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Basic Education  
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## **VISUAL ARTS**

### **EXAMINATION GUIDELINES**

**GRADE 12**

**2021**

**These guidelines consist of 22 pages.**

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## CHAPTER 1: OVERVIEW

### 1.1 Introduction

The *Curriculum and Assessment Policy Statement (CAPS)* for Visual Arts outlines the nature and purpose of the subject Visual Arts. This guides the philosophy underlying the teaching and assessment of the subject in Grade 12.

The purpose of these Examination Guidelines is to:

- Provide clarity on the depth and scope of the content to be assessed in the Grade 12 National Senior Certificate Examination in Visual Arts
- Assist teachers to adequately prepare learners for the examinations

This document deals with the final Grade 12 external examinations.

These Examination Guidelines should be read in conjunction with:

- The *National Curriculum Statement (NCS) Curriculum and Assessment Policy Statement (CAPS): Visual Arts and Amended Chapter 4: CAPS*
- The *National Protocol of Assessment: 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)*
- The national policy pertaining to the programme and promotion requirements of the *National Curriculum Statement, Grades R–12*

### 1.2 Aims

Grade 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 their own working process
- Observe, assess and analyse art forms, processes and products
- Communicate effectively using visual, oral and written language skills
- Critically appraise their 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 South African contexts and use it as a resource
- Appreciate the critical role visual arts play 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
- Understand the social and historical role of visual arts in transforming societies

## CHAPTER 2: ASSESSMENT

### 2.1 Assessment Objectives

As outlined in the CAPS document, assessment is meant to:

- Enable the teacher to make reliable judgement about a learner's progress
- Inform learners about their strengths, weaknesses and progress
- Assist teachers, parents and other stakeholders in making decisions about the learning process and progress of the learners

### 2.2 Overview of Topics

<b>Topic 1: Conceptualising through the development and realisation of creative ideas</b>	
12	<p><b>Developmental process:</b></p> <ul style="list-style-type: none"> <li>• Independently apply different approaches to generating ideas in formulating a project brief</li> <li>• Critically engage with own experience of the world through the exploration, manipulation and interpretation of signs and symbols drawn from the broader visual culture</li> </ul> <p><b>Realisation of a concept:</b></p> <ul style="list-style-type: none"> <li>• Solve a series of visual and conceptual problems independently, working towards the development of a personal visual language</li> <li>• Document and critically evaluate the process of conceptual development</li> </ul>
<b>Topic 2: Making of creative artworks, management of process and presentation, safe practice</b>	
12	<p><b>Making of artworks:</b></p> <ul style="list-style-type: none"> <li>• Choose the materials, tools, techniques, themes and processes best suited to the chosen art or craft form</li> <li>• 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</li> <li>• Document and evaluate own creative process and artworks, selecting works best suited for inclusion in the portfolio</li> <li>• Artworks should be relevant to the brief</li> <li>• Create and transform visual images, using both new and traditional technologies</li> </ul> <p><b>Management:</b></p> <ul style="list-style-type: none"> <li>• Create a coherent body of work that provides concrete evidence of the process of conceptualising and the making of the artwork</li> <li>• Plan, manage and complete particular tasks and projects within specified time, space and resource constraints</li> </ul> <p><b>Presentation:</b></p> <ul style="list-style-type: none"> <li>• Display, exhibit or present own work in a manner which enhances and complements the expressive and conceptual impact of the work</li> </ul> <p><b>Safe practice:</b></p> <ul style="list-style-type: none"> <li>• Demonstrate and promote the safe use of equipment, materials and technology in a group work context</li> </ul>
<b>Topic 3: Visual Culture Studies: emphasis on visual literacy</b>	
12	<p>(<b>FIVE</b> of the <b>EIGHT</b> prescribed themes)</p> <ul style="list-style-type: none"> <li>• Demonstrate critical analytical writing and research skills in the study of art within historical and cultural contexts from multiple sources</li> <li>• Demonstrate an understanding of the historical context and stylistic evolution of a selection of fine art, applied art and craft forms</li> <li>• Independently research opportunities that describe the relationship between knowledge and skills acquired through Visual Arts and post-FET education</li> <li>• Field trip to explore career and tertiary opportunities in Visual Arts</li> <li>• 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</li> <li>• Evaluate the effectiveness of own and other's research, creative processes and art products</li> </ul>

