basic education

Department:
Basic Education
REPUBLIC OF SOUTH AFRICA

VISUAL ARTS

GUIDELINES FOR PRACTICAL ASSESSMENT TASKS

GRADE 12

2026

These guidelines consist of 43 pages.
These guidelines must be printed in full colour.

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1. INTRODUCTION

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

- AGRICULTURE: Agricultural Management Practices, Agricultural Technology
- ARTS: Dance Studies, Design, Dramatic Arts, Music, Visual Arts
- SCIENCES: Computer Applications Technology, Information Technology
- SERVICES: Consumer Studies, Hospitality Studies, Tourism
- TECHNOLOGY: Civil Technology, Electrical Technology, Mechanical Technology and Engineering Graphics and Design
- TECHNICAL: Technical Mathematics, Technical Sciences

A practical assessment task (PAT) mark is a compulsory component of the final promotion mark for all candidates offering subjects that have a practical component and counts 25% (100 marks) of the end-of-the-year examination mark. The PAT is implemented across the first three terms of the school year. This is broken down into different phases or a series of smaller activities that make up the PAT. The PAT allows for learners to be assessed on a regular basis during the school year and it also allows for the assessment of skills that cannot be assessed in a written format, e.g. test or examination. It is therefore important that schools ensure that all learners complete the practical assessment tasks within the stipulated period to ensure that learners are resulted at the end of the school year. The planning and execution of the PAT differs from subject to subject.

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2. TEACHER GUIDELINES

In Visual Arts, the practical tasks provide opportunities for learners to develop their technical skills, while exploring materials, ideas and concepts. These skills develop gradually over time from Grade 10 to 12.



The National Department of Basic Education (DBE) has decided that Visual Arts teachers set their own SBA tasks due to the creative nature of the subject. Addendum B on page 28 has an example of a practical task that teachers can use as one of their practical tasks for 2026.

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

The marks are allocated as follows:

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

The PAT will be presented in the form of an exhibition in Term 3. The exhibition consists of the artworks (Artwork 1 and Artwork 2) completed during Terms 1 and 2 (minimum requirement), plus one or two Grade 11 artworks. The artworks (Topic 2) of Terms 1 and 2 for the PAT exhibition are assessed internally as informal formative assessment within the respective term and will be externally marked and moderated in Term 4 as a part of the exhibition process

TASK 6 PAT (Continuous assessment from Term 1 to Term 3)			
TERM 1	**TERM 2**	**TERM 3**	**TERM 4**
ARTWORK 1 Topic 2 (informal formative assessment)	ARTWORK 2 Topic 2 (informal formative assessment)	PAT EXHIBITION	
PAT exhibition (externally assessed)			
100			

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

Learners must receive the practical task in the form of a **written brief** to inform them of the following:

- The exact aim or end result expected of the task with regard to medium, size, etc.
- Sources available for reference/research/investigations/experimentation
- Assessment procedures and criteria to be used
- Exact, non-negotiable dates for handing in work, together with checkpoints along the way
- Any possible limitations and/or guidelines for the assignment
- Appropriate media, techniques and/or approaches for the assignment

A good idea is to give the written brief after an activity or series of activities that introduce skills or ideas. Topic 1 could consist of a series of 'building blocks' that are given at consecutive times to experiment and develop skills. With careful planning, the teacher can provide tasks that encourage experimentation and research of a range of possibilities to prevent learners from getting stuck on a first idea. It will help with the pacing of the sourcebook process and can help to ensure that there is work in the sourcebook.





