and processes of visual analysis and critical thinking in engaging with own work and the works of others.

VISUAL ARTS	GRADE 10	TERM 4
Topic 1 Conceptualising through the development and realisation of creative ideas	**Suggested contact time** Minimum of one hour per week	**Resources** Source book, basic art materials (such as pencils, paint, paper, glue, magazines, newspapers etc.)

Content/concepts/skills

Developmental process:

- Explore different approaches to generating ideas in response to a motivational task (collecting of reference materials, sketching, writing and researching a wide variety of artists and their work that will inform the learner's own work).
- Engage with own experience of the world through the exploration of signs and symbols drawn from the broader visual culture (collecting interesting, stimulating references and/or objects of personal significance which may prove useful for the practical project).

Realisation of a concept:

- Explore and resolve given and specific visual and conceptual challenges (e.g. compositional problems, choice of subject matter).
- Demonstrate the importance of process in relation to the development and realisation of concepts.

Topic 2	Suggested contact time	Resources
Making of creative artworks, management of process and presentation, following safe practice	Minimum of two hours per week	Equipment and materials needed for area of specialisation

Content/concepts/skills

Making:

- Explore and effectively apply a selection of materials, tools, processes and technologies.
- Demonstrate developed technical skill in and knowledge of a range of materials, techniques, processes and equipment.
- Document and evaluate own creative process and artworks, using a portfolio.
- Ensure artworks are relevant to the brief.
- Demonstrate ever-expanding use of technology in producing artworks.

Management:

- Maintain sketchbooks, journals, planners and a portfolio that documents own developing grasp of visual language and concepts.
- Plan and complete tasks within specified time, space and resource constraints.

Presentation

- Display, exhibit or present own work in a manner that demonstrates awareness of professional conventions.

Safe practice:

- Use equipment, materials and technology safely and correctly.

VISUAL ARTS	GRADE 10	TERM 4
Topic 3 Visual Culture Studies: emphasis on visual literacy	**Suggested contact time** One hour per week The order of the various components could be changed.	**Resources** Reference books, art magazines, TV and DVD players, computer and data projector or overhead projector and transparencies

Content/concepts/skills

Choose at least **one** of the following SEVEN prescribed themes - see Addendum C for content of themes and potential links with Southern African art.

1. African art
2. Non-Western cultures from across the globe
3. Ancient civilisations
4. The classical world
5. Middle Ages and/or Islamic art
6. Renaissance
7. Baroque and Rococo

- Demonstrate basic writing and research skills in the study of art within historical and cultural contexts.
- Explain the social and historical context and the chronology of distinctive art styles.
- Identify and research the professional practice of local artists.
- Use appropriate visual arts terminology in all areas of Visual Arts.
- Apply skills and processes of visual analysis and critical thinking in engaging with own work and the works of others.

VISUAL ARTS	GRADE 11	TERM 1
Topic 1 Conceptualising through the development and realisation of creative ideas	**Suggested contact time** Minimum of one hour per week	**Resources** Source book, basic art materials (such as pencils, paint, paper, glue, magazines, newspapers etc.)
Content/concepts/skills *Developmental process:* • Apply different approaches to generating ideas in response to a project brief (collecting of reference materials, sketching, writing and researching a wide variety of artists and their work that will inform the learner's own work). • Engage with own experience of the world through the exploration of signs and symbols drawn from the broader visual culture (collecting interesting, stimulating references and/or objects of personal significance which may prove useful for the practical project). *Realisation of a concept:* • Apply the creative process to solve visual and conceptual problems through classroom assignments. • Document the process of conceptual development.		
Topic 2 Making of creative artworks, management of process and presentation, following safe practice	**Suggested contact time** Minimum of two hours per week	**Resources** Equipment and materials needed for area of specialisation
Content/concepts/skills *Making:* • Explore and effectively apply a selection of materials, tools, processes and technologies. • Demonstrate developed technical skill in and knowledge of a range of materials, techniques, processes and equipment. • Document and evaluate own creative process and artworks, using a portfolio. • Ensure artworks are relevant to the brief. • Demonstrate ever-expanding use of technology in producing artworks. *Management* • Maintain sketchbooks, journals, planners and a portfolio that documents own developing grasp of visual language and concepts. • Plan and complete tasks within specified time, space and resource constraints. *Presentation* • Display, exhibit or present own work in a manner that demonstrates awareness of professional conventions. *Safe practice* • Use equipment, materials and technology safely and correctly.		
Topic 3 Visual Culture Studies: emphasis on visual literacy	**Suggested contact time** One hour per week The order of the various components could be changed.	**Resources** Reference books, art magazines, TV and DVD players, computer and data projector or overhead projector and transparencies

VISUAL ARTS	GRADE 11	TERM 1

Content/concepts/skills

Choose at least **two** of the following EIGHT prescribed themes - see Addendum C for content of themes and potential links with Southern African art.

1. Overview of the 19th century
2. The start of Modernism
3. Early 20th century
4. Architecture
5. Between the World Wars
6. Survey of post-1946 art
7. New media
8. The art world

- Demonstrate writing and research skills in the study of art within historical and cultural contexts from primary and secondary sources.
- Analyse works of art in relation to their cultural, social, political and historical contexts.
- Research and present in written form an interpretation of post-school educational and career opportunities in visual arts.
- Undertake a field trip to explore career and tertiary opportunities in visual arts.
- Use appropriate visual arts terminology to describe art concepts, principles, styles, content, materials and techniques.
- Evaluate own work and that of others, demonstrating an understanding of the process of critical analysis and providing reasons for aesthetic judgements.

VISUAL ARTS	GRADE 11	TERM 2
Topic 1 Conceptualising through the development and realisation of creative ideas	**Suggested contact time** Minimum of one hour per week	**Resources** Source book, basic art materials (such as pencils, paint, paper, glue, magazines, newspapers etc.)

Content/concepts/skills

Developmental process:

- Apply different approaches to generating ideas in response to a project brief (collecting of reference materials, sketching, writing and researching a wide variety of artists and their work that will inform the learner's own work).
- Engage with own experience of the world through the exploration of signs and symbols drawn from the broader visual culture (collecting interesting, stimulating references and/or objects of personal significance which may prove useful for the practical project).

Realisation of a concept:

- Apply the creative process to solve visual and conceptual problems through classroom assignments.
- Document the process of conceptual development.

Topic 2	Suggested contact time	Resources
Making of creative artworks, management of process and presentation, following safe practice	Minimum of two hours per week	Equipment and materials needed for area of specialisation

Content/concepts/skills

Making:

- Explore and effectively apply a selection of materials, tools, processes and technologies.
- Demonstrate developed technical skill in and knowledge of a range of materials, techniques, processes and equipment.
- Document and evaluate own creative process and artworks, using a portfolio.
- Ensure artworks are relevant to the brief.
- Demonstrate ever-expanding use of technology in producing artworks.

Management:

- Maintain sketchbooks, journals, planners and a portfolio that documents own developing grasp of visual language and concepts.
- Plan and complete tasks within specified time, space and resource constraints.

Presentation:

- Display, exhibit or present own work in a manner that demonstrates awareness of professional conventions.

Safe practice:

- Use equipment, materials and technology safely and correctly.