## 2.3 Formal Assessment for Grade 12

FORMAL ASSESSMENT VISUAL ARTS			
INTERNAL	EXTERNAL		
SBA	PAT EXHIBITION	PRACTICAL EXAMINATION	THEORY EXAMINATION
25%	25%	25%	25%
100 marks	100 marks	100 marks	100 marks
<b>TOTAL 400 MARKS</b>			

At the end of Grade 12, a Visual Arts learner will be marked on the following:

- **SBA mark:** raw marks and totals for assessment tasks from Term 1 to Term 3 and convert to 100
- **PAT (retrospective exhibition):** minimum of 2 artworks + 1 to 2 works from Grade 11) – 100
- **Practical examination:** sourcebook and artwork, externally set and marked – 100
- **Theory examination:** externally set and marked – 100

ANNUAL PROGRAMME OF ASSESSMENT FOR VISUAL ARTS – GRADE 12			
SCHOOL-BASED ASSESSMENT 25% 150 marks + 100 marks + 100 marks = 350 converted to 100 marks (SBA)			EXAMINATIONS 75%
TERM 1	TERM 2	TERM 3	TERM 4
150 marks	100 marks	100 marks	200 marks
<b>TASK 1</b> <b>THEORY TEST</b> (summative assessment) <b>50 marks</b>	<b>TASK 3</b> <b>CONCEPTUALISATION</b> <b>Topic 1</b> (formative assessment) <b>100 marks</b>	<b>TASK 4</b> <b>TRIAL EXAMINATION</b> (summative assessment) <b>100 marks</b>	<b>TASK 6</b> <b>END-OF-YEAR EXAM</b> <b>P1</b> <b>THEORY EXAM</b> (summative assessment) <b>100 marks</b>
<b>TASK 2</b> <b>CONCEPTUALISATION</b> <b>Topic 1</b> (formative assessment) <b>100 marks</b>		<b>TASK 6</b> <b>END-OF-YEAR EXAM</b> <b>P2</b> <b>CONCEPTUALISATION</b> (summative assessment) <b>50 marks</b>	<b>TASK 6</b> <b>END-OF-YEAR EXAM</b> <b>P2</b> <b>ARTWORK</b> (summative assessment) <b>50 marks</b>
<b>TASK 5</b> <b>PRACTICAL ASSESSMENT TASK (PAT)</b> (Continuous assessment from Term 1 to Term 2)			
TERM 1	TERM 2	TERM 3	TERM 4
<b>ARTWORK 1</b> <b>Topic 2</b> (formative assessment) <b>100 marks</b>	<b>ARTWORK 2</b> <b>Topic 2</b> (formative assessment) <b>100 marks</b>	<b>PAT: EXHIBITION</b> (summative assessment) <b>100 marks</b>	
25%	25%	50%	
Internally assessed artwork (Terms 1 + 2) 50 marks		<b>PROCESS and EXHIBITION</b> 50 marks	
100%			
100 marks (SBA) + 100 marks (PAT) + 100 marks (PRACTICAL EXAM) + 100 marks (THEORY EXAM) = 400 TOTAL MARKS			

Consult the **GUIDELINES FOR PRACTICAL ASSESSMENT TASKS** for more information.

## 2.4 School-based Assessment (SBA)

All SBA tasks must be moderated internally. Provincial and national moderation will be done by the National Department of Basic Education (DBE) and/or the respective provincial education departments (PEDs). This process will be managed by the provincial education department. Tasks 1, 2, 3 and 4 will make up the SBA mark.

TERM 1	TERM 2	TERM 3
150 MARKS	100 MARKS	100 MARKS
<b>TASK 1</b> <b>THEORY TEST</b> 50 marks	<b>TASK 3</b> <b>CONCEPTUALISATION</b> Topic 1 100 marks	<b>TASK 4</b> <b>TRIAL THEORY</b> <b>EXAMINATION</b> 100 marks
<b>TASK 2</b> <b>CONCEPTUALISATION</b> Topic 1 100 marks		
<b>TOTAL = 350 converted to a mark out of 100</b>		

## 2.5 Cognitive Levels

- All tests and examinations must follow the following range of cognitive levels. Questions will have different degrees of challenges – easy, medium and difficult.
- As learners have a choice of questions in the Trial and Final Examinations, each question should comply with the range of cognitive levels.

