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VISUAL ARTS

EXAMINATION GUIDELINES

GRADE 12

2017

These guidelines consist of 20 pages.

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CHAPTER 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. It does not deal in any depth with the School-Based Assessment (SBA), Practical Assessment Tasks (PATs) or final external practical examinations, as these are clarified in a separate PAT document which is updated annually.

These Examination Guidelines should be read in conjunction with:

- The *National Curriculum Statement (NCS) Curriculum and Assessment Policy Statement (CAPS): Visual Arts*
- 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

CHAPTER 2: AIMS

This guideline is designed to shed more light on the content prescribed in the *Curriculum and Assessment Policy Statement (CAPS)* for Visual Arts. It also outlines the specific objectives of each topic mentioned in the syllabus. In addition to the Grade 12 material, candidates will be assumed to have knowledge and understanding of the content outline for Grades 10 and 11.

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 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 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 3: ASSESSMENT**3.1 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

3.2 Overview of Topics

Topic 1: Conceptualising through the development and realisation of creative ideas	
12	<p>Developmental process:</p> <ul style="list-style-type: none"> • Independently applies different approaches to generating ideas in formulating a project brief • Critically engages with own experience of the world through the exploration, manipulation and interpretation of signs and symbols drawn from the broader visual culture <p>Realisation of a concept:</p> <ul style="list-style-type: none"> • Solves a series of visual and conceptual problems independently, working towards the development of a personal visual language • Documents and critically evaluates the process of conceptual development
Topic 2: Making creative artworks, management of process and presentation, safe practice	
12	<p>Making artworks:</p> <ul style="list-style-type: none"> • Chooses the materials, tools, techniques, themes and processes best suited to the chosen art or craft form • Demonstrates 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 • Documents and evaluates own creative process and artworks, selecting works best suited for inclusion in the portfolio • Artworks should be relevant to the brief • Creates and transforms visual images, using both new and traditional technologies <p>Management:</p> <ul style="list-style-type: none"> • Creates a coherent body of work that provides concrete evidence of the process of conceptualising and making the work • Plans, manages and completes particular tasks and projects within specified time, space and resource constraints <p>Presentation:</p> <ul style="list-style-type: none"> • Displays, exhibits or presents own work in a manner which enhances and complements the expressive and conceptual impact of the work <p>Safe practice:</p> <ul style="list-style-type: none"> • Demonstrates and promotes the safe use of equipment, materials and technology in a group work context

Topic 3: Visual culture studies: emphasis on visual literacy

12	<p>(At least six of EIGHT prescribed themes)</p> <ul style="list-style-type: none"> • Demonstrates critical analytical writing and research skills in the study of art within historical and cultural contexts in multiple sources • Demonstrates an understanding of the historical context and stylistic evolution of a selection of fine art, applied art and craft forms • Independently researches opportunities that describe the relationship between knowledge and skills acquired through Visual Arts and post-FET education • Field trip to explore career and tertiary opportunities in Visual Arts • Uses appropriate terminology related to all areas of art theory to describe and discuss artworks, crafts and applied art forms both verbally and in writing • Evaluates the effectiveness of own and other's research, creative processes and art products
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3.3 Formal Assessment in Grade 12

Formal Assessments (25%)	External Examinations (75%)		
SBA – During Year	Retrospective Exhibition	End-of-year Exam Papers (50%)	
25%	25%	25%	25%
<ul style="list-style-type: none"> • 2 PATs: 100 x 2 • 1 theory test: 50 • 2 theory exams (midyear + prep/trial): 100 x 2 • 1 prep/trial exam practical: 100 	Exhibition/Presentation of year's work (PATs 1, 2 and prep/trial examination practical): 100	Written Exam 3 hours Visual Culture Studies: 100	Practical Exam 24 hours (estimate): 100
<p>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</p>			

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

- | |
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| <ul style="list-style-type: none"> • SBA mark:
Raw marks and totals for assessment tasks from term 1 to term 3 and convert to 100 • Exhibition of the year:
5–6 artworks (2 PATs, prep/trial practical + 1–2 works from Grade 11) – 100 • Practical examinations:
Sourcebook and artwork, externally set and marked – 100 • Theory examinations:
Externally set and marked – 100 |
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3.4 Schedule for School-based Assessment (SBA)

All SBA tasks must be moderated internally. Provincial and national moderation will be done by the national department and/or the respective provincial departments. This process will be managed by the provincial education department.