VISUAL ARTS	GRADE 11	TERM 2
Topic 3 Visual Culture Studies: emphasis on visual literacy	**Suggested contact time** One hour per week The order of the various components could be changed	**Resources** Reference books, art magazines, TV and DVD players, computer and data projector or overhead projector and transparencies

Content/concepts/skills

Choose at least **one** of the following EIGHT prescribed themes - see Addendum C for content of themes and potential links with Southern African art.

1. Overview of the 19th century
2. The start of Modernism
3. Early 20th century
4. Architecture
5. Between the World Wars
6. Survey of post-1946 art
7. New media
8. The art world

- Demonstrate writing and research skills in the study of art within historical and cultural contexts from primary and secondary sources.
- Analyse works of art in relation to their cultural, social, political and historical contexts.
- Research and present in written form an interpretation of post-school educational and career opportunities in Visual Arts.
- Undertake a field trip to explore career and tertiary opportunities in visual arts.
- Use appropriate visual arts terminology to describe art concepts, principles, styles, content, materials and techniques.
- Evaluate own work and that of others, demonstrating an understanding of the process of critical analysis and providing reasons for aesthetic judgements.

VISUAL ARTS	GRADE 11	TERM 3
Topic 1 Conceptualising through the development and realisation of creative ideas	**Suggested contact time** Minimum of one hour per week	**Resources** Source book, basic art materials (such as pencils, paint, paper, glue, magazines, newspapers etc.)

Content/concepts/skills

Developmental process:

- Apply different approaches to generating ideas in response to a project brief (collecting of reference materials, sketching, writing and researching a wide variety of artists and their work that will inform the learner's own work).
- Engage with own experience of the world through the exploration of signs and symbols drawn from the broader visual culture (collecting interesting, stimulating references and/or objects of personal significance which may prove useful for the practical project).

Realisation of a concept

- Apply the creative process to solve visual and conceptual problems through classroom assignments.
- Document the process of conceptual development.

Topic 2	Suggested contact time	Resources
Making of creative artworks, management of process and presentation, following safe practice	Minimum of two hours per week	Equipment and materials needed for area of specialisation

Content/concepts/skills

Making:

- Explore and effectively apply a selection of materials, tools, processes and technologies.
- Demonstrate developed technical skill in and knowledge of a range of materials, techniques, processes and equipment.
- Document and evaluate own creative process and artworks, using a portfolio.
- Ensure artworks are relevant to the brief.
- Demonstrate ever-expanding use of technology in producing artworks.

Management:

- Maintain sketchbooks, journals, planners and a portfolio that documents own developing grasp of visual language and concepts.
- Plan and complete tasks within specified time, space and resource constraints.

Presentation:

- Display, exhibit or present own work in a manner that demonstrates awareness of professional conventions.

Safe practice:

- Use equipment, materials and technology safely and correctly.

VISUAL ARTS	GRADE 11	TERM 3
Topic 3 Visual Culture Studies: emphasis on visual literacy	**Suggested contact time** One hour per week The order of the various components could be changed.	**Resources** Reference books, art magazines, TV and DVD players, computer and data projector or overhead projector and transparencies

Content/concepts/skills

Choose at least **two** of the following EIGHT prescribed themes - see Addendum C for content of themes and potential links with Southern African art

1. Overview of the nineeteenth century
2. The start of Modernism
3. Early twentieth century
4. Architecture
5. Between the World Wars
6. Survey of post-1946 art
7. New media
8. The art world

- Demonstrate writing and research skills in the study of art within historical and cultural contexts from primary and secondary sources.
- Analyse works of art in relation to their cultural, social, political and historical contexts.
- Research and present in written form an interpretation of post-school educational and career opportunities in visual arts.
- Undertake a field trip to explore career and tertiary opportunities in visual arts.
- Use appropriate visual arts terminology to describe art concepts, principles, styles, content, materials and techniques.
- Evaluate own work and that of others, demonstrating an understanding of the process of critical analysis and providing reasons for aesthetic judgements.

VISUAL ARTS	GRADE 11	TERM 4
Topic 1 Conceptualising through the development and realisation of creative ideas	**Suggested contact time** Minimum of one hour per week	**Resources** Source book, basic art materials (such as pencils, paint, paper, glue, magazines, newspapers etc.)

Content/concepts/skills

Developmental process:

- Apply different approaches to generating ideas in response to a project brief (collecting of reference materials, sketching, writing and researching a wide variety of artists and their work that will inform the learner's own work).
- Engage with own experience of the world through the exploration of signs and symbols drawn from the broader visual culture (collecting interesting, stimulating references and/or objects of personal significance which may prove useful for the practical project).

Realisation of a concept:

- Apply the creative process to solve visual and conceptual problems through classroom assignments.
- Document the process of conceptual development.

Topic 2	Suggested contact time	Resources
Making of creative artworks, management of process and presentation, following safe practice	Minimum of two hours per week	Equipment and materials needed for area of specialisation

Content/concepts/skills

Making:

- Explore and effectively apply a selection of materials, tools, processes and technologies.
- Demonstrate developed technical skill in and knowledge of a range of materials, techniques, processes and equipment.
- Document and evaluate own creative process and artworks, using a portfolio.
- Ensure artworks are relevant to the brief.
- Demonstrate ever-expanding use of technology in producing artworks.

Management:

- Maintain sketchbooks, journals, planners and a portfolio that documents own developing grasp of visual language and concepts.
- Plan and complete tasks within specified time, space and resource constraints.

Presentation:

- Display, exhibit or present own work in a manner that demonstrates awareness of professional conventions.

Safe practice

- Use equipment, materials and technology safely and correctly.

VISUAL ARTS	GRADE 11	TERM 4
Topic 3 Visual Culture Studies: emphasis on visual literacy	**Suggested contact time** One hour per week The order of the various components could be changed.	**Resources** Reference books, art magazines, TV and DVD players, computer and data projector or overhead projector and transparencies

Content/concepts/skills

Choose at least **one** of the following EIGHT prescribed themes - see Addendum C for content of themes and potential links with Southern African art.

1. Overview of the nineteenth century
2. The start of Modernism
3. Early twentieth century
4. Architecture
5. Between the World Wars
6. Survey of post-1946 art
7. New media
8. The art world

- Demonstrate writing and research skills in the study of art within historical and cultural contexts from primary and secondary sources.
- Analyse works of art in relation to their cultural, social, political and historical contexts.
- Research and present in written form an interpretation of post-school educational and career opportunities in visual arts.
- Undertake a field trip to explore career and tertiary opportunities in visual arts.
- Use appropriate visual arts terminology to describe art concepts, principles, styles, content, materials and techniques.
- Evaluate own work and that of others, demonstrating an understanding of the process of critical analysis and providing reasons for aesthetic judgements.

VISUAL ARTS	GRADE 12	TERM 1
Topic 1 Conceptualising through the development and realisation of creative ideas	**Suggested contact time** Minimum of one hour per week	**Resources** Source book, basic art materials (such as pencils, paint, paper, glue, magazines, newspapers etc.)

Content/concepts/skills

Developmental process:

- Independently apply different approaches to generating ideas in formulating a project brief (independent collecting of reference materials, sketching, writing and researching a wide variety of artists and their work that will inform the learner's own work).
- Critically engage with own experience of the world through the exploration, manipulation and interpretation of signs and symbols drawn from the broader visual culture (collecting and manipulating interesting, stimulating references and/or objects of personal significance).

Realisation of a concept:

- Solve a series of visual and conceptual problems independently, working towards the development of a personal visual language.
- Document and critically evaluate the process of conceptual development.