General guidelines for setting the practical task:

- It is strongly advised that teachers set their own practical tasks to ensure that the tasks relate to their learners' interests, experiences and circumstances. Encourage 'honesty' so that learners' artworks can stem from real-life experiences, ideas and feelings, and that they do not produce 'second-hand' or superficial works. It is important to guide learners to translate these experiences through art-making, using appropriate media, subjects and approaches.
- Take into account the contextual factors of the school, such as the materials, equipment, and facilities, as well as the resources available to the learners. With this in mind, allow scope for learners to innovate and give personal interpretations. In other words, be realistic about the learners' context and find ways to challenge them as they often rise to the occasion.
- The practical tasks should be developmentally appropriate. While practical tasks in Grade 10 may be designed to teach necessary technical skills, materials or techniques, by Grade 12, the practical tasks should be sufficiently open-ended to allow learners to develop original and creative artworks. One expects stronger individual interpretations and styles from Grade 12 learners.
- An open-ended theme can and should be accompanied by clear expectations and guidelines. Learners often develop creative approaches when they play with ideas and generate different approaches in response to purposeful tasks that guide them through the creative processes. We need to balance the individualised nature of the creative process with structure so that pupils are not lost or left entirely alone to figure out how to move forward. The sourcebook can be carefully guided with explicit requirements (such as drawings to develop ideas or research) and interim deadlines.
- Many teachers may decide on a broad theme for the annual practical work and then subdivide it into specific aspects of the theme, in other words one per term. This can result in a more coherent body of work in the retrospective exhibition.

2.1 Ideas and approaches for guiding Topic 1

Informal and formal preparation for practical work must be recorded in a sourcebook kept specifically for Visual Arts.

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

This sourcebook is NOT a formal, neat notebook, but is an expressive, personal 'diary' of ideas and stimuli that reflect an individual's own style, interests and personality. Learners should put all their conceptual ideas, planning, 'playing around' and exploratory work in their Visual Arts sourcebook. It should be full and exciting with useful source images and explorations.

The Learner Guidelines on page 15 in this document provide more detailed information on the process of conceptualisation in the sourcebook.

The sourcebook should include the following:

- Sketches and preparatory drawings. Drawing is a compulsory part of all practical options in Visual Arts. Refer to page 20 in the Learner Guidelines for a broad definition of 'drawing'.
- Images, articles, excerpts, samples, photographs, etc., collected by the learner
- Doodles, mind maps, words, sketches, writings, related to the learner's experiences and context
- Research on and study of a wide variety of artists, as well as examples that will inform their practical work

- Anything else which the learner may find stimulating and/or of personal significance, which may function as a source for his/her practical work, such as objects (pieces of paper, packaging, etc.)
- Investigation of different techniques and materials
- Documentation of process work

Teachers should:

- Facilitate and guide the process of conceptualisation in the sourcebook. Very few learners can complete a brief on their own. You, as the Visual Arts teacher, are expected to guide the creative process from start to finish.
- Guide learners to develop ideas by working from first-hand observation.
- Demonstrate, explain and refer to the work of relevant artists when introducing specific themes to draw on learners' knowledge from Topic 3: Visual Culture Studies.
- Expose learners to a variety of artists' books and emphasise that the process of developing an artwork is more important than just a neat 'scrapbook'. There are no prescriptions regarding the size – it can be A3, A4 or any other size without compromising the quality and quantity of the expectations of the Grade 12 learners.
- Encourage learners to use the sourcebook for writing and making sketches to go beyond the set brief.
- Encourage learners to take confident and calculated risks, trying out new ideas and processes without fear of failure.
- It is important to view and discuss the learners' work continuously throughout the year. It helps to identify their strengths and weaknesses.
- Continuously do informal assessments by discussing the progression of learners' work. Teacher guidance is always an interaction or exchange between the learner and teacher. Teachers listen to learners' ideas and interests and provide feedback on their production. Listening to learners makes them feel part of the process and makes them think about their work.
- On a practical level, this is achieved by starting with recognition of the positives within the learner's work and then moving to areas that can be improved. Get into a dialogue with a learner, e.g. 'I think it will be more effective if you change this. What do you think?' Teachers need to be sensitive and so avoid damaging critiques.
- Teachers can also facilitate 'critique sessions' for learners to discuss the work of their classmates constructively.

