



basic education

Department:
Basic Education
REPUBLIC OF SOUTH AFRICA

VISUAL ARTS

GUIDELINES FOR PRACTICAL ASSESSMENT TASKS

2014

These guidelines consist of 14 pages.

**PRACTICAL ASSESSMENT TASKs (PATs) 2014
VISUAL ARTS**

1. REQUIREMENTS: PAT TASKS FOR VISUAL ARTS

TERM 1	TERM 2	TERM 3
Practical Assessment Task	Practical Assessment Task	Trial Examination (Practical Task) (done at beginning of term)
Topic 1: Conceptualising (50) Topic 2: Artwork/s (50)	Topic 1: Conceptualising (50) Topic 2: Artwork/s (50)	Topic 1: Conceptualising (50) Topic 2: Artwork/s (50)
At least ONE or more major artwork(s) must be completed in this PAT, with substantive process work shown in the sourcebook.	At least ONE or more major artwork(s) must be completed in this PAT, with substantive process work shown in the sourcebook.	At least ONE or more major artwork(s) must be completed in this PAT, with substantive process work shown in the sourcebook.

The Visual Arts PAT consists of THREE separate tasks which are undertaken during the year. Each task **must** include both Topic 1: **Conceptualising** and Topic 2: **The making of creative artworks**. Marks must be allocated to both the **conceptualising** (Topic 1) and **practical processes** (Topic 2).

2. PLANNING FOR PRACTICAL ASSESSMENT TASKS

TOPIC 1: SOURCEBOOK

Informal and formal preparation for practical work must be recorded in a sourcebook/visual diary kept specifically for Visual Arts. This sourcebook is NOT a formal, neat notebook, but is an expressive, personal 'scrapbook' of ideas and stimuli which reflect the learner'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 et cetera in their Visual Arts Sourcebook.

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.

The sourcebook should include the following:

- Sketches and preparatory drawings. Drawing is a compulsory part of all practical options in Visual Arts.
- Images, articles, excerpts, samples, photographs, et cetera. collected by the learner.
- Objects (pieces of paper, packaging, tickets, et cetera) which the learner has found interesting, stimulating, of personal significance or which may prove useful for a practical project at some stage
- Doodles, words, sketches, writings, related to the learner's experiences and context.
- Research and study a wide variety of artists and examples that will inform practical work.

- Anything else which the learner may find stimulating and/or interesting and which may function as a source for his/her practical work.
- Investigation of different techniques and materials.
- Mind maps to generate ideas.
- Documentation of any process work.
- Visual research, investigation and practical process work

TOPIC 2: MAKING OF ARTWORK/S

Specialised practical options include: drawing, painting, sculpture, printmaking, multimedia, photography, ceramic sculpture, installations, new media, photography et cetera. A specialised field of focus is recommended to ensure progression and development through the year. One should bear in mind though that the final exhibition should represent a coherent body of work. In Grade 12 open-ended briefs should be given to allow learners to choose the materials, tools, techniques, themes and processes best suited to expressing their individual ideas. The Practical Assessment Task (PAT) for a term need not be only one final work, but can be a series of related works.

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.
- Remember to include specific guidelines.
- Determine which resources will be required to complete the project. Ensure that learners will have access to these resources.
- Allow for innovation and creativity.
- Determine the time frame/duration/due date.
- Determine mark distribution and compile an assessment tool (rubric).

The format for the practical tasks in Grade 12:

- **Term 1:** Practical task – Visual Arts (at least ONE or more finished works) – various specialised practical options (100 marks)
- **Term 2:** Practical task – Visual Arts (at least ONE or more finished works) – various specialised practical options (100 marks)
- **Term 3:** Practical task – Visual Arts (at least ONE or more finished works) – various specialised practical options (100 marks)
- **Term 4:** Exhibition of at least THREE completed artworks and sourcebook from PATs done during terms 1, 2, 3. The exhibition should also include the best work from Grade 11 as well as the Final Practical examination. (Unless this exam is submitted to a marking centre, as happens in certain provinces).