Topic 2	Suggested contact time	Resources
Making of creative artworks, management of process and presentation, following safe practice	Minimum of two hours per week	Equipment and materials needed for area of specialisation

Content/concepts/skills

Making:

- Choose the materials, tools, techniques, themes and processes best suited to the chosen art or craft form.
- Demonstrate an advanced degree of technical skill in and knowledge of a range of materials, techniques, processes and equipment related to the chosen art or craft form.
- Document and evaluate own creative process and artworks, selecting works best suited for inclusion in the portfolio.
- Ensure artworks are relevant to the brief.
- Create and transform visual images, using both new and traditional technologies.

Management:

- Create a coherent body of work that provides concrete evidence of the process of conceptualising and making.
- Plan, manage and complete particular tasks and projects within specified time, space and resource constraints.

Presentation:

- Display, exhibit or present own work in a manner which enhances and complements the expressive and conceptual impact of the work.

Safe practice:

- Demonstrate and promote the safe use of equipment, materials and technology in a group work context.

VISUAL ARTS	GRADE 12	TERM 1
Topic 3 Visual Culture Studies: emphasis on visual literacy	**Suggested contact time** One hour per week The order of the various components could be changed.	**Resources** Reference books, art magazines, TV and DVD players, computer and data projector or overhead projector and transparencies

Content/concepts/skills

Choose at least **two** of the following EIGHT prescribed themes - see Addendum C for content.

1. The voice of emerging artists
2. South African artists influenced by African and/or indigenous art forms
3. Socio-political art - including Resistance Art of the ‘70s and ‘80s
4. Art, craft and spiritual works mainly from rural South Africa
5. Multimedia and new media - alternative contemporary art forms in South Africa
6. Post-democratic identity in South Africa
7. Gender issues: masculinity and femininity
8. Architecture in South Africa

- Demonstrate critical analytical writing and research skills in the study of art within historical and cultural contexts from multiple sources.
- Demonstrate an understanding of the historical context and stylistic evolution of a selection of fine art, applied art and craft forms.
- Independently research opportunities that describe the relationship between knowledge and skills acquired through Visual Arts and post-school education.
- Undertake a field trip to explore career and tertiary opportunities in visual arts.
- Use appropriate terminology related to all areas of art theory to describe and discuss artworks, crafts and applied art forms both verbally and in writing.
- Evaluate the effectiveness of own and other’s research, creative processes and art products.

VISUAL ARTS	GRADE 12	TERM 2
Topic 1 Conceptualising through the development and realisation of creative ideas	**Suggested contact time** Minimum of one hour per week	**Resources** Source book, basic art materials (such as pencils, paint, paper, glue, magazines, newspapers)

Content/concepts/skills

Developmental process

- Independently apply different approaches to generating ideas in formulating a project brief (independent collecting of reference materials, sketching, writing and researching a wide variety of artists and their work that will inform the learner's own work).
- Critically engage with own experience of the world through the exploration, manipulation and interpretation of signs and symbols drawn from the broader visual culture (collecting and manipulating interesting, stimulating references and/or objects of personal significance).

Realisation of a concept

- Solve a series of visual and conceptual problems independently, working towards the development of a personal visual language.
- Document and critically evaluate the process of conceptual development.

Topic 2	**Suggested contact time**	**Resources**
Making of creative artworks, management of process and presentation, following safe practice	Minimum of two hours per week	Equipment and materials needed for area of specialisation

Content/concepts/skills

Making:

- Choose the materials, tools, techniques, themes and processes best suited to the chosen art or craft form.
- Demonstrate an advanced degree of technical skill in and knowledge of a range of materials, techniques, processes and equipment related to the chosen art or craft form.
- Document and evaluate own creative process and artworks, selecting works best suited for inclusion in the portfolio.
- Ensure artworks are relevant to the brief.
- Create and transform visual images, using both new and traditional technologies.

Management:

- Create a coherent body of work that provides concrete evidence of the process of conceptualising and making.
- Plan, manage and complete particular tasks and projects within specified time, space and resource constraints.

Presentation:

- Display, exhibit or present own work in a manner which enhances and complements the expressive and conceptual impact of the work.

Safe practice:

- Demonstrate and promote the safe use of equipment, materials and technology in a group work context.

VISUAL ARTS	GRADE 12	TERM 2
Topic 3 Visual Culture Studies: emphasis on visual literacy	**Suggested contact time** One hour per week The order of the various components could be changed.	**Resources** Reference books, art magazines, TV and DVD players, computer and data projector or overhead projector and transparencies

Content/concepts/skills

Choose at least **two** of the following EIGHT prescribed themes - see Addendum C for content and links with Southern African art.

1. The voice of emerging artists
2. South African artists influenced by African and/or indigenous art forms
3. Socio-political art - including Resistance Art of the '70s and '80s
4. Art, craft and spiritual works mainly from rural South Africa
5. Multimedia and new media - alternative contemporary art forms in South Africa
6. Post-democratic identity in South Africa
7. Gender issues: masculinity and femininity
8. Architecture in South Africa

- Demonstrate critical analytical writing and research skills in the study of art within historical and cultural contexts from multiple sources.
- Demonstrate an understanding of the historical context and stylistic evolution of a selection of fine art, applied art and craft forms.
- Independently research opportunities that describe the relationship between knowledge and skills acquired through Visual Arts and post-school education.
- Undertake a field trip to explore career and tertiary opportunities in visual arts.
- Use appropriate terminology related to all areas of art theory to describe and discuss artworks, crafts and applied art forms both verbally and in writing.
- Evaluate the effectiveness of own and others' research, creative processes and art products.

VISUAL ARTS	GRADE 12	TERM 3
Topic 1 Conceptualising through the development and realisation of creative ideas	**Suggested contact time** Minimum of one hour per week	**Resources** Source book, basic art materials (such as pencils, paint, paper, glue, magazines, newspapers etc.)

Content/concepts/skills

Developmental process

- Independently apply different approaches to generating ideas in formulating a project brief (independent collecting of reference materials, sketching, writing and researching a wide variety of artists and their work that will inform the learner's own work).
- Critically engage with own experience of the world through the exploration, manipulation and interpretation of signs and symbols drawn from the broader visual culture (collecting and manipulating interesting, stimulating references and/or objects of personal significance).

Realisation of a concept

- Solve a series of visual and conceptual problems independently, working towards the development of a personal visual language.
- Document and critically evaluate the process of conceptual development.

Topic 2 Making of creative artworks, management of process and presentation, following safe practice	**Suggested contact time** Minimum of two hours per week	**Resources** Equipment and materials needed for area of specialisation

Content/concepts/skills

Making

- Choose the materials, tools, techniques, themes and processes best suited to the chosen art or craft form.
- Demonstrate an advanced degree of technical skill in and knowledge of a range of materials, techniques, processes and equipment related to the chosen art or craft form.
- Document and evaluate own creative process and artworks, selecting works best suited for inclusion in the portfolio.
- Artworks should be relevant to the brief.
- Create and transform visual images, using both new and traditional technologies.

Management

- Create a coherent body of work that provides concrete evidence of the process of conceptualising and making.
- Plan, manage and complete particular tasks and projects within specified time, space and resource constraints.

Presentation

- Display, exhibit or present own work in a manner which enhances and complements the expressive and conceptual impact of the work.

Safe practice

- Demonstrate and promote the safe use of equipment, materials and technology in a group work context.