2.2 Ideas and approaches for guiding Topic 2

- There is a delicate balance required in guiding learners' practical work. It is the duty of the teacher to help the learner to find their own creative voice. This means teachers remain open-minded about divergent solutions to practical projects and provide constructive feedback without imposing their ideas on learners.
- The goal is to preserve learners' personal expression while extending them beyond their current capacity; teachers should try and guide learners to follow the artistic processes outlined in the project brief and in so doing come up with their own solutions.
- Some learners will be careful planners, while others work more intuitively. Encourage their development by working with their strengths in this area. We see a similar situation with artists. Some artists do meticulous planning before starting with an artwork, while others, e.g. some Surrealists and Abstract Expressionists, start more 'freely' and develop a work as they go along. Be flexible enough to allow learners to use different ways of creating artworks.
- Creative activity may proceed from several different levels, from the lower end producing a pastiche (a creative collage of styles) of an existing idea or work, to the upper level, developing an entirely fresh and individualised process and/or outcome. One of the ways to guide learners towards personal expression and innovative solutions is to encourage experimentation in media they know well and with different media. These could include small paintings, collages, etc.

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- Sometimes it is necessary to help learners to eliminate source material that is superficial or lacks aesthetic appeal. Aesthetic does not mean 'pretty'. Some of the 'ugliest' imagery can be stunningly rendered in an artwork.

Reflection:
- At the end of each practical task, there should be some form of reflection/feedback on the work produced by each learner to ensure future development of the learner.
- This could be self-reflection, class/teacher reflection and marking, peer reflection or an open critique session guided by the teacher as well as the learner. This may be written and/or verbal feedback.

CODE OF CONDUCT OF SCHOOL

- Teachers must see that all work is in line with the code of conduct of their school.
- Explicit subject matter and images must be avoided.

2.3 How to administer the PATs

- Ensure the availability of art media.
- Ensure there is sufficient time dedicated to the practical task (select contact time during and/or after school).
- Ensure that checkpoints and due dates are adhered to.
- Conduct informal continuous assessment along the way.
- Complete formal assessment according to the rubric.
- Follow school policy regarding the submission of marks.
- Complete spreadsheets provided by the province.
- Practical task marks and teacher portfolios should always be available for cluster/district/ region and provincial moderation.
- All artworks should be available at all times for exhibitions, eisteddfods and art festivals, and remain the property of the DBE until the final results are released. Safekeeping of the artworks is the responsibility of the school.
- Safe storage for practical work must be provided by the school.

2.4 Retrospective exhibition (PAT exhibition)



At the end of Grade 12, learners must present a retrospective (PAT) exhibition of their work as part of their examination mark. This exhibition shows evidence of the learners' Visual Arts conceptualisation, technical skills and knowledge developed over a period of time. It showcases the learners' practical development in presenting a cohesive body of work similar to a small one-person exhibition or student graduate exhibition. It specifically addresses the management of process and presentation that forms part of Topic 2.

Topic 2: Making of artworks

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

Checklist for the exhibition

- The artworks (Topic 2) from the two practical tasks (Artwork 1 and Artwork 2) are compulsory and according to minimum requirements.
- One or two Grade 11 artworks are included to show development and progression.
- 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.
- **Learners may not be boxed in by the minimum requirements but should be allowed to do more works relating to the two themes they have investigated. We need to encourage self-expression and individuality of learners in this exhibition.**
- The sourcebook(s), although already assessed, must be displayed to demonstrate the development to the final artwork(s).

Presentation

- The school 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.
- Learners' names should be clearly displayed, and the Grade 12 tasks clearly labelled.
- Framing of works is unnecessary, but in many cases simple mounting will enhance the work.
- Learners must refrain from using props, accessories or unnecessary paraphernalia. The exhibition must show an awareness of professional exhibition practices.
- If computers are necessary to show digital work, teachers must make sure that the computers work and that they know the passwords.

Assessment

This body of work will be assessed holistically.