3. RESOURCES OR EQUIPMENT REQUIRED FOR THE PRACTICAL TASKS

The following resources, equipment and facilities are suggested for the implementation of the PAT:

GENERAL

Resources:

- Available resource books on Visual Arts
- Support material that has been referred to in the Visual Arts textbooks approved by the national Department of Basic Education
- Websites (such as YouTube) for information on practical art projects
- Visits to art exhibitions and practicing artists

Equipment:

- All the necessary equipment used in the practical specialisation option/s chosen by the school
- Relevant books, articles, et cetera on equipment and techniques used in Visual Arts
- Camera to take photos of the work-in-progress, as well as the finished products
- Security system and lock-up gates

Facilities:

- Large, well-lit and ventilated classroom with taps and sinks, easels/desks/trestle tables
- The required tools and equipment
- Storage room for practical work

LEARNER

Sourcebook/Visual Diary

Each learner must have a Sourcebook/Visual Diary to provide evidence of the preparatory work undertaken prior to the production of the artwork. There are no specific guidelines regarding the size, format, lay-out and 'look and feel' of the sourcebook. The sourcebook must tell '*the story*' of how the artwork was conceived, developed and produced. This should be done through drawing, writing, research and experimenting. This process should reflect the individuality and creativity of the learner.

The sourcebook must be compiled in such a way that the teacher/moderator can understand the following:

- What was selected as a subject for the artwork?
- Why was it selected?
- What amount of planning was done?
- What experimentation and research were done?
- How did the learner prepare for the practical work?
- Difficulties experienced and how they were overcome
- What was enjoyable/exciting/positive about the practical work
- What did the learner learn in the making of the artwork

Practical Work

Appropriate and acceptable art materials should be chosen for the particular specialisation option. It must be cost-effective for the learner.

Learners must be provided with the written brief that informs them of the following:

- The exact aim or end product expected for the task regarding medium, size et cetera, (Allow for innovation and personal interpretation.)
- Sources available for reference/research/investigations/experimentation
- Assessment procedure to be 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

ASSESSMENT

The learner should always be aware of what the assessment criteria are for each given task. This enables the learner to do exactly what is required. It allows the learner to score optimum marks.

When doing the sourcebook the learner must pay attention to the following criteria:

CRITERIA	
Concept development	10
Research, investigation, experimentation	15
Process drawings	15
Presentation, overall view	10
TOTAL	50

When making the artwork the learner must pay attention to the following criteria:

CRITERIA	
Choice and use of materials/techniques	10
Use of formal art elements	10
Overall impression of work – originality, creativity, innovation	10
Interpretation and practical implementation of research	10
Completion and presentation of artwork	10
TOTAL	50
COMBINED TOTAL	100

ASSESSMENT CRITERIA FOR PRACTICAL WORK

Outstanding	90–100	Exceptional ability and richness, insightful, fluent: high skill, observation and knowledge powerfully expressed: supported by a highly 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 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/work 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 In need of support/motivation to pass
Weak	30–39	Visually uninteresting, uncreative, limited/poor technical skill used, little attempt to present information in an acceptable manner, little or no visual information/reference, general lack of commitment In need of support/motivation to pass
Very 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
Unacceptable Fail	0–19	Incoherent, irrelevant, very little or no work , lack of even limited skills being applied, no commitment/cooperation. Unacceptable

4. MODERATION OF THE FINAL PRACTICAL EXAMINATION**GENERAL:**

The PATs done during the first two terms and the preliminary practical examination in the third term will be set by the teacher of the subject. These will be externally moderated at the end of the year together with the final examination work. Internal moderation will take place in all the provinces. Schools or provinces must arrange their own cluster meetings to moderate the practical work. Schools will be notified by the provinces concerning the date, time and venue for the submission of PATs and examination work to be moderated externally.

NOTE: The maximum duration for the entire practical exam process will be stated on the national Practical Paper 2. Provinces will make all the arrangements after they have received the final examination timetable from the national Department of Education. This includes communication to the teachers, the venues, the examiners and anything else that needs to be done in the management of the practical examinations for Grade 12.