TERM 1	TERM 2	TERM 3
Practical Assessment Task (100)	Practical Assessment Task (100)	Trial Examinations (Practical Task) (100) (done at beginning of term)
Topic 1: Conceptualising = 50 Topic 2: Artwork(s) = 50 At least ONE or more major artwork(s) must be completed in this PAT, with substantive process work shown in the sourcebook.	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.	Topic 1: Conceptualising = 50 Topic 2: Artwork(s) = 50 At least ONE or more major artwork(s) must be completed in these examinations, with substantive process work shown in the sourcebook.
Theory Test (50)	Theory Examinations (100)	Theory Trial Examinations (100)
Topic 3 - Visual culture studies	Topic 3 - Visual culture studies	Topic 3 - Visual culture studies

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

3.5 Cognitive Levels

- All tests and examinations must be set using the following range of cognitive levels. Questions will have different degrees of difficulty – easy, medium and difficult.
- As learners have a choice of questions in the prep/trial and final examinations, each question should comply with the range of cognitive levels.

Cognitive Level	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

BLOOM'S TAXONOMY	BLOOM'S REVISED TAXONOMY
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.
- Open-book tests require learners to find information. Learners are tested for understanding of the learning material and not for rewriting. Open book tests should not include only short questions. Learners are required to write longer reflective answers, such as paragraph type responses, arising from a given scenario. Paragraphs providing reasons and supporting evidence/arguments are essential.
- Each test, open-book test and examination must cater for a range of cognitive levels and must also include paragraph-type responses.
- 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.

3.6 External Examinations

All Visual Arts candidates will sit for two external papers, as prescribed.

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

CHAPTER 4: SUBJECT CONTENT

4.1 Paper 1: Visual Culture Studies (Topic 3)

- The written theory examination is set by the national Department of Basic Education on designated content taught during the year.
- The time allocation for this paper is 3 hours.
- The question paper will consist of eight questions. The learners should select FIVE questions, on what they studied in Grade 12, to answer.
- Each question will count 20 marks with a total of 100 for the paper.
- All questions are to be answered in essay format, using full sentences and paragraphs according to the instructions for each question. Lists of facts will be severely penalised.
- Questions will consist of short and longer essay-type questions.
- Questions will consist of visual literacy and content that have been studied.
- The examinations are externally assessed and moderated provincially and nationally.
- The examinations are assessed according to a national marking guideline.

Guidelines:

- Learners should study a **minimum of 6 out of 8 themes**.
 - The voice of emerging artists
 - South African artists influenced by African and/or indigenous art forms
 - Socio-political art – including resistance art of the '70s and '80s
 - Art, craft and spiritual works mainly from rural South Africa
 - Multimedia and new media – alternative contemporary and popular art forms in South Africa
 - Post-1994 democratic identity in South Africa
 - Gender issues: masculinity and femininity
 - Architecture in South Africa
- The learners must be acquainted with, and 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 such terms as resistance art, propaganda art, appropriation, the 'neglected tradition', et cetera.
- 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 the following:
 - Visual literacy terminology – how elements of art help to communicate meaning and message
 - Materials and techniques
 - Different styles, such as naturalism, expressionism, abstractionism, stylisation, et cetera.
 - 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, et cetera.), three-dimensional art (sculpture, et cetera.), 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 of 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' communities, where possible.