COGNITIVE LEVELS	PERCENTAGE
Lower order: knowledge	30
Middle order: comprehension and application	40
Higher order: analysis, evaluation and synthesis	30

### Explanation of cognitive levels: Bloom's Taxonomy

KNOWLEDGE	COMPREHENSION	APPLICATION
tell, list, write, find, describe, name, locate, etc.	explain, interpret, discuss, distinguish, outline, etc.	solve, show, use, illustrate, classify, construct, examine, etc.
ANALYSIS	SYNTHESIS	EVALUATION
analyse, compare, investigate, categorise, identify, explain, etc.	create, invent, plan, predict, design, propose, formulate, etc.	judge, decide, justify, debate, recommend, prioritise, argue, etc.

**Bloom's Revised Taxonomy**

<b>BLOOM'S TAXONOMY</b>	<b>BLOOM'S REVISED TAXONOMY</b>
Evaluation – higher order	Creating – higher order
Synthesis – higher order	Evaluating – higher order
Analysis – middle order	Analysing – middle order
Application – middle order	Applying – middle order
Comprehension – middle order	Understanding – middle order
Knowledge – lower order	Remembering – lower order

**Internally set tests and examinations**

- A test for formal assessment should not consist of a series of small tests. It should cover a substantial amount of content and the duration should be 45 to 60 minutes.
- Each test and examination must cater for a range of cognitive levels and must also include paragraph-type responses.
- It is recommended that the same format be used as in the final Grade 12 end-of-year theory examination in internally set examinations.
- 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 that they have studied.
- Ensure that enough or more facts are included for each question in the marking guidelines in order to become a proper tool for marking and future teaching.

**2.6 External Examinations**

All Visual Arts candidates will complete the PAT Retrospective Exhibition – TASK 5:

<b>PAT</b>	<b>Type of paper</b>	<b>Total</b>	<b>Date</b>	<b>Marking</b>
	<b>Practical in the form of an exhibition</b>	100	September/October	Externally

All Visual Arts candidates will complete TWO external papers as prescribed:

<b>Paper</b>	<b>Type of paper</b>	<b>Duration</b>	<b>Total</b>	<b>Date</b>	<b>Marking</b>
<b>1</b>	<b>Theory</b>	3 hours	100	October/November	Externally
<b>2</b>	<b>Practical</b>	Maximum 24 hours	100	October/November	Externally



## CHAPTER 3: SUBJECT CONTENT

### 3.1 PAT (Retrospective Exhibition)

#### Topic 2: Making of Artworks

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

- At the end of year, learners must present a PAT exhibition of their work as part of their examination mark.
- This exhibition shows substantial evidence of the learners' Visual Arts conceptualisation, technical skills and knowledge developed over the period of the grade. It showcases the learners' practical development in presenting a cohesive body of work similar to a small one-man exhibition.
- The artworks (Topic 2) from the two practical tasks are compulsory and minimum requirements. One or two Grade 11 artworks must be included to show development and progression.
- As the nature of the subject is creativity and self-expression, **learners may not be boxed in by the minimum requirements, but must be allowed to do more works related to the two themes they have investigated. Self-expression and individuality of learners in this exhibition must be encouraged.**
- Grade 12 learners should use the opportunity to further develop and extend their practical work into a cohesive and holistic body of work that is seen in the context of an exhibition environment. Therefore, learners may exhibit more works that provide evidence of this process, e.g. work done on their own and/or extend their theme(s) into more artworks.
- The sourcebook(s), although assessed already, must be displayed to demonstrate the development to the final artwork(s).
- This body of work will be assessed holistically.

#### Checklist for the exhibition

- Grade 12: The artworks (Topic 2) from the two practical tasks are **COMPULSORY**.
- One or two Grade 11 artworks must be included to show development and progression.
- Learners have the opportunity to further develop and extend their practical work into a cohesive and holistic body of work that is seen in the context of an exhibition environment. Therefore, **learners may exhibit more works that provide evidence of this process**, e.g. work done on their own.
- The sourcebook(s), although assessed already, must be displayed.