VISUAL ARTS	GRADE 12	TERM 3
Topic 3 Visual Culture Studies emphasis on visual literacy	**Suggested contact time** One hour per week The order of the various components could be changed.	**Resources** Reference books, art magazines, TV and DVD players, computer and data projector or overhead projector and transparencies

Content/concepts/skills

Revision of the six chosen themes

- Demonstrate critical analytical writing and research skills in the study of art within historical and cultural contexts from multiple sources.
- Demonstrate an understanding of the historical context and stylistic evolution of a selection of fine art, applied art and craft forms.
- Independently research opportunities that describe the relationship between knowledge and skills acquired through Visual Arts and post-school education.
- Undertake a field trip to explore career and tertiary opportunities in visual arts.
- Use appropriate terminology related to all areas of art theory to describe and discuss artworks, crafts and applied art forms both verbally and in writing.
- Evaluate the effectiveness of own and others' research, creative processes and art products.

SECTION 4

4.1 Introduction

Assessment is a continuous planned process of identifying, gathering and interpreting information about the performance of learners, using various methods. This involves four steps:

- generating and collecting evidence of achievement;
- evaluating this evidence;
- recording the findings and
- using this information to understand and thereby assist the learner's development in order to improve the process of learning and teaching.

Assessment involves activities that are undertaken throughout the year. In grades 10-12 assessment comprises two different but related activities: informal daily assessment (assessment for learning) and formal assessment (assessment of learning).

4.2 Informal or daily assessment

Assessment for learning has the purpose of continuously collecting information regarding a learner's achievement that can be used to improve their learning.

Informal assessment is the daily monitoring of learners' progress and can be done through questions and answers, short written activities completed during the lesson, open-book tests, homework exercises, case studies, etc. It should not be seen as separate from the learning activities taking place in the classroom. Learners or teachers can mark these assessment tasks. Self-assessment and peer assessment actively involve learners in assessment. This is important as it allows learners to learn from and reflect on their own performance.

The results of the informal assessment tasks are not formally recorded unless the teacher wishes to do so. In such instances, a simple checklist may be used to record this assessment. However, teachers may use the learners' performance in these assessment tasks to provide verbal or written feedback to learners, the school management team and parents. This is particularly important if barriers to learning or poor levels of participation are encountered. The results of informal assessment tasks are not taken into account for promotion and certification purposes.

4.3 Formal assessment

4.3.1 Formal Assessment Requirements

All assessment tasks that make up a formal programme of assessment for the year are regarded as formal assessment. Formal assessment tasks are marked and formally recorded by the teacher for progression and certification purposes. All formal assessment tasks are subject to moderation for the purpose of quality assurance and to ensure that appropriate standards are maintained.

Formal assessment provides teachers with a systematic way of evaluating how well learners are progressing in a grade and in a particular subject. Examples of formal assessments include projects, oral presentations, demonstrations, performances, tests, examinations and practical tasks. Formal assessment tasks form part of a year-long formal Programme of Assessment in each grade and subject.

The forms of assessment used should be appropriate to the age and the developmental level of the learners in the grade. The assessment tasks should be carefully designed to cover the content of the subject. The design of these tasks should therefore ensure that a variety of content is assessed. Objectives, topics and content in the subject should be used to inform the planning and development of assessment tasks.

The formal assessment requirements for Visual Arts are as follows:

I. Three formal practical assessment tasks must be completed during the school year. These three formal practical assessment tasks and three theory assessment tasks make up 25% of the total mark for Visual Arts in Grades 10, 11 and 12.

II. The end-of-year assessment component includes three parts: a Practical Assessment Task, and a written theory paper and a retrospective exhibition of the year's work. Together these three parts make up the remaining 75% in all grades.

III. In Grade 10 and 11 all assessment is internal.

IV. In Grade 12 the formal assessment (25%) is internally set and marked but externally moderated. The end-of-the year assessment (75%) is externally set, marked and moderated.

Table 1a Formal Assessment Grade 10 and 11

Formal Assessments (25%)	**Internal end-of-year examination (75%)**		
Sba - During Year	**Retrospective Exhibition**	**End-Of-Year Examination Papers (50%)**	
25%	**25%**	**25%**	**25%**
• 3 PATs: 100 x 3 • 2 Theory Tests: 50 x 2 1 Theory Examination (mid-year): 100	Exhibition/Presentation Of Year Work (PATs 1 - 3): 100	Written examination Visual Culture Studies Grade 10: 2 hours (100) Grade 11: 2½ hours (100)	Practical Examination 24 hours (estimate): 100
Term 1 1 Practical Assessment Task (50 conceptualising + 50 making) + 1 Theory Test (50)	**Term 2** 1 Practical Assessment Task (50 conceptualising + 50 making) + 1 Theory Examination (100)	**Term 3** 1 Practical Assessment Task (50 conceptualising + 50 making) + 1 Theory Test (50)	**Term 4** 1 Examination - 2 Papers: 1 Theory (100) + 1 Practical (50 conceptualising + 50 making = 100)
Promotion mark: Add raw marks and totals for assessment tasks from term 1 to term 3 and convert to 100 + retrospective exhibition (100) + paper 1 (100) +paper 2 (100) = Total 400			

<table>
<tr><th colspan="4">Table 1b Formal Assessment Grade 12</th></tr>
<tr><td>Formal Assessments (25%)</td><td colspan="3">External Examination (75%)</td></tr>
<tr><td>Sba - During Year</td><td>Retrospective Exhibition</td><td colspan="2">End-Of-Year Examination Papers (50%)</td></tr>
<tr><td>25%</td><td>25%</td><td>25%</td><td>25%</td></tr>
<tr><td>• 2 PATs: 100 x 2
• 1 Theory Test: 50
• 2 Theory Examinations (mid-year + trial): 100 x 2
• 1 Trial Examination practical :100</td><td>Exhibition/Presentation Of Year Work (PATs 1 - 3): 100</td><td>Written Examination
3 hours
Visual Culture Studies: 100</td><td>Practical Examination
24 hours (estimate): 100</td></tr>
<tr><td>Term 1
1 Practical Assessment Task (50 conceptualising +
50 making) +
1 Theory Test (50)</td><td>Term 2
1 Practical Assessment Task
(50 conceptualising +
50 making) +
1 Theory Examination (100)</td><td>Term 3
Trial Examination: 2 papers
1 Theory (100) +
1 Practical (100) done at beginning of term</td><td>Term 4
1 External Examination
- 2 Papers:
1 Theory (100) +
1 Practical (100)
Final Practical examination should be started as soon as Paper 2 is delivered</td></tr>
<tr><td colspan="4">Promotion mark: Add raw marks and totals for assessment tasks from term 1 to term 3 and convert to 100 + retrospective exhibition (100) +paper 1 (100) + paper 2 (100) = Total 400</td></tr>
</table>

4.3.2 Types of formal assessment for Visual Arts

Practical projects

In all grades each learner must do one **Practical Assessment Task** per term in terms 1, 2 and 3, except in Grade 12 where the Practical Assessment Task in the third term is replaced by the practical trial examination.

Note: The Practical Assessment Task (PAT) for a term need not be only one final work, but can be a series of related works.

A project should require the learner to...

- do some planning/preparation/investigation/research to solve the identified problem/task;
- perform the task/carry out instructions (according to criteria given);
- produce a product or artwork such as a painting or a sculpture; and
- allow for some innovation and creativity.

To set the project, the teacher should...