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

ACHIEVEMENT RATING CODE	LEARNING OUTCOME 4: VISUAL CULTURE STUDIES	✓
<p style="text-align: center;">7 Outstanding 80–100%</p>	<p>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.</p>	
<p style="text-align: center;">6 Meritorious 70–79%</p>	<p>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>	
<p style="text-align: center;">5 Substantial 60–69%</p>	<p>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>	
<p style="text-align: center;">4 Moderate 50–59%</p>	<p>Demonstrates a moderate ability to respond to and analyse art works 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>	
<p style="text-align: center;">3 Adequate 40–49%</p>	<p>Demonstrates an 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. Demonstrates adequate level of insight and understanding.</p>	
<p style="text-align: center;">2 Elementary 30–39%</p>	<p>Demonstrates only a basic ability to respond to and analyse art works 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. Demonstrates an elementary level of insight and understanding.</p>	
<p style="text-align: center;">1 Not achieved 0–29%</p>	<p>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.</p>	

4.2 Paper 2: Practical Examinations (Topics 1 and 2)

This question paper consists of **TOPIC 1** (Sourcebook/Workbook) and **TOPIC 2** (the Artwork).

TIME:

Topic 1: Conceptualising at school and/or home during the third term.

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

COMMENCEMENT: Will be stipulated by the national department.

DUE DATE: Will be stipulated by the national department.

- The practical examination is set by national Department of Basic Education.
- **NOTE:** The maximum duration for the entire practical exam process will be stated on the national practical paper (Paper 2). Provinces will make all the arrangements after they have received the final examination timetable from the national Department of Basic 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.
- 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, multi-media work, photography, ceramic sculpture, installations, new media work, et cetera.
- 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 may 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 official/teacher immediately after the Topic 2 examination has been completed. This date will be stipulated by each province in an official letter.
- The teacher is NOT to 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, for example 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/process) and Topic 2 (final product). Provinces will notify schools on 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 work of at least 12 hours, and no more than 24 hours. Adhere to the mark allocation when marking.
- The final art practical examination for Grade 12 represents the culmination of learners' art studies throughout the year.

Guidelines

Topic 1: Sourcebook/Workbook

- 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 to be used for Topic 2 considering 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 source book provides insight into the way that the learners formed ideas, how many alternatives they investigated and other processes leading to the final work. The source book should clearly communicate all thought processes leading to the making of artworks.
- There are no restrictions on size and it may be presented in any form.
- It is important to forbid direct copying from magazines, the Internet, et cetera. 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.
- Emphasise the importance of 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, pasting, et cetera.
- 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/brief in the front of the examination sourcebook.
Proposal/Rationale, which could include mind maps, brainstorming, et cetera.
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, e.g. 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 art work 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.
- There are no restrictions on 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 using a range of materials and techniques chosen.
- There are no specific prescriptions regarding the style of the work. The learner can either work in the form of naturalism, expressionism, decorative, et cetera.
- Learners may also incorporate other media to create mixed media work in any of the practical disciplines.

- Artworks that are taken out of the school, the art room/school for foundry work, firing of sculptures, digital printing of photographs; et cetera must be closely monitored by the art teacher and signed in and out.
- The art elements and principles of art, such as line, shape, colour, texture, space, rhythm, balance, proportion and composition, are important.
- 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 concept and realisation. Beware of illustrative work. Emphasise the aesthetic qualities, 'freshness' and energy of the artwork.
- Development and realisation must play an important role in all digital/multimedia/new media work. When marking, the candidate's thought processes leading to the final realisation of the concept should be visually evident.

ASSESSMENT CRITERIA

The following criteria may be used as a marking guide.