#### Presentation

- Teachers should provide the space for the exhibition, e.g. the school hall or art classroom OR it can be an online presentation as decided by the PED.
- Teachers should make learners aware of the importance of presenting their work and provide guidelines for a neat, professional exhibition.
- Learners must curate their exhibition.
- Framing of works is unnecessary, but in many cases simple mounting will enhance the work.
- Learners must refrain from using props, accessories, etc. The exhibition must show an awareness of professional exhibition practices.
- If computers are necessary to show digital work, learners must make sure that they work and that they know the passwords.

## Assessment

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

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

## Assessment Criteria

This body of work will be assessed holistically:

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

- Marking must be done according to the DBE rubrics by a panel (peer teachers or external panel).
- All learners must be individually moderated, i.e. face-to-face or online moderation, to verify the process, products and marks. This moderation must be done by provincial officials and/or persons appointed by the province.
- The provincial education department manages this process.

### 3.2 Paper 1: Visual Culture Studies (Topic 3)

- The written theory examination is set by the DBE on designated content taught during the year. Only Grade 12 content will be assessed. However, prior knowledge from Grades 10 and 11 may be necessary to interpret and answer some of the questions.
- The time allocation for this question paper is 3 hours.
- The question paper will consist of eight questions. The learner must select FIVE questions to answer on that which they have studied in Grade 12.
- Each question will count 20 marks with a total of 100 for the paper.
- Questions appear on the left-hand pages, with visual sources in colour on the right-hand pages.
- All questions are to be answered in essay style, using full sentences and paragraphs according to the instructions for each question. Lists of facts will be severely penalised.
- Questions will consist of shorter and longer essay-type questions.
- Questions will consist of visual literacy and content that has been studied.
- The examination is externally assessed and moderated provincially and nationally.
- The examination is assessed according to national marking guidelines.

The mark allocation for the Grade 12 November Theory Examination paper is shown below.

	<b>GRADE 12</b>	
	Learners must answer any <b>FIVE</b> questions:	
<b>QUESTION 1</b>	The voice of emerging artists	<b>20</b>
<b>QUESTION 2</b>	South African artists influenced by African and/or indigenous art forms	<b>20</b>
<b>QUESTION 3</b>	Socio-political art, including resistance art of the 1970s and 1980s	<b>20</b>
<b>QUESTION 4</b>	Art, craft and spiritual works mainly from rural South Africa	<b>20</b>
<b>QUESTION 5</b>	Multimedia and new media – alternative contemporary and popular art forms in South Africa	<b>20</b>
<b>QUESTION 6</b>	Post-1994 democratic identity in South Africa	<b>20</b>
<b>QUESTION 7</b>	Gender issues: masculinity and femininity	<b>20</b>
<b>QUESTION 8</b>	Architecture in South Africa	<b>20</b>

**Guidelines:**

- Learners should study a minimum of **FIVE out of eight themes**.
- The learners must be acquainted with, and be able to apply concepts relevant to international and South African art. They should have a clear, balanced understanding and knowledge of traditional international art movements and the meaning of emerging local styles using terms, such as resistance art, propaganda art, appropriation, the 'neglected tradition', etc.
- Learners should be made aware of problematic terminology, issues, assumptions and bias in relation to the art that they study.
- At least two artists (or architects) must be addressed in each chosen theme with a minimum of two works by each artist (or architect).
- The examination panel has taken note of the huge variety of resources available by setting broad questions in which learners can select and utilise their knowledge in a relevant way, justify their interpretations and opinions or solve problems through applied knowledge and knowledge construction.
- 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
- 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.
- As the focus is mainly on South African art in Grade 12, teachers must relate themes to the learners' community, where possible.

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

<b>ACHIEVEMENT RATING CODE</b>	<b>TOPIC 3: VISUAL CULTURE STUDIES</b>	✓
<b>7</b> <b>Outstanding</b> <b>80–100%</b>	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; understanding and uses divergent approaches.	
<b>6</b> <b>Meritorious</b> <b>70–79%</b>	Demonstrates a well-developed ability to respond 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.	
<b>5</b> <b>Substantial</b> <b>60–69%</b>	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.	
<b>4</b> <b>Moderate</b> <b>50–59%</b>	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.	
<b>3</b> <b>Adequate</b> <b>40–49%</b>	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.	
<b>2</b> <b>Elementary</b> <b>30–39%</b>	Demonstrates only a 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.	
<b>1</b> <b>Not achieved</b> <b>0–29%</b>	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.	