- determine the content/skills/knowledge to be addressed;
- set clear criteria and give good instructions to guide the learner (the learner should know exactly what to do and what is expected);
- keep the scope manageable;
- include specific guidelines;
- determine which resources will be required to complete the project. Ensure that learners will have access to these resources;
- determine the time frame/duration/due date; and
- determine mark distribution and compile an assessment tool.

Tests

- A test for formal assessment should not comprise of a series of small tests, but should cover a substantial amount of content and the duration should be 45 to 60 minutes.
- Open-book tests require learners to find information. Learners are tested on understanding of learning material and not on rewriting. Open-book tests should not include only short questions Learners are required to write longer reflective answers, such as paragraph-type responses to a given scenario. Paragraphs providing reasons and supporting evidence or arguments are essential. determine mark distribution and compile an assessment tool.
- Each test, open-book test and examination must cater for a range of cognitive levels and must also include paragraph-type responses.

Cognitive Level	Percentage
Lower order: knowledge	30
Middle order: comprehension and application	40
Higher order: analysis, evaluation and synthesis	30

Examinations

- For Grade 12, the three-hour end-of-year theory examination in Visual Arts (100 marks) comprises 25% of a learner's total mark.
- Only Grade12 content will be assessed. However, prior knowledge from Grade 10 and 11 may be necessary to interpret and answer some of the questions.
- Ensure that enough or more facts are included in each question on the memorandum in order to become a proper tool for marking and future teaching.
- The mark allocation for theory examination papers in all grades are indicated below:

Marks for Visual Culture Studies			
	Grade 12	Grade 11	Grade 10
	Answer 5	Answer 5	Answer 5
Question 1	The voice of emerging artists 20	Overview of the 19th century 20	Visual analysis and interpretation (compulsory) 20
Question 2	South African artists influenced by African and/or indigenous art forms 20	Start of Modernism 20	African art 20
Question 3	Socio-political art - including Resistance Art of the '70s and '80s 20	Early 20th century 20	Non-western cultures from across the globe 20
Question 4	Art, craft and spiritual works mainly from rural South Africa 20	Architecture 20	Ancient civilisations 20
Question 5	Multimedia and new media - alternative contemporary and popular art forms in South Africa 20	Between the World Wars 20	The classical world 20
Question 6	Post-democratic identity in South Africa 20	A survey of post-1945 art 20	Middle Ages and/or Islamic art 20
Question 7	Gender issues: masculinity and femininity 20	New media 20	Renaissance 20
Question 8	Architecture in South Africa 20	The art world 20	Baroque and Rococo 20
100		**100**	**100**

4.4 Recording and reporting

Recording is a process in which the teacher documents the level of a learner's performance in a specific assessment task. It indicates learner progress towards the achievement of the knowledge as prescribed in the Curriculum and Assessment Policy Statements. Records of learner performance should provide evidence of the learner's conceptual progression within a grade and his/her readiness to progress or being promoted to the next grade. Records of learner performance should also be used to verify the progress made by teachers and learners in the teaching and learning process.

Reporting is the process of communicating learner performance to learners, parents, schools, and other stakeholders. Learner performance can be reported in a number of ways.These include report cards, parents' meetings, school visitation days, parent-teacher conferences, phone calls, letters, class or school newsletters. Teachers in all grades issue formal report cards quarterly. These reports cards reflect the percentages against each subject. The following rating scale applies for the quarterly reports:

Codes and percentages for recording and reporting

RATING CODE	DESCRIPTION OF COMPETENCE	PERCENTAGE
7	Outstanding achievement	80 - 100
6	Meritorious achievement	70 - 79
5	Substantial achievement	60 - 69
4	Adequate achievement	50 - 59
3	Moderate achievement	40 - 49
2	Elementary achievement	30 - 39
1	Not achieved	0 - 29

Teachers will record actual marks against the task by using a record sheet; and report percentages against the subject on the learners' report cards.

PLEASE NOTE THE INCLUSION OF THE ANNUAL MARK GRID AT THE END OF THIS DOCUMENT, THIS IS TO ASSIST WITH THE RECORDING OF MARKS. Also note the inclusion of the suggested lesson plan rubric to assist with planning

4.5 Moderation of assessment

4.5.1 Formal assessment (SBA)

Grade 10 and 11 tasks are internally moderated. The subject advisor must moderate a sample of these tasks during school visits, to verify the standard of the internal moderation

Grade 12 tasks must be face moderated by the provincial subject advisor or appointed specialist. This process will be managed by the provincial education department.

4.5.2 Practical Assessment Task (PAT)

- The Grade 10 and 11 PATs will be sample moderated by the provincial officials in terms 3 and 4. All documentation must be available for the official visit. The official will select the samples.
- The Grade 12 PATs will be marked by the teacher and two peer teachers before being face moderated by a provincial official.

4.5.3 Final practical external examinations

- The Grade 12 final practical examinations will be marked at the same time as the PATs by the teacher and two peer teachers before being face moderated by a provincial official.

4.6 General

This document should be read in conjunction with:

4.6.1 National policy pertaining to the programme and promotion requirements of the National Curriculum Statement Grades R-12; and

4.6.2 The policy document, National Protocol for Assessment Grades R-12.

ASSESSMENT CRITERIA FOR PRACTICAL WORK. VISUAL ART. (FET)

Outstanding	90 – 100	Exceptional ability, richness: insightful: fluent: high skill: observation and knowledge powerfully expressed: supported by an original or unusual selection of relevant visual references. **Outstanding and original presentation**.
Excellent	80 - 89	Striking impact: most of the above: detailed: well organised and coherent: polished: skill evident: supported by an original /unusual/relevant visual references: presentation **original** and **considered**: **some minor flaws evident.**
Very Good	70 - 79	Well organised, as above, but lacks the 'glow and sparkle': 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	60 - 69	Interesting visual presentation: 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.**
Average	50 – 59	Adequate : feels mechanical: derivative or copied: little insight: unimaginative: some visual references not always clearly identified: fair presentation: **many distracting inconsistencies.**
Below Average	40 – 49	Enough material/works to pass: not logically constructed: some flashes of insight: limited selection of information: poor technical skills might be a contributing factor: little use of visual information: clumsy or careless presentation.
Very Weak	30 – 39	Visually uninteresting: uncreative: limited/poor technical skill used: little attempt to present information in an acceptablemanner: little or no visual information/reference: General lack of commitment: **in need of support/ motivation to pass.**
Weak Fail	20 – 29	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.
Unacceptable Fail	00 – 19	Incoherent**: irrelevant, very little or no work**: lack of even limited skills being applied. No commitment/cooperation.