TOPIC 1: SOURCEBOOK/WORKBOOK/

ASSESSMENT CRITERIA	This includes the following:	Suggested mark allocation
Concept development	<ul style="list-style-type: none"> • Mind maps, annotated sketches and drawings to show concept development. 	10
Research, investigation, experimentation, et cetera	This should include some or all of the following: <ul style="list-style-type: none"> • Sketches, drawings, photos, images, collected poems, lyrics and any other material that inspires you • Research on artists that have inspired you • Experimenting with media and/or different techniques • All material must relate to the development of your work, substantiating your decisions 	15
Process drawings	<ul style="list-style-type: none"> • At least 30% should be drawings to explain your concept development. 	15
Presentation and overall view	<ul style="list-style-type: none"> • Visually interesting showing a personalised approach. • Your sourcebook should consist of an average of 8–10 pages. 	10
Total		50

TOPIC 2: THE ARTWORK/PRACTICAL

ASSESSMENT CRITERIA	This includes the following:	Suggested mark allocation
Choice and use of materials/techniques	<ul style="list-style-type: none"> • Suitability of material and technique according to the concept • Safe and manageable • Technical skill 	10
Use of formal art elements	<ul style="list-style-type: none"> • The importance of the art elements and principles, such as line, shape, colour, texture, space, rhythm, balance, harmony, proportion and composition. 	10
Overall impression of work: originality, creativity, innovation	<ul style="list-style-type: none"> • Generation of new, unique and novel responses/solutions 	10
Interpretation and practical implementation of research	<ul style="list-style-type: none"> • A personal interpretation of a theme • Experimenting • Trying/Meeting new challenges 	10
Completion and presentation of artwork	<ul style="list-style-type: none"> • Attention to detail • Task completed in allocated time • Presentation according to task 	10
Total		50

ASSESSMENT CRITERIA FOR PRACTICAL WORK

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

Weak	30–39	<ul style="list-style-type: none"> • Just enough material/works to pass. • Visually uninteresting, uncreative; limited/poor technical skill used. • Little attempt to present information in an acceptable manner, little or no visual information/reference. • General lack of commitment; in need of support/motivation to pass. • Insufficient time on task. Standard below the acceptable. • Poor solutions to problems; artwork is copied and superficial. No evidence of original thought.
Very weak Fail	20–29	<ul style="list-style-type: none"> • Very little information; jumbled; not easy to view; little or irrelevant work/visual information. • No effort made to present work in an acceptable manner; general lack of commitment/cooperation. • Very poor skills level. • Project very weak or incomplete. • Poor artistic decision-making. • Classes were missed and learner failed to make up the time.
Unacceptable Fail	00–19	<ul style="list-style-type: none"> • Incoherent; irrelevant; very little or no work; lack of even limited skills; no commitment/cooperation. • Work incomplete. • Poor artistic decision-making/learner made no effort. • Most classes were missed and student failed to make up the time.

CHAPTER 5: GENERAL SUBJECT INFORMATION

5.1 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 at least 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.

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.)
 - Two and three dimensional 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)
- **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 a sculpture)
- **Styles** (such as naturalism, expressionism, stylisation, symbolism, abstractionism)
- Frontality, distortion, simplification, etc.
- Understanding of concepts/ideas, such as Western Art, Non-Western Art, Indigenous Art, modernism, postmodernism, functionalism, propaganda art, appropriation
- Concepts/ideas/ideologies specifically relating to South African history and art, such as apartheid, resistance art, the 'neglected tradition'

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

5.2 Resources

Approved textbook by the Department of Basic Education

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

For a comprehensive list on relevant books and websites consult the *Visual Arts CAPS document*.

Other resources

- The content in Grade 12 Visual Arts (Topic 3) focuses on South African art. 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 learner's experienced 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, 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 6: GENERAL GUIDELINES FOR THE TEACHER