### 3.3 Paper 2: Practical Examination (Topics 1 and 2)

The question paper consists of **TOPIC 1** (Sourcebook) and **TOPIC 2** (Artwork).

**TIME:**

**Topic 1: Conceptualising at school and/or home during Term 3.**

**Topic 2: Final artwork done under controlled conditions only at school for a maximum of 24 hours.**

**HAND OUT:** Will be stipulated by the DBE.

**DUE DATE:** Will be stipulated by the DBE.

- The practical examination is set by the DBE.
- **NOTE:** The maximum duration for the entire practical examination process will be stated on the national practical question paper, Paper 2.
- The theme will be a wide, open-ended theme to cater for diverse solutions in the different specialisation disciplines.
- Specialised options include drawing, painting, sculpture, printmaking, multimedia work, photography, ceramic sculpture, installations, new media work, etc.
- As Topic 1 (Conceptualising) has the same weighting as Topic 2 (The artwork), it should be given enough time to acknowledge its importance.
- The teacher may be involved in this preliminary preparatory session. Due to the preparatory nature of Topic 1, learners are allowed to also work at home.
- All Topic 1 work must be completed and ready before the commencement of the Topic 2 examination work. Learners may use the Topic 1 sourcebook as a point of reference during their Topic 2 examination. Both Topic 1 and Topic 2 examination work must be submitted to the examination officer/teacher immediately after the Topic 2 examination has been completed. This date will be stipulated by each province in an official letter.
- The teacher may NOT assist the candidate IN ANY WAY during the final production of the artwork (Topic 2).
- Topic 2 must be done on a continuous basis during contact time, e.g. during four consecutive days of six hours each. The choice of examination time division or options must be negotiated within each school.
- Topic 2 must be done at the learner's examination centre or registered art centre, under the supervision of the school teacher. Topic 2 work must NOT be done at home and must NOT leave the examination venue.
- Each province will determine the marking process of Topic 1 (sourcebook/conceptualisation) and Topic 2 (final artwork). Schools will be notified by the provinces concerning date, time and venue for the submission of works to the examination centres, where applicable.
- Learners' work is not restricted regarding size, but it should be a substantial body of work representing at least 12 hours and no more than 24 hours. Adhere to the mark allocation when marking.
- The final practical examination for Grade 12 represents the culmination of learners' art studies throughout the year.

**GUIDELINES****TOPIC 1: Sourcebook**

- This must be completed at school and at home during Term 3.
- The teacher must introduce the question paper
- The teacher can guide the learners in their choice of subject matter, media and techniques used in Topic 2 regarding the specific context of the school.
- The teacher must encourage the learners to explore as many different interpretations as possible. Closely monitor and guide the learners as they research the theme.
- The sourcebook provides insight into the way that the learners have formed ideas, how many alternatives they have investigated and other processes leading to the final work. The sourcebook should clearly communicate all thought processes leading to the making of artworks.
- There are no restrictions on size and it can be presented in any form.
- It is important to forbid direct copying from magazines, the internet, etc. Direct copying of an image that is not the learner's own will be penalised. This is a form of plagiarism and is unacceptable.
- The **transformation** process of the source material is extremely important. Learners can, however, use appropriate images from magazines and other sources and combine them with other images to create their own interpretations.
- There should be a clear link between the final artwork and the visual/written information in the sourcebook.
- Emphasis should be placed on preparatory sketches, drawings, experimentation with techniques and materials that will be used in the final work.
- In the sourcebook the learner should VISUALLY tell the 'story' of how the artwork was CONCEIVED, DEVELOPED and PRODUCED. This should be done through drawing, writing, experimenting, etc.
- The sourcebook should reflect **individuality** and **creativity**.