Assessing learner's ability to analyse and respond to examples of visual culture

TOPIC 3: VISUAL CULTURE STUDIES

Outstanding (7) 80 – 100	Demonstrates exceptional ability to respond to and analyse artworks in relation to their cultural, social, political and historical contexts. Shows outstanding ability in the use of appropriate visual arts terminology. Demonstrates extremely well-developed writing and research skills in the study of art. Shows exceptional insight and understanding and uses divergent approaches.
Meritorious (6)70 - 79	Demonstrates a well-developed ability to respond to and analyse artworks in relation to their cultural, social, political and historical contexts. Shows excellent ability in the use of appropriate visual arts terminology. Demonstrates highly developed writing and research skills in the study of art. Shows excellent insight and understanding.
Substantial (5) 60 - 69	Demonstrates substantial ability to respond to and analyse artworks in relation to their cultural, social, political and historical contexts. Shows substantial competence in the use of appropriate visual arts terminology. Demonstrates well-developed writing and research skills in the study of art. Shows a good level of insight and understanding.
Moderate (4) 50 - 59	Demonstrates moderate ability to respond to and analyse artworks in relation to their cultural, social, political and historical contexts. Shows moderate competence in the use of appropriate visual arts terminology. Demonstrates competent writing and research skills in the study of art. Shows a fair level of insight and understanding.
Adequate (3) 40 – 49	Demonstrates adequate ability to respond to and analyse artworks in relation to their cultural, social, political and historical contexts. Shows adequate competence in the use of appropriate visual arts terminology. Demonstrates adequate writing and research skills in the study of art. Shows an adequate level of insight and understanding.
Elementary (2) 30 – 39	Demonstrates only basic ability to respond to and analyse artworks in relation to their cultural, social, political and historical contexts. Shows little ability in the use of appropriate visual arts terminology. Demonstrates basic writing and research skills in the study of art. Shows an elementary level of insight and understanding.
Not achieved (1) 0 – 29	Demonstrates little or no ability to respond to and analyse artworks in relation to their cultural, social, political and historical contexts. Shows extremely limited ability in the use of appropriate visual arts terminology. Demonstrates limited writing and research skills in the study of art. Shows little or no understanding or insight.

ADDENDUM A

Topic 1

Conceptualising by the development and realisation of creative ideas

The source book is the manifestation of Topic 1. This source book is NOT a formal, neat notebook, but is an expressive, personal “scrapbook” of ideas and stimuli which reflect an individual’s own style, interests and personality. It should be full, exciting and a useful source of ideas and images for use in practical assignments. Learners should put all their conceptual ideas, planning, “playing around” and exploratory work etc. in their Visual Arts source book. There should be a source book for each grade.

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

The contents of the source book

The source book should include the following:

- Sketches and preparatory drawings. (Drawing books with specific studies should be included.)
- Images, articles, excerpts, samples, photographs, etc. collected by the learner.
- Objects (pieces of paper, packaging, tickets, 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 of a wide variety of artists and examples that will inform their practical work.
- Anything else which the learner may find stimulating and/or interesting and which may function as a source for his/her practical work.
- Investigation of different techniques and materials.
- Mind maps to generate ideas.
- Documentation of any process work.

Possible approaches to the source book

Grade 10

- To introduce the concept of the source book it is advisable to set specific assignments for each task.

Example: The learners are going to paint a still-life set up in the class

- Source book assignments could include the following:
- Small compositional sketches to find an interesting viewpoint.
- Drawing exercises based on objects, for instance focusing on tonal values.

- Paint-mixing exercises.
- Putting swatches of all the colours in the painting on one page.
- Research on a specified number of still-life paintings.
- A questionnaire that serves as a reflective report.

Be specific on the minimum number of pages required.

Guide the learners to put ideas and reflections into words.

Encourage any additional work.

Grade 11

- Practical projects in Grade 11 are usually more theme-based and allow for more divergent ideas and approaches. Guide the learners in this process, e.g. do a mind map in class to show them how to generate ideas.
- Give clear instructions of minimum requirements and encourage additional, relevant work.
- Introduce and guide them to using your checking list for the source book. (see example of checking list).

Grade 12

- Learners should by this stage know how to use the source book. A general checklist is advised.
- The source book must give answers to the following:
- What was selected as a subject for the artwork?
- Why was it selected?
- How much planning was done?
- How did the learner prepare for the practical work?
- What difficulties were experienced and how they were overcome?
- What was enjoyable/exciting/positive about the practical work?
- What was learned in the making of the artwork?

Example of a check list:

The brief must be pasted into the source book.

- Ensure that the name and the other important details appear on the cover
- A proposal/rationale of at least one page

- At least four pages of investigation and research of approaches and/or ideas, which must include source material such as drawings, photos, images, collected poems, lyrics and research on artists that have inspired you. All material must relate to the development of your work, substantiating your decisions. It is important to personalise and create original preparatory/compositional sketches and drawings based on your sources.
- At least two composition drawings/collages/assemblages.
- At least one page, in which you reflect in writing on how you have experienced, managed and completed your project.

ADDENDUM B

Topic 2

Making of creative artworks, management of process and presentation, following safe practice

General guidelines

The practical component should:

- be planned so that both within each grade and across the grades, practical work should be developmental; and should ensure a progression of skills and tasks;
- be appropriate for the resources, materials, equipment and facilities at a school;
- be supported by a learner source book;
- allow for a variety of media, techniques, disciplines and approaches; and
- relate to the learners' own experiences and context.

Ideas for the setting of practical briefs

- Formal, skills-based and technical assignments.
- Personal, expressive and "free" assignments.
- Learners use a language-based stimulus (word, poem, extract, synonyms, definitions etc.).
- Learners respond to a current event, an issue pertinent to the learners' personal experiences, another visual image (such as offering an alternative) etc.
- Different approaches to recording images, such as observation, analysis, expression and imagination.
- Investigating the conventions of figurative, representational and abstract imagery.
- Using the following list of subjects to set projects:
- human figure
- portraits
- still life
- landscape
- organic and/or manufactured objects
- imagination
- mythology
- decorative

- historical
- **It is important to ban direct copying from magazines, the Internet etc. Direct copying of an image that is not the learner's own should be penalised. This is a form of plagiarism and is unacceptable. Utmost importance is placed on the process of transformation of the source material. Learners can, however, use appropriate images from magazines and other sources and combine them with other images to create their own interpretations.**

Provide learners with the appropriate **written brief** and inform learners of the following facts before commencing the work:

- The exact aim or end product expected of the task regarding medium, size etc., remembering to give scope to innovative and personal interpretations.
- Sources available for reference/research/investigations/experimentation.
- Assessment procedure followed/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.

Options for practical work

Drawing is a compulsory part of all practical options in Visual Arts.

Specialised options include drawing, painting, sculpture, printmaking, multimedia work, photography, ceramic sculpture, installations, new media work and photography.

A specialised field of focus is recommended to ensure progression and development through the different grades. Learners could however be exposed to other specialised options to broaden and enrich their creative journey, e.g. a specialised focus on painting could include other options such as an exploration of three-dimensional and new media. One should bear in mind though that the final exhibition should still represent a coherent body of work.

Possible approaches to investigate through the grades

- Perceptual approach
- Abstraction/simplification
- Analysis and/or synthesis
- Creative mark making
- Conceptual approach
- Expressionism
- Symbolism

Possible approaches for progression in practical work

Grade 10

- Introduction to specialised area.
- Start with basic skills, techniques, materials and themes.
- Step-by-step projects and process-type work.
- Investigating different approaches, such as perceptual, mark making etc. to increase learners' vocabulary.

Grade 11

- Progressively increasing the complexity of practical tasks.
- More thematic projects.
- More individual experimentation to cater for individual solutions.
- Showing the learner's ability to sustain work from an initial starting point to a realisation and including evidence of the learner's ability to research, develop ideas.

Grade 12

- Open-ended briefs which allow learners to choose the materials, tools, techniques, themes and processes best suited to expressing their individual ideas.

ADDENDUM C

General approach to Visual Culture Studies

- Visual Literacy underpins the study of all themes; therefore the study of specific artworks must be used to explain the historical, political, social and/or economic background of civilisations/styles/movements and individual artists.