6.1 Paper 1 (Topic 3)

- Teach learners how to approach a question. They must see whether they are, for example, to discuss, compare or analyse and ensure they adhere to these instructions.
- Teach learners to read through the questions carefully to find out how they are limited. For example, should they discuss *two specific works of an artist* or should they discuss the *work of any two artists*.
- Teach learners to be specific and not make personal judgments that are not justified with reasons.
- See that the learners really know and understand the formal elements and art principles and apply them.
- They should use the correct art terminology.
- Regarding 'unseen' artworks where they must apply their visual literacy skills:
 - Learners must carefully consider the captions – it provides the name of the artist, title of the work, date and medium. These are all clues to use.
 - E.g. 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.
 - They should carefully consider what they must discuss and see that they write on these – it is of no use to discuss only colour and ignore composition (depending 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 – rather concentrate on the main elements.
 - Meaning/Interpretation – beware 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 apply your 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, et cetera.
 - A guide for the length of answers: 10 marks would be at least ONE page.
- Information and art works discussed in one answer will not be credited if repeated in other answers but art works may be cross-referenced.
- Learners must name the artist and title of each artwork mentioned, where applicable.
- Learners must answer all 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.
- Study past question papers.
- Markers are encouraged to award candidates for what they know and write instead of penalising them for not knowing/acknowledging information.

6.2 Paper 2 (Topic 1 & 2)

- Carefully study the guidelines in 4.2 on Paper 2: Practical Examination.
- Study past question papers.

CHAPTER 7: THE RETROSPECTIVE EXHIBITION

Learners must present a retrospective exhibition of their work as a part of their examination mark. The total of this exhibition is 100 marks. It is similar to a one-man exhibition or a student's graduate exhibition.

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

7.1 Checklist for the exhibition

- Grade 12: PATs 1 and 2, Trial Examination Practical are compulsory. This includes the artworks and sourcebooks.
- One or two Grade 11 artworks to show development and progression.
- Learners have the opportunity to further develop and extend their PATs into a cohesive and holistic body of work that is seen in the context of an exhibition environment. Therefore, learners may exhibit more works which provides evidence of this process.

7.2 Presentation

- Teachers should provide the space for the exhibition, e.g. the school hall, art classroom.
- Teachers should make learners aware of the importance of presenting their work and provide guidelines for a neat, professional exhibition.
- The learner's name should be clearly displayed and the Grade 12 PATs clearly labelled.
- Framing of works is unnecessary, but in many cases simple mounting will enhance the work. This is optional and learners will in no way be penalised if not mounted.
- Learners must be refrained from using props, accessories, etc. The exhibition must show an awareness of professional exhibition practices.
- If computers are necessary to show digital work, teachers must make sure that they work and that they know passwords.

7.3 Assessment

This body of work will be assessed holistically.

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

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

THE ASSESSMENT CRITERIA FOR PRACTICAL WORK SHOULD BE USED AS A MARKING GUIDELINE

Assessment process

- **The Retrospective Exhibition marks are to be recorded on the COMPUTERISED PAT MARK SHEET.**
- The retrospective exhibition **MUST** be face-moderated.
- The teacher must mark the retrospective exhibition using the assessment criteria.
- Provinces may decide on the format of examining:
 - Some provinces with smaller numbers appoint a marking panel consisting of examiners appointed by the provincial education department to mark the whole province. They should be experienced teachers.
 - Other provinces use cluster marking or small panels of teachers to mark.
- Face moderation is essential for standardisation
- The moderator must be a provincial employee (subject advisor) or appointed by the province who will verify the final mark.
- It is imperative that proof of assessment should be available in the form of an assessment tool specifically designed for the process of the Retrospective Exhibition.

7.4 General guidelines for teachers, examiners and moderators

- Use the assessment criteria for practical work.
- Sensitivity for the context of the school – resources, facilities, etc.
- Realistic marking, not according to personal preferences.
- Reward, rather than punish the learner. The best work should guide the assessment.
- Provinces may not make their own requirements regarding style, technique etc.
- Examiners/Moderators must try not to impose their more traditional ideas of school art in the marking. Knowledge of contemporary art practice is essential.
- The marking must be in compliance to CAPS.

Example of a composite mark sheet

VISUAL ARTS – Retrospective Exhibition				
SCHOOL:		ART TEACHER(S):		
DATE: / /				
Centre Number:				
CANDIDATES' NAMES IN ALPHABETICAL ORDER		EXAM PANEL	TEACHER	MODERATOR
Surname	Name			

CHAPTER 8: CONCLUSION

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

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