**The following is a guideline of items that could be included in the sourcebook:**

Paste the examination brief in front of the examination sourcebook.
Proposal/Rationale, which could include mind maps, brainstorming, etc.
Investigation, experimentation and research of approaches and/or ideas, which could include source material, such as sketches. Drawings, photos, images, collected poems, lyrics and research on artists that have inspired. All material must relate to the development of the final artwork and substantiate decisions.
Personalise and create original preparatory/compositional sketches and drawings based on sources.
Process drawings.
If the work is more process-orientated, learners must include evidence of the creative process by documentation through original photographs, experiments and/or drawings and accompanying texts.

**TOPIC 2: Artwork**

- The examination work must be done in the presence of the Visual Arts teacher within the confines of the art room.
- All materials needed for the examination must be brought into the examination venue, but NO examination work may be taken out of the classroom. This is regarded as an examination irregularity.
- Learners may discuss the question paper with their Visual Arts teacher prior to the start of the examination, but no discussion of work may occur during the examination period.
- The learners are required to produce ONE artwork in the practical discipline that they have chosen for the year.
- The final artwork may be presented as a single piece, or possibly in the form of a diptych, triptych or a series of works that read as one work.
- Learners are not restricted regarding size, but the artwork must be manageable and durable in terms of transport to the examination centre, if required by the province.
- Allow for a variety of media, techniques, disciplines and approaches.
- The learners must demonstrate an advanced degree of technical skill in the use of a range of materials and techniques chosen.
- There are no specific prescriptions regarding the style of the work. The learner can work in the form of naturalism, expressionism, decorative, etc.
- Learners may also incorporate other media to create mixed media work in any of the practical disciplines.
- Artworks that are removed from the art room/school for foundry work, firing of sculptures, digital printing of photographs, etc. must be closely monitored by the art teacher, signed out when removed and signed in when the artwork is returned to the art room.
- Of great importance are the art elements and principles of art, such as line, shape, colour, texture, space, rhythm, balance, proportion and composition.
- Creativity and individuality must be emphasised. The artwork should be an expression of the candidate's interests/ideas and concerns at the level of an 18- to 19-year-old.
- A successful artwork is a combination of the concept and realisation. Beware of illustrative work. The aesthetic qualities, 'freshness' and energy of the artwork should be emphasised.
- In all digital/multimedia/new media work, concept development and realisation must play an important role. When marking, evidence of the candidate's thought processes leading to the final realisation of the concept should be visually apparent.



**ASSESSMENT CRITERIA****TOPIC 1: SOURCEBOOK**

<b>ASSESSMENT CRITERIA</b>	<b>This includes the following:</b>	<b>Weighting</b>
<b>Concept development</b>	<ul style="list-style-type: none"> <li>• Mind maps, annotated sketches and drawings to show concept development</li> </ul>	25%
<b>Research, investigation, experimentation, etc.</b>	This should include <b>some or all</b> of the following: <ul style="list-style-type: none"> <li>• Sketches, drawings, photos, images, collected poems, lyrics and any other material that inspires you</li> <li>• Research on artists that have inspired you</li> <li>• Experimentation of media and/or different techniques</li> <li>• All material must relate to the development of <b>your</b> work, substantiating <b>your</b> decisions</li> </ul>	25%
<b>Process drawings</b>	<ul style="list-style-type: none"> <li>• At least 30% should be drawings to explain your concept development</li> </ul>	25%
<b>Presentation and overall view</b>	<ul style="list-style-type: none"> <li>• Visually interesting showing a personalised approach</li> <li>• Your sourcebook should consist of an average of 8–10 pages</li> </ul>	25%
<b>TOTAL</b>		<b>50</b>

**TOPIC 2: THE ARTWORK/PRACTICAL**

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

**ASSESSMENT CRITERIA FOR PRACTICAL WORK**

**This descriptive rubric must be used in ALL practical assessments (Sourcebooks, Artworks and PAT exhibition) to ensure standardisation.**