- In the study of artworks emphasis must be placed on:

Visual literacy terminology - how elements of art help to communicate meaning and message.

Materials and techniques.

Different styles, such as naturalism, expressionism, abstraction, stylisation etc.

Function of the work.

Contextual factors.

Ideas, meaning and message.

- Links should be made between international and South African art regarding influences and similarities in, for example, style, technique, approach, to understand art as a global visual communication.

- The learner's community and the South African context should relate to the choice of themes and links should be made.

- Learners should be exposed to art exhibitions and galleries and make visits to heritage sites, monuments and other local places of interest.

- Learners should be exposed to popular forms of culture, e.g. advertisements, movies, videos, journalistic photographs and comics to create links with themes.

- The themes allow the possibility to teach learners thematically, e.g. the study of the human figure through the ages (Grades 10 and 11) or the study of different styles of representation (naturalism, symbolism, abstraction etc.).

- The themes in the Grade 12 subject framework can also be used in some cases in Grades 10 and 11 to give learners a greater field of reference, e.g. art, politics, gender issues.

- Question papers: use the National Grade 12 final examination paper as a guide to set your examination papers for all grades. Questions should include unseen visual images to test learners' visual analysis skills. These images should relate to the learners' theme of study, e.g. thematically or stylistic, as well as works/movements/civilisations that they have studied.

Grade 10

Theme 1 is compulsory; choose at least FIVE themes from 2 - 8

	Theme	Content	Potential links to Southern African Art
		Approach: select specific artworks from the different civilisations/styles for an in-depth study to illustrate the working of these artworks in the respective societies. Include a minimum of four artworks in each theme.	**Approach: to create an understanding of the dynamic inter-related nature of art. This should not be a forced link, but should widen the learners' understanding of South African art and how it has been influenced and/ or show similarities with international art. The following are a few possible suggestions, but teachers may make their own relevant links. Where possible, at least two Southern African examples should be linked.**
1	**Visual analysis and interpretation**	The **language of art** through discussing and describing a range of artworks from different disciplines (e.g. a painting, a sculpture, a print etc.) focusing on: • formal elements of art - line, colour, form, shape, texture, tone • principles of design • materials and techniques • style • function of the work • contextual influences • meanings and interpretation (The aim is to start to equip learners to talk and write about artworks - test on unseen works.)	• Include some South African examples
2	**African art**	• Traditional African art • San rock art • Ancient cities of Great Zimbabwe, Mapungubwe	• The work of South African artists influenced by stylistic and thematic art forms from this theme, e.g. Sydney Kumalo, Walter Battiss, Cecil Skotness, Claudette Schreuders, Deborah Bell.
3	**Non-Western cultures from across the globe**	• Native American art • Oceanic art • Asiatic art, e.g. Chinese, Japanese art	• Southern African crafts and functional objects e.g. beadwork, basket weaving. • Ceremonial artefacts
4	**Ancient civilisations**	• Mesopotamia • Egypt	• Assyrian relief sculptures, relief sculptures in the Voortrekker Monument • Art as an expression of ideology and/or belief system in South Africa

	Theme	Content	Potential links to Southern African Art
5	**The classical world**	• Greek art • Roman art	• Classically influenced sculptures and buildings, e.g. Parliament Building in Cape Town • South African works showing a similar style of expression or theme
6	**Middle Ages and/or Islamic art**	• Early Christian, Byzantine, Romanesque, Gothic art	• Contemporary local cathedrals, temples, mosques, synagogues • Art and spirituality, e.g. work of Jackson Hlungwane, Wim Botha. • Art as narrative, e.g. Keiskamma project, John Muafangejo, comics and strips.
7	**Renaissance**	• Development from Proto-Renaissance to Mannerism	• Comparing fresco paintings with murals and graffiti art in South Africa, Faith 47, Falco etc. • The work of South African artists influenced by a similar naturalism in their work • Thematic links, e.g. crucifixions (Paul Harrison's *The Black Christ*, many examples from Polly Street and Rorke's Drift etc.), the portrayal of the female and/or male figure, mythological themes (expression of African mythology in specific artworks) • Appropriation of Renaissance images, e.g. Karen Miller
8	**Baroque and Rococo**	• Baroque artists from the Netherlands, Italy, Spain etc. • French Rococo	• Thematic links, e.g. art in everyday life (Vermeer with works by Dorothy Kay, Gerard Sekoto, Tommy Motswai etc.), still-life (from Irma Stern to Andrew Putter). • Appropriation of Vermeer's images, e.g. Helmut Starcke, Johannes Phokela

Grade 11

Choose any SIX themes.

	Theme	Content	Potential links to Southern African Art
		Approach: select specific artworks from the different movements/styles for an in-depth study to illustrate the working of these artworks in the respective societies. Include a minimum of four artworks in each theme from at least two of the listed movements/styles.	**Approach: to create an understanding of the dynamic inter-related nature of art. This should not be a forced link, but should widen the learners' understanding of South African art and how it has been influenced and/or show similarities with international art. The following are a few possible suggestions, but teachers may make their own relevant links. Where possible, at least two Southern African examples should be linked.**
1	**Overview of the 19th century** (Excluding Impressionism and Post-impressionism)	A study of at least three of the following: • Neo-Classicism • Romanticism • Realism • Symbolism	• Thematic links to South African art, e.g. Realism linked to the expression of hardship in township art; Neo-Classicism (Jacques-Louis David) linked to the political expressions of Resistance artworks, propaganda art
2	**Start of Modernism**	• Impressionism • Post-Impressionism (Cézanne, Van Gogh, Gauguin)	• Stylistic influences of these styles on South African artists, e.g. Hugo Naude, Gerard Sekoto. • Thematic links to South African art, e.g. expressing the everyday world, e.g. Ephraim Ngatane, George Pemba.
3	**Early 20th century**	A study of at least three of the following: • Fauvism • Expressionism • Cubism • Futurism	• Stylistic influences of these styles on South African artists, e.g. Irma Stern, Pierneef. • Thematic links to South African art, e.g. use of colour, expressive works of Irma Stern.
4	**Architecture**	An overview from Modernism to Deconstructivism, e.g.: • Frank Lloyd Wright • De Stijl • Bauhaus and International Style • Late Modernism/High Tech • Post Modernism • Deconstructivism	• South African examples, especially local examples
5	**Between the World Wars**	• Dada • Surrealism (Optional: individual artists not belonging to specific movements, e.g. Francis Bacon, Henri Moore.)	• Stylistic influences of these styles on South African artists, e.g. Alexis Preller etc. • The use of fantasy by rural artists

	Theme	Content	Potential links to Southern African Art
6	**A survey of post-1946 art**	A study of at least three of the following: • Abstract Expressionism • Pop art • Op and Kinetic art • Minimalism • Super-Realism • Neo-Expressionism	• Stylistic influences of these styles on South African artists, e.g. Kevin Atkinson, Wayne Barker, Keith Dietrich.
7	**New media**	• Conceptual art, including Body art, Installations, Performance art, Video and Digital art	• A wide range of contemporary South African artists to choose from
8	**The art world**	• The working of art exhibitions • Galleries • Reviews and articles • The art market • Study and career opportunities • Influence of technology on art	• Link with at least one visit to an art exhibition and the writing of a critical review on the visit • The role of formal and informal art schools and art foundations in developing art in South Africa, e.g. Polly Street, Rorke's Drift.

Grade 12

Choose any SIX themes.