Suggested criteria for the Final Practical Examination:

TOPIC 1: SOURCEBOOK/WORKBOOK/

CRITERIA	
Concept development	10
Research, investigation, experimentation	15
Process drawings	15
Presentation, overall view	10
TOTAL	50

TOPIC 2: THE ARTWORK/PRACTICAL

CRITERIA	
Choice and use of materials/techniques	10
Use of formal art elements	10
Overall impression of work – originality, creativity, innovation	10
Interpretation and practical implementation of research	10
Completion and presentation of artwork	10
TOTAL	50
COMBINED TOTAL	100

Finally to all the learners doing the subject Visual Arts:

- Be creative and innovative, enjoy what you are doing and always strive towards a personal interpretation of a theme.
- Time is a factor when you are doing the practical work, so do not waste it otherwise you will be handing in unfinished work.
- Be inspired by the theory.

5. Visual Culture Studies (Topic 3)

Select a minimum of SIX themes (TWO per term)

	THEME	CONTENT	INTERNATIONAL INFLUENCES
		<p>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. (The suggested lists are NOT compulsory or exhaustive – teachers can select their own appropriate examples.)</p>	<p>Approach: to create an understanding of the dynamic interrelated nature of art. The following are a few possible suggestions, but teachers may make their own relevant links.</p>
1	The voice of emerging artists	<ul style="list-style-type: none"> • Gerard Bhengu • Pierneef • Hugo Naudé • Maggie Laubser • Peter Clarke • Gladys Mgudlandlu • George Pemba • Gerard Sekoto • Michel Zondi • Polly Street with artists such as Ephraim Ngatane, Durant Sihlali 	<ul style="list-style-type: none"> • Art of Africa • Impressionism • Post-Impressionism • Expressionism • Other Early Modern styles
2	South African artists influenced by African and/or indigenous art forms	<ul style="list-style-type: none"> • Irma Stern • Walter Battiss • Alexis Preller • Cecil Skotnes • Helen Sebidi • Sydney Kumalo • Eduardo Villa • Andries Botha • Walter Oltmann 	<ul style="list-style-type: none"> • San Rock Art • African Tribal Art • Ndebele architecture and wall decoration • German Expressionism • Cubism
3	Sociopolitical art – including Resistance Art of the '70s and '80s	<ul style="list-style-type: none"> • 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 	<p>Any specific artists and/or artworks involved with political and/or social injustices:</p> <ul style="list-style-type: none"> • Goya, David, Delacroix • Grosz, Dix, Beckman • Kollwitz • Mexican Muralists – Rivera, Siqueiros, Orozca • Picasso <i>Guernica</i> • Leon Golub

	THEME	CONTENT	INTERNATIONAL INFLUENCES
4	Art, craft and spiritual works, mainly from rural South Africa	<ul style="list-style-type: none"> • Jackson Hlungwani • Noria Mabasa • Trever Makhoba • Credo Mutwa • Bonnie Nthshalishali/ Ardmore Studio • Rorke's Drift with artists such as John Muafangejo, Azaria Mbatha, Allina Ndebele et cetera • Nesta Nala • Rebecca Matibe • Reuben Ndwandwe 	<ul style="list-style-type: none"> • African Ritual Art and artefacts • Expressionist printmaking
5	Multimedia and New Media – alternative contemporary and popular art forms in South Africa	<ul style="list-style-type: none"> • Kendell Geers • William Kentridge • Jan van der Merwe • Clive van den Berg • Berni Searle • Kay Hassan • Robin Rhode • Willem Boshoff • Mural art, posters et cetera 	<ul style="list-style-type: none"> • 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)	<ul style="list-style-type: none"> • Beezy Bailey • Berni Searle • Thembinkose Goniwe • Senzeni Mthethwa • Churchill Madikida • Conrad Botes • Anton Kannemeyer • Nontsikelelo Veleko • Hasan and Husain Essop • Zwelethu Mthethwa • Claudette Schreuders • Brett Murray • Wim Botha • Mustafa Maluka • Johannes Phokela • Marlene Dumas • Also popular art forms, for example Bitterkomix 	<ul style="list-style-type: none"> • Pop Art • Neo-expressionism • Contemporary global artists