<b>Outstanding</b>	90–100	<ul style="list-style-type: none"> <li>• The learner generated many ideas; tried unusual combinations or changes before choosing one idea; made connections to previous knowledge; mastery of problem-solving skills.</li> <li>• Effort far beyond that required.</li> <li>• The 'WOW' factor is evident.</li> <li>• Works show great innovation.</li> <li>• Content/Conceptual richness of the work is excellent.</li> <li>• The work as a whole is confident and evocative: it engages the viewer with excellent visual qualities.</li> <li>• The work clearly demonstrates original vision, a variety of innovative ideas and/or risk taking, and inventive articulation of a broad range of the elements and principles.</li> <li>• Outstanding and original presentation. Exceptional ability, creativity richness, insightful, fluent, high skill, observation and knowledge powerfully expressed; supported by an original or unusual selection of relevant visual references.</li> </ul>
<b>Excellent</b>	80–89	<ul style="list-style-type: none"> <li>• Striking impact: most of the above; detailed; well organised and coherent; polished; skill evident; supported by an original/unusual/ relevant visual references; presentation original and considered; less resolved; some minor flaws evident.</li> <li>• Often excellent technical abilities, but not as innovative OR very innovative, but lacking technical richness.</li> </ul>
<b>Very Good</b>	70–79	<ul style="list-style-type: none"> <li>• Well organised, as above, but lacks the 'glow and sparkle' (less convincing in terms of imagination, creativity and innovation); good level of competence and selection of content; supported by a good selection of relevant visual references; obvious care and effort taken with original presentation; some obvious inconsistencies/flaws evident.</li> <li>• Good evidence of effort and commitment. Interesting/Innovative/ Creative, but not technically resolved.</li> <li>• Technically good, but lacks conceptual richness or vice versa. Work may be creatively innovated, but lacks technical skill.</li> </ul>
<b>Good</b>	60–69	<ul style="list-style-type: none"> <li>• The work demonstrates some originality; clear intent; convincing; simple direct use of medium; displays understanding but tends towards the pedestrian and stereotyped response at times; adequate selection of relevant visual references; reasonable effort taken with presentation; distracting/obvious inconsistencies.</li> <li>• Sound level of competence.</li> </ul>
<b>Average</b>	50–59	<ul style="list-style-type: none"> <li>• Adequate; feels mechanical; derivative or copied; little insight.</li> <li>• Unimaginative; some visual references not always clearly identified.</li> <li>• Fair presentation; many distracting inconsistencies.</li> <li>• Average level of technical competence. Possibly limited commitment in terms of time and effort.</li> <li>• Imagery is copied from another source with little transformation of images.</li> <li>• Little evidence of trying anything unusual.</li> <li>• Scope of work is narrow and/or repetitive.</li> </ul>
<b>Below Average</b>	40–49	<ul style="list-style-type: none"> <li>• Enough material/works to pass; not logically constructed.</li> <li>• Limited selection of information; poor technical skills and/or a lack of time on task might be contributing factors.</li> <li>• Little use of visual information, clumsy or careless presentation in need of support/motivation to pass.</li> <li>• Imagery is copied from another source with very little transformation.</li> <li>• Composition is weak and undeveloped; no evidence of planning, or incomplete planning.</li> </ul>

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

### Paper 2: Marking and Moderation

- Marking must be done according to the DBE rubrics by a panel (peer teachers or external panel).
- All learners must be individually moderated, i.e. face-to-face or online moderation, to verify the process, products and marks. This moderation must be done by provincial officials and/or persons appointed by the province.
- The provincial education department manages this process.

## CHAPTER 4: GENERAL SUBJECT INFORMATION

### 4.1 Explanation of Terminology

**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 as important. These higher level visual literacy skills require critical thinking.

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

**Visual analysis:** It is not only 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.

- **Formal elements of art:**
  - 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 on an artwork)
  - Space (line and aerial perspective)
  - Pattern
- **Principles of design** (such as unity, rhythm, movement, proportion, emphasis, contrast, etc.)
- **Composition and focal point**
- **Different media of artworks** (oil painting, marble sculpture, etc.)
- **Techniques** (e.g. blended areas or definite brushwork in a painting; carving or modelling in a sculpture)
- **Styles** (such as naturalism, expressionism, stylisation, symbolism, abstract)
- Frontality, distortion, simplification, etc.
- Understanding of concepts/ideas such as Western Art, Non-Western Art, Indigenous Art, modernism, postmodernism, functionalism, propaganda art, appropriation, etc.
- Concepts/Ideas/Ideologies specifically relating to South African history and art, such as apartheid, resistance art, the 'neglected tradition', etc.