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

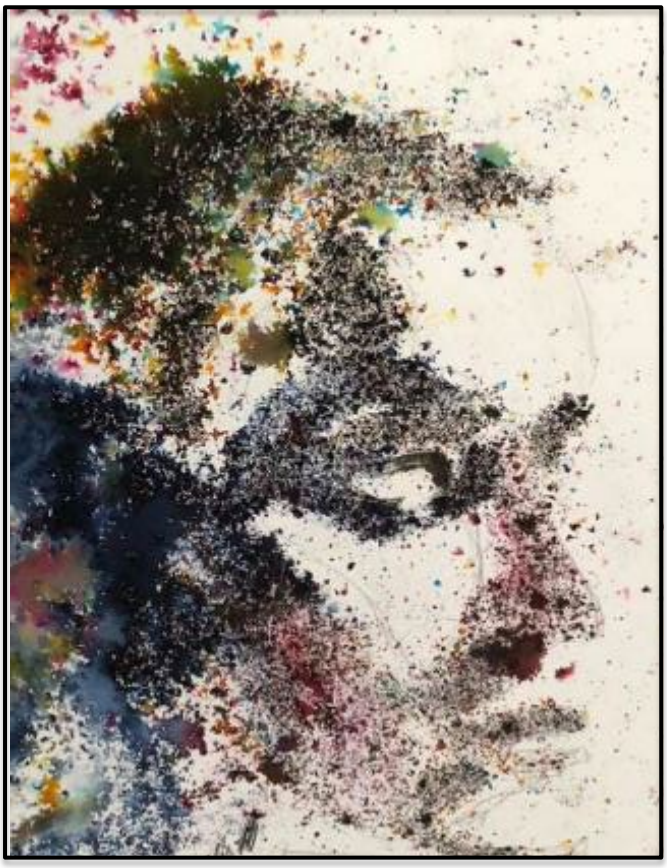
- Overall progress and development of the learner towards independent and individual solutions
- Creativity and originality
- Technical skills
- Personal involvement and expression in the process and final works
- The sourcebook only communicates a link informing the final decisions in the artwork, as it has already been assessed as part of the SBA.
- Full marks cannot be awarded if all required artworks are not presented. Marks should be adjusted according to the presented works.
- The descriptive rubric, ASSESSMENT CRITERIA FOR PRACTICAL WORK, on pages 11 and 12, MUST be used to ensure standardisation.

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ASSESSMENT CRITERIA

This body of work will be assessed holistically.

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





2.5 How to mark/assess the practical tasks

ASSESSMENT CRITERIA FOR PRACTICAL WORK

Outstanding	90–100	• The learner generated many ideas; tried unusual combinations or changes before choosing one idea; made connections to previous knowledge; mastery of 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	• Striking impact; most of the above; detailed; well organised and coherent; polished; skill evident; supported by original/ unusual/relevant visual references; presentation original and considered; less resolved; some minor flaws evident. • Often excellent technical abilities, but not as innovative OR very innovative, but lacking technical richness.
Very good	70–79	• 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 innovative but lacks technical skill.
Good	60–69	• 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	• Adequate; feels mechanical; derivative or copied; little insight. • Unimaginative; some visual references not always clearly identified. • Fair presentation, but 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	• 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	• 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	• 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 the learner failed to make up the time.
Unacceptable **Fail**	0–19	• Incoherent; irrelevant; very little or no work; lack of even limited skills; no commitment/cooperation. • Work incomplete. • Poor artistic decision-making/learner put forth no effort. • Most classes were missed, and the learner failed to make up the time.