	THEME	CONTENT	INTERNATIONAL INFLUENCES
7	Gender issues: masculinity and femininity	<ul style="list-style-type: none"> • Jane Alexander • Penelope Siopis • Faiza Galdhari • Langa Magwa • Lisa Brice • Nandipho Mntambo • Mary Sibande • Pierre Fouché • Nicholos Hlobo 	<ul style="list-style-type: none"> • Frida Kahlo • Georgia O'Keeffe • Feminist Art in the USA, for example Miriam Shapiro, Judy Chicago (Dinner Party) • Tracey Emin • Gilbert & George • Jenny Saville • Kiki Smith
8	Architecture in South Africa	<p>Outstanding local examples of architecture</p> <p>Consider:</p> <ul style="list-style-type: none"> • Commemorative buildings and monuments (for example Voortrekker Monument 1948 – Afrikaner Nationalism) • National contemporary award-winning South African architects <p>(See <i>10 years and 100 buildings Architecture in a democratic South Africa</i>, ISBN 978-0-9814200-35)</p>	<p>Trends in world architecture for example,</p> <ul style="list-style-type: none"> • International style • High Tech • Post-Modernism • Deconstructivism

- The prescribed themes can be done in any logical order.
- **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, et cetera.
 - 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 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.
- 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 et cetera. is essential, and learners must engage with these images in class.

- Learning and/or testing may comprise the following:
 - Informal short essays/reflections and questions related to practical work
 - Reading studies of selected texts and comments by artists/art historians
 - Quiz questions
 - Visual comprehension of local artworks in galleries/collections
 - Testing of skills and techniques
 - Workbook/Journal projects
 - Teach-backs and *PowerPoint* presentations
 - Formal research essay
- 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 (for example, 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, et cetera).
- 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.
- Learners should be acquainted with, and able to apply, concepts relevant to South African art. They should have a clear understanding of the meaning of such terms as: resistance art, propaganda art, appropriation, the 'neglected tradition', et cetera.
- A critical approach to this section is recommended. Learners should be made aware of problematic terminology, issues, assumptions and bias in relation to the art that they study.

LTSM – SOURCE REFERENCES

- Textbook approved by the National Department.
- Reference books, catalogues and magazines such as Art South Africa and Art Times, photographs, Power Point presentations, videos, et cetera. to provide valuable teaching and learning support material.
- Visits to art exhibitions. Regular, continuous visits to contemporary exhibitions are strongly recommended. Where visits are impossible (schools in rural areas, et cetera.), newspaper reviews et cetera. should be consulted regularly. Learners will be expected to be familiar with at least ONE recent local exhibition.

The following books are invaluable sources on the content of South African art:

- BEDFORD, E. 2004. *A Decade of Democracy South African Art 1994-2004: from the permanent collection of Iziko: SA National Gallery*. Cape Town: Double Storey Books
- BERMAN, E. 1993. *Painting in South Africa*. Halfway House: Southern Books
- COETZEE, E. *Craft Art in South Africa* ISBN Standard Edition 1-86872-768-8
- FUTURE MANAGERS: *Visual Arts Gr12 Learner's Guide*, Louw; Beukes; van Wyk
- FUTURE MANAGERS: *Visual Arts Gr12 Teacher's Guide*, Louw; Beukes; van Wyk
- GEERS, G. (ed.) 1997. *Contemporary South African Art: the Gencor Collection*. Jonathan Ball 1997
- HOBBS, P. & RANKIN E. 2003. *Rorke's Drift, Empowering prints*. Cape Town: Double Storey Books
- HOBBS, P. et al. 1999. *Printmaking Resource. Live Art series. Johannesburg: MTN Art Institute*.
- HUNTLEY, M. 1992. *Art in Outline 1: an introduction to South African Art*. Cape Town: Oxford
- HUNTLEY, M. 1994. *Art in Outline 2: from rock art to the late 18th century*. Cape Town: Oxford
- MILES, E. 1997. *Land & Lives: A story of early black artists*. Cape Town: Human & Rousseau
- MILES E. 2004. *Polly Street: The story of an Art Centre*. Ampersand Foundation
- SCOTT, G. 1998. *Ardmore: an African Discovery*. Vlaeberg: Fernwood Press,
- WILLIAMSON, S. & A. JAMAL 1996. *Art in South Africa: the future the present*. Cape Town: David Philip
- WILLIAMSON, S. 1989. *Resistance Art*. Cape Town: David Philip
- WILLIAMSON, S. 2009. *South African Art Now*. Harper Collins Publishers
- YOUNGE, G. 1988. *Art of the South African Townships*. London: Thames & Hudson
- 10 YEARS AND 100 BUILDINGS: *Architecture in a democratic South Africa* ISBN 978-0-9814200-3-5
- 10 YEARS 100 ARTISTS: *Art in a democratic South Africa* (Bell Roberts) ISBN 1770070893
- 150 SA PAINTINGS PAST AND PRESENT: Lucy Alexander & Evelyn Cohen (Struik) ISBN 0 947458 25 5
- ARCHITECTURE NOW: Philip Jodidio (Italy) ISBN 3-8228-6065-4
- AN INTRODUCTION TO AFRICAN ART - *Teachers resource book* – IBHABHATHANE PROJECT – Western Cape Education Department
- ART FROM THE AFRICAN CONTINENT – an African Art Resource. MTN Art Institute
- ART IN OUTLINE - 1 and 2 Merle Huntley (OUP) Thames & Hudson series
- HEAVEN'S THINGS: a story of the /Xam: Pippa Skotnes (UCT Press) ISBN 1-919713-41-7
- A HISTORY OF MODERN ART: Ed. H Arnason (Thames & Hudson) ISBN 0 50023106 0
- PICASSO AND AFRICA Eds. L Madeline & M Martin (Bell Roberts) ISBN 0 620 35721 5
- THE NEW WENDY COLMAN VISUAL CULTURE SERIES (All Copy Publishers)
- THE PRINCIPLES OF ARCHITECTURE: STYLE, STRUCTURE, DESIGN: Ed. Michael Foster (Mallard Press) ISBN 0-792-45190-2
- ZAHA HADID COMPLETE WORKS ISBN 978-0-8478-3301-6