(Consult glossary in approved textbook and/or in art books for explanations.)

## 4.2 Resources

### Approved textbook by Department of Basic Education

- *Visual Arts Grade 12 Learner Guide*. Future Managers.

**Consult the Visual Arts CAPS document for a comprehensive list on relevant books and websites.**

### Other resources

- The content in Grade 12 Visual Arts (Topic 3) focuses on South African art. Teachers should be on the lookout for exhibitions at art museums and galleries covering the work of established and emerging artists. There are often books on specific artists and/or brochures available at these exhibitions that are valuable resources for teaching. Also, collect reviews and articles on South African art from newspapers and magazines. *Art South Africa* and *Art Times* are two specialised magazines on South African art.
- Regular, continuous visits to and discussions of contemporary exhibitions are strongly recommended. It is important that learners experience artwork first hand and learners should be familiar with at least one recent local exhibition.
- 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, large photocopies, DVDs, etc. is essential and learners must engage with these images in class.
- 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. Use visual literacy to enforce learners' practical work.
- Give learners many 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, the 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.
- Teachers should develop and use their own collection of project briefs, reference books, catalogues and magazines, photographs, slides, DVDs, etc. to provide valuable teaching and learning support material for the practical skills required by the CAPS.
- All teachers are encouraged to share and develop resources in groups or clusters – enabling a sharing of workload and information.

## CHAPTER 5: GENERAL GUIDELINES FOR THE TEACHER

### 5.1 Paper 1 (Topic 3)

- Teach learners how to approach a question. Learners must understand the meaning of the instruction word, such as 'discuss', 'compare' or 'analyse', and ensure that they adhere to these instructions.
- Teach learners to carefully read through the questions and see how they are limited, for example whether they have to discuss two specific works of an artist OR discuss the work of any two artists.
- Teach learners to be specific and not make personal judgements that are not justified with reasons.
- Ensure that the learners really know and understand the formal elements and art principles and know how to apply them.
- They should use the correct art terminology.
- Regarding 'unseen' artworks where they need to apply their visual literacy skills:
  - Learners must carefully consider the captions – captions provide the name of the artist, title of the work, date and medium. These are all clues to use.
  - Example: the medium is important – is it a sculpture, painting or drawing? They are not going to discuss the background of a sculpture. If it is a painting, they can write about the style, brush strokes, etc.
  - Learners should carefully consider what needs to be discussed and ensure that they write on these specifically – it is of no use discussing colour only and ignoring composition (depending on what is asked). Although bullets are often used to guide learners, they must answer in a holistic way.
  - They should not be obscure – a small vertical line in the background does not portray strength and power. Instead they must concentrate on the main elements.
  - Meaning/Interpretation: Learners must be aware of unjustified stories without any relation to the artwork. The theme of the question is there to help them, e.g. if it is on gender issues, they must apply their knowledge of this issue to the unseen work. They should also beware of 'sermons' on social issues or religion that are not related to the work – women as slaves, etc.
  - Learners must be aware of the length of answers: A guide is provided in the question paper, e.g. 10 marks would be at least ONE page of writing.
- Information and artworks discussed in one answer will NOT be credited if repeated in other answers; however, artworks may be cross-referenced.
- Learners must name the artist and title of each artwork mentioned, where applicable.
- Learners must answer all their questions in FULL SENTENCES or PARAGRAPHS where applicable. Point-form answers may not receive full marks.
- Credit will be given to thoughtful, creative and personal responses. Learners should look for an informed personal dialogue, rather than an 'academic gush' of information taken from notes.
- Learners should study past question papers.

### 5.2 Paper 2 (Topics 1 and 2)

- Carefully study the Guidelines in 3.2 on Paper 2: Practical Examination.
- Study past questions papers.

**CHAPTER 6: CONCLUSION**

It is envisaged that this Examination Guidelines document will serve as an instrument to strengthen and empower teachers to set valid and reliable assessment items in all their classroom activities.

This Examination Guidelines document is meant to articulate the assessment aspirations espoused in the Amended CAPS document. It is therefore not a substitute for the CAPS document which teachers should teach to.

Qualitative curriculum coverage as expressed in the CAPS cannot be over-emphasised.