2.6 Moderation of practical tasks

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

VISUAL ARTS: MODERATION OF PRACTICAL TASKS				
SCHOOL		**SUBJECT**		
GRADE		**DATE**		
TEACHER		**MODERATOR**		

1.	**THE PRACTICAL TASK BRIEF**	√ OR X
	Subject name, Grade and year	
	Clear instructions of what is expected, relevant to the specific grade	
	Realistic expectations for the specific grade	
	Visual inspiration	
	The brief based on Williams' taxonomy for Creative Thinking Skills caters to develop/allows the following: • **Fluency** (the generation of ideas, answers, responses, possibilities to a given situation/problem)	
	• **Flexibility** (the generation of alternatives, variations, adaptations, different ideas/ solutions/options)	
	• **Originality** (the generation of new, unique and novel responses/solutions)	
	• **Elaboration** (the expansion, enlargement, enrichment or embellishment of ideas to make it easier for others to understand or make it more interesting)	
	• **Risk-taking** (experimenting, trying new challenges)	
	• **Complexity** (the ability to create structure out of chaos, to bring logical order to a given situation and/or to see the missing parts)	
	• **Curiosity** (the ability to wonder, ponder, contemplate or puzzle)	
	• **Imagination** (the ability to build mental pictures, visualise possibilities and new things or reach beyond practical limits)	
	Clear assessment criteria	
	Due dates and time management	
	COMMENTS:	
2.	**ASSESSMENT OF PRACTICAL TASK**	
	Relevant to the specific grade in line with standard of province, e.g. realistic marking	
	Use of assessment criteria	
	100 marks for sourcebook including assessment of the following:	
	• Concept development	
	• Research, investigation, experimentation	
	• Process drawings	
	• Presentation, overall view	
	If all or some of the above was not expected of learners, was there a meaningful and/or creative alternative?	
	100 marks for artwork(s) including assessment of the following:	
	• Choice and use of materials/techniques	
	• Use of formal art elements	
	• Overall impression of work – originality, creativity, innovation	
	• Interpretation and practical implementation of research	
	• Completion and presentation of artwork	
	If all or some of the above was not expected of learners, was there a meaningful and/or creative alternative?	
	COMMENTS:	

2.7 Declaration of authenticity

Refer to ADDENDUM A on page 27.







3. LEARNER GUIDELINES

3.1 Instructions to the learner

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

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

– Dr Keith Sawyer, a leading expert on creativity

The following is based on Sawyer's eight-step creativity program to guide you in the sourcebook process. You do not have to work through these steps in a linear order. Each step is iterative (repeat, review, rethink), which means you might also come back to rethink earlier steps.

SOURCEBOOK TEMPLATE

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

The sourcebook provides insight into how you have formed ideas, how many alternatives you have investigated and other processes leading to the final work. The sourcebook should clearly communicate all thought processes leading to the making of artworks. You should visually tell the **'story'** of how your artwork was conceived, developed and produced through drawing, experimentation and writing. It should reflect your **individuality** and **creativity** as a Visual Arts learner.

Let us unpack the steps in the template:

1. ASK

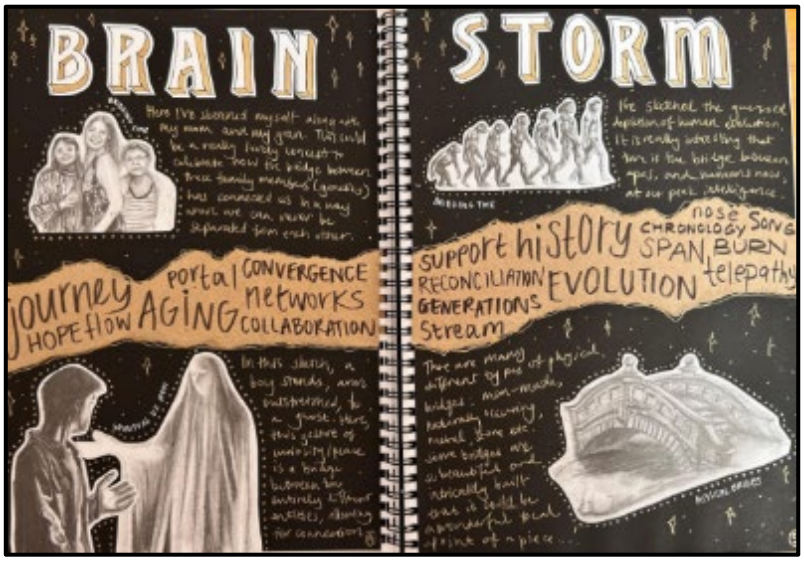
Find the problem

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

2. LEARN

Gather related information

- This is the beginning of the process where you will **find out more about** the theme by gathering the ideas that are presented around the theme.
- You can start by looking at the artworks included in the project brief and the ways in which other artists engaged the theme. It is helpful to try to identify the different 'strands' or possible pathways within the theme by looking at the artworks provided in the brief.
- However, learning is not just taking in information but engaging with it and reflecting on what you see.
- Create a **mind map** or **jot down thoughts** that come up in relation to the theme or the artworks in the theme. A mind map is a type of spider diagram where you start generating your ideas. As a rule, you need at least 50 (preferably 100) entries to make it worth your while and fully thought through.
- Other ways of **gathering information** include the following: word games, using dictionaries and a thesaurus (synonym finder), making lists, etc. You can also draw or doodle ideas.



This example shows how the learner extracted different possible pathways from the theme '***Bridge'***, unpacking the possibilities of journeys and histories. The words are supported by drawings to enrich the exploration.

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

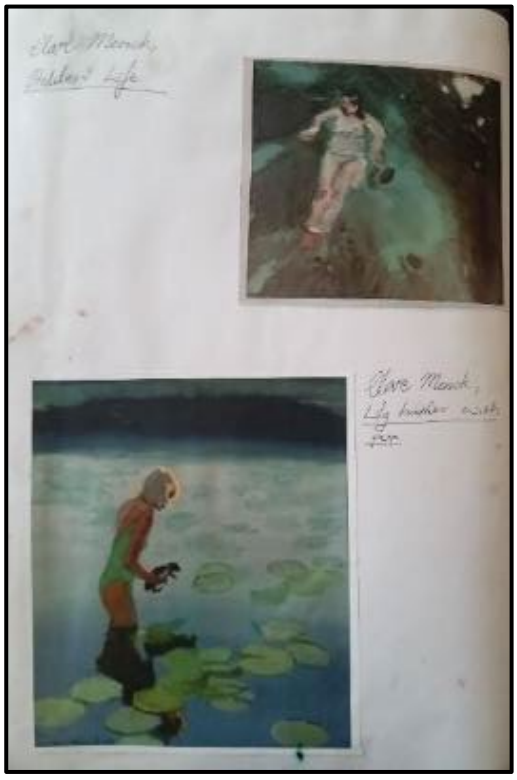
3. LOOK

Acquire the knowledge

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

Below is an example of a remake of Clare Mencks artwork to engage with the material and technical choices of the artist.





You should now have **a few broad ideas** for the theme. At this stage, be open-minded and collect widely. **Collect:** material that inspires and relates to your ideas, e.g. photos, images, collected poems, lyrics. Take your own photos where possible.

4. PLAY *Incubation*

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

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



5. THINK *Generate ideas*

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

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

Find your subject matter. Take photographs. Start working with your photographs through drawings and other media.

TIP: You do not want to go for very stereotypical compositions with centralised images. For example, start 'playing' with photocopies of your drawings and other source material, like magazine images, to open other exciting options for the final artwork.

These could include the following:

- Tearing, cutting and layering of images
- Juxtaposition of images
- Creating blurred images by moving the image while photocopying or scanning
- Using transparent layering by covering images with cooking/linseed oil or using drawings on tracing paper
- Digital manipulations

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- Do many thumbnail sketches to consider various options for your final idea. Think of things like the contrast between open areas and cluttered areas, between dark and light, etc. Think of negative spaces, use of diagonal lines, etc., to create a mood or atmosphere. Do not clutter your ideas.
- Start making **compositional sketches** with annotations.
- **Experiment further** with materials to examine new possibilities or extensions of technique.



6. FUSE *Combine ideas*

This is an important part of the process where you reflect on what you have done and start bouncing ideas together, or bring together different parts of your research. Connect lots of dots, eliminating some ideas and adding others. Bring together your best 'bits' of composition, materials, experimentations and subjects. Successful creativity never comes from only one idea; rather, from a combination of several.





7. CHOOSE *Select the best idea*

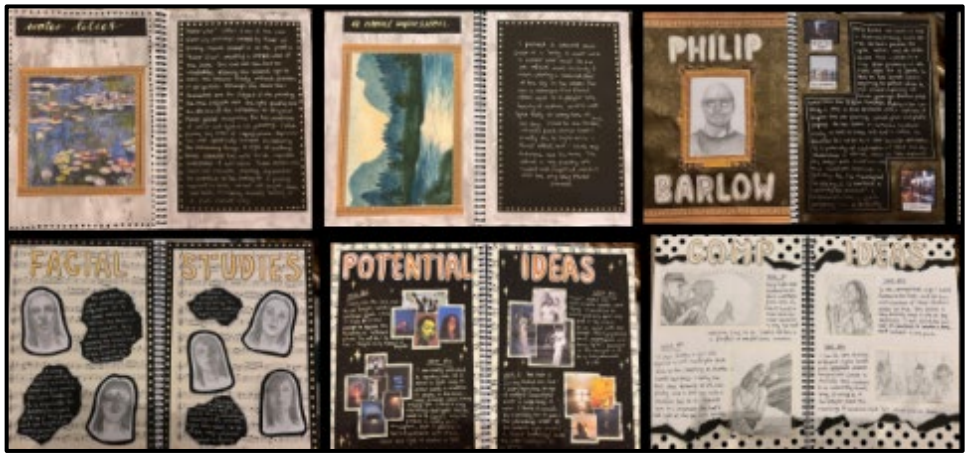
You should now select your final idea for the artwork and can then start to refine it.

- **Consider the following when planning the final composition:** transitions between objects, unlikely juxtapositions, transformation and metamorphosis. Work out your final composition. A good idea must be visually exciting.

Presentation and overall view

Consider the layout:

- In appearance, a sourcebook should be reminiscent of what you might expect an artist to create. (It is not a scrapbook.)
- Vary page layouts to provide variety and visual interest.
- Each page of your sourcebook must reflect creativity.
- Use your space effectively.



REMEMBER: There should be extensive use of drawing in your sourcebook which reflects at least 30% of your proposal for your final work. Ensure the extensive use of drawing to express perception and invention and to communicate feelings, experiences and ideas.

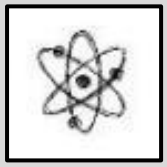
It is important that **hand skills** are demonstrated in the sourcebook and drawing is interpreted as mark making to visualise thoughts in:

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

Drawing can therefore range from simple line sketches to explain ideas to full tonal drawings. It could also include small paintings. It is important to express ideas and concepts through drawing, e.g. annotated drawings.

- Direct copying from magazines, the internet, Pinterest, etc. is NOT allowed. Direct copying of an image that is not your own WILL BE PENALISED. This is a form of plagiarism and is unacceptable.
- Of utmost importance is the process of TRANSFORMATION of the source material.
- If you need to use appropriate borrowed images, you must combine them with your own original images to DEVELOP YOUR OWN INTERPRETATION.

SOURCEBOOK CHECKLIST

SOURCEBOOK CHECKLIST		✓
	**1. Ask** • I engaged with the theme of the brief.	
	**2. Learn** • I looked closely at theme. • I reflected on the theme. • I gathered related information by brainstorming – mind maps, word games, personal reflections, etc. • I looked for personal relevance.	
	**3. Look** • I researched artists that inspired me. • I collected material that inspired me and related to my ideas, e.g. photos, images, collected poems, lyrics, etc. I took my own photos, where possible.	
	**4. Play** • I experimented extensively with media and/or different techniques.	
	**5. Think** • I generated my own subject matter. • I narrowed down my ideas to one or two that stand out and that I want to investigate further.	
	**6. Fuse** • I looked at my process work to pick out ideas, materials and subjects. • I looked for unexpected combinations and combined ideas.	
	**7. Choose** • I selected the final idea. • I made **compositional** sketches with annotations. • I considered the final layout of my sourcebook.	
I visually told the **'story'** of how my artwork was conceived, developed and produced through drawing, experimentation and writing.		

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

8. MAKE *Externalise ideas*

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

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

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

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

- **Technical skills:** An idea is only as good as its execution. Poorly made work will ruin a good idea. You should have adequate technical skills.
- **Media:** An artwork is first and foremost an expression of its medium. In all great work the subject and how it is rendered are inseparable. You should master techniques to protect your content.
- **Style:** There are no specific prescriptions regarding the style of the work. It may be naturalistic, expressionistic, decorative, etc. Explore the different styles to find your strengths.
- **Formal art elements:** Remember the importance of the elements and principles of art, such as line, shape, colour, texture, space, rhythm, balance, harmony, proportion and composition.
- **Composition:** Composition can make or break an artwork. Composition is the arrangement or organisation of the visual components in a way that is pleasing to the artist and, one hopes, the viewer. They can also encourage or lead the viewer's eye to wander around the whole painting, taking in everything and ultimately coming back to rest on the **focal point**. The principles of art, such as unity, movement, proportion, balance, rhythm and contrast, play an important part in creating visual interest.
- **Be a risk-taker:** Do not be afraid to take chances. You must embrace the chance to experiment and try new things. Always strive to be creative and innovative.
- **Personal:** Let the artwork be an expression of your own experiences, ideas, feelings, etc. to share with the viewer. Stereotypical works get average marks.
- Work with your **strengths:** Is it drawing or working with patterns or working with different materials?
- **Enjoy** what you do and create something visually interesting.
- **Time** is a factor when you are doing the practical work, so do not waste it, otherwise you will be handing in unfinished/incomplete work.

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

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3.2 Requirements: Annual plan

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

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

3.3 Assessment

TOPIC 1: SOURCEBOOK

ASSESSMENT CRITERIA	This includes the following:	Weighting
Concept development	• Mind maps, annotated sketches and drawings to show concept development	**25%**
Research, investigation, experimentation, etc.	• This should include **some or all** of the following: ○ Sketches, drawings, photos, images, collected poems, lyrics and any other material that inspires you ○ Research on artists that have inspired you ○ Experimentation of media and/or different techniques • All material must relate to the development of **your** work, substantiating **your** decisions.	**25%**
Process drawings	• At least 30% should be drawings to explain your concept development.	**25%**
Presentation and overall view	• Visually interesting showing a personalised approach • Your sourcebook should consist of an average of 8–10 pages.	**25%**
TOTAL		**100**

Guidelines for assessment

- As can be seen from the rubric for the sourcebook, the four assessment criteria carry equal weighting.
- Each assessment criterion must be marked as a percentage.
- The four marks must be added for a mark out of 400 and then divided by 4 to get the total out of 100.
- In Grade 12 the specific assessment criteria stipulated in the rubric must be followed in preparation for the NSC Paper 2. Teachers may not make their own requirements.
- The descriptive rubric, ASSESSMENT CRITERIA FOR PRACTICAL WORK, on pages 11 and 12, MUST be used in all the criteria to ensure standardisation.





TOPIC 2: THE ARTWORK

ASSESSMENT CRITERIA	This includes the following:
Choice and use of materials/ techniques	• Suitability of material and technique according to the concept • Safe and manageable • Technical skill
Use of formal art elements	• The importance of the elements and principles of art, such as line, shape, colour, texture, space