The following are some useful research websites for Visual Culture Studies (many more can be found through search engines):

<http://www.cama.org.za/southafr/art.htm>
<http://www.sanlam.co.za/>
<http://library.thinkquest.org/18799/jale.html>
<http://www.mg.co.za/mg/art/fineart/archive/fineart-history.htm>
<http://www.artthrob.co.za/00sept/index.html>
<http://www.artslink.co.za/>
<http://www.artdaily.com>
<http://www.britishmuseum.org>
<http://www.michaelstevenson.com/index.htm>
<http://www.metmuseum.org>
<http://www.arthistoryresources.net/artlinks.html>
<http://www.sahistory.org.za/pages/index/menu.htm>
<http://www.davidkrut.com>
www.googleartproject.com (a wonderful interactive site)
<http://www.tate.org.uk/>
<http://www.moma.org/>
<http://www.theartstory.org/>
<http://www.guggenheim.org/>
<http://www.warhol.org/>
www.museumsonline.co.za/
www.iziko.org.za/
www.arttimes.co.za/
www.art.co.za/
Pinterest
Pictify

ASSESSMENT

- Question papers should be in line with the National Grade 12 final exam paper.
- Questions should include unseen visual images to test learners' visual analysis skills. These images should relate to the learners' theme of study, for example, thematically or stylistic, as well as works/movements/civilisations that they have studied.
- Questions should be broad enough to enable learners to select their knowledge in a relevant way, justify their interpretations and opinions and/or solve problems through applied knowledge and knowledge construction.
- All tests and examinations must cater for a range of cognitive levels and must also include paragraph-type responses.

Assessing learners' ability to analyse and respond to examples of visual culture

ACHIEVEMENT RATING CODE	VISUAL CULTURE STUDIES
<p align="center">7 Outstanding 80–100%</p>	<ul style="list-style-type: none"> • 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.
<p align="center">6 Meritorious 70–79%</p>	<ul style="list-style-type: none"> • 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.
<p align="center">5 Substantial 60–69%</p>	<ul style="list-style-type: none"> • 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.
<p align="center">4 Moderate 50–59%</p>	<ul style="list-style-type: none"> • 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.
<p align="center">3 Adequate 40–49%</p>	<ul style="list-style-type: none"> • 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.
<p align="center">2 Elementary 30–39%</p>	<ul style="list-style-type: none"> • 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.
<p align="center">1 Not achieved 0–29%</p>	<ul style="list-style-type: none"> • 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.