	Theme	Content	International Influences
		Approach: select specific artworks from the different artists/architects for an in-depth study to illustrate the working of these artworks in the respective societies. Select a minimum of two artists and two works for each theme. (N.B. the suggested lists are not compulsory or exhaustive - teachers can select their own appropriate examples.)	**Approach: to create an understanding of the dynamic inter-related nature of art. The following are a few possible suggestions, but teachers may make their own relevant links.**
1	**The voice of emerging artists**	• Gerard Bhengu • Pierneef • Hugo Naude • Maggie Laubser • Peter Clarke • Gladys Mgudlandlu • George Pemba • Gerard Sekoto • Michel Zondi • Polly Street with artists such as Ephrian Ngatane, Durant Sihlali	• Art of Africa • Impressionism • Post-Impressionism • Expressionism • Other Early Modern styles
2	**South African artists influenced by African and/or indigenous art forms**	• Irma Stern • Walter Battiss • Alexis Preller • Cecil Skotnes • Helen Sebidi • Sydney Kumalo • Eduardo Villa • Andries Botha • Walter Oltman	• San Rock art • African Tribal art • Ndebele architecture and wall decoration • German Expressionism • Cubism
3	**Socio-political art - including resistance art of the 1970s and 1970s**	• Willie Bester • Norman Catherine • Sifiso Ka Mkame • William Kentridge • Manfred Zylla • Gavin Younge • Helen Sebidi • Paul Stopforth • Sue Williamson • Community arts Project (CAP), Cape Town • Also murals, posters	Any specific artists and/or artworks involved with political and/or social injustices: • Goya, David, Delacroix • Grosz, Dix, Beckman • Kollwitz • Mexican Muralists - Rivera, Siqueiros, Orozca • Picasso *Guernica* • Leon Golub

	Theme	Content	International Influences
4	**Art, craft and spiritual works mainly from rural South Africa**	• Jackson Hlungwane • Noria Mabasa • Trever Makhoba • Credo Mutwa • Bonnie Nthshalishali/Ardmore Studio • Rorke's Drift with artists such as John Muafangejo, Azaria Mbatha, Allina Ndebele etc. • Nesta Nala • Rebecca Matibe • Reuben Nndwandwe	• African Ritual art and artefacts • Expressionist printmaking
5	**Multimedia and new media - alternative contemporary and popular art forms in South Africa**	• Kendell Geers • William Kentridge • Jan van der Merwe • Clive van den Berg • Berni Searle • Kay Hassan • Robin Rhode • Willem Boshoff • Mural art, posters etc.	• Conceptual art • Installations • Performance art • Digital art • Video art
6	**Post-democratic identity in South Africa** **(including issues of language, ethnicity, globalisation, urbanisation in the new South Africa)**	• Beezy Bailey • Berni Searle • Thembinkose Goniwe • Senzeni Mthethwa • Churchill Madikida • Conrad Botes • Anton Kannemeyer • Nontsikelelo Veleko • Hasan and Husain Essop • Zwelethu Mthetwa • Claudette Schreuders • Brett Murray • Wim Botha • Mustafa Maluka • Johannes Phokela • Marlene Dumas • Also popular art forms, e.g. Bitterkomix	• Pop art • Neo-Expressionism • Contemporary global artists

	Theme	Content	International Influences
7	**Gender issues: masculinity and femininity**	• Jane Alexander • Penelope Siopis • Faiza Galdhari • Langa Magwa • Lisa Brice • Nandipho Mntambo • Mary Sibande • Pierre Fouche • Nicholos Hlobo	• Frida Kahlo • Georgia O'Keefe • Feminist art in the USA, e.g. Miriam Shapiro, Judy Chicago (Dinner Party) • Tracey Emin • Gilbert & George • Jenny Saville • Kiki Smith
8	**Architecture in South Africa**	Outstanding local examples of architecture. Consider: • Commemorative buildings and monuments (e.g. Voortrekker Monument 1948 - Afrikaner Nationalism). • National contemporary award-winning South African architects (see *10 years and 100 buildings Architecture in a democratic South Africa, ISBN 978-0-9814200-3-5)*.	Trends in world architecture e.g. • International style • High Tech • Postmodernism • Deconstructivism

GLOSSARY

Visual literacy: The first level of visual literacy is simple **knowledge**: basic identification of the subject or elements in a work of art. But while accurate information is important, **understanding** what we see and **comprehending** visual relationships are at least as important. These higher level visual literacy skills require critical thinking.

Formal analysis: A detailed and logical discussion of the formal elements such as line, colour, composition etc. in an artwork.

Visual analysis: It is a formal analysis but also include style, technique, contextual influences, meaning and interpretation.

The following are some of the key concepts that learners must understand and be able to identify and explain in artworks at the end of Grade 10:

Formal elements of art include the following:

- line (different qualities of lines, contour lines etc.)
- shape and form (positive and negative shapes, organic and inorganic)
- tonal values (chiaroscuro)
- texture (implied and tactile texture)
- colour (colour theory, e.g. primary, secondary, complementary, tertiary, monochromatic, cool and warm colours and their influence in an artwork)
- space (line and aerial perspective)
- pattern
- principles of design (such as unity, rhythm, movement, proportion, emphasis, contrasts)
- composition and focal point
- different media of artworks (oil painting, marble sculpture, etching etc.)
- techniques (e.g. blended areas or definite brushwork in a painting; carving or modelling in sculpture)
- styles such as naturalism, expressionism, stylisation, symbolism, abstract)
- frontality, distortion, simplification
- Western art, non-western art, indigenous or native art

The following are some of the key concepts that learners must understand and be able to identify and explain in art works at the end of this grade:

- All the concepts listed with Grade 10.
- Terms from the study of the Grade 11 content, such as functionalism, modernism, formalism, action painting, collage, assemblage, mixed media, installations, ready-mades.

The following are some of the key concepts that learners must understand and be able to identify and explain in art works at the end of this grade:

1. All the concepts listed with Grade 10 and Grade 11.

2. Terms from the study of the Grade 12 content, such as resistance art, propaganda art, appropriation and the “neglected tradition”.

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VISUAL ART ANNUAL MARK GRID GRADE 10 AND 11																				
YEAR:	TERM 1					TERM 2					TERM 3					TERM 4				
	TOPIC 1	TOPIC 2	TOTAL	TOPIC 3	TERM TOTAL	TOPIC 1	TOPIC 2	TOTAL	TOPIC 3/ EXAM	TERM TOTAL	TOPIC 1	TOPIC 2	TOTAL	TOPIC 3	TERM TOTAL	SBA MARK	PRAC EXAM	THEORY EXAM	R E T R O S P E C T I V E EXHIBITION	FINAL TOTAL
LEARNER NAME	50	50	100	50	**150**	50	50	100	100	**200**	50	50	100	50	**150**	**100**	**100**	**100**	**100**	**400**

VISUAL ARTS LESSON PLAN GRADE 10 / 11 / 12

TEACHER:_____ SCHOOL:_____ YEAR:_____

TERM 1 /2 / 3 / 4

WEEK	TOPICS/ ACTIVITIES	CONTENT AND CONTEXT	RESOURCES	TEACHER ACTION	LEARNER ACTION	BARRIERS TO LEARNING	ASSESSMENT	REFLECTION	DATE COMPLETED
			Textbook						
			Other						
			Textbook						
			Other						
			Textbook						
			Other						
			Textbook						
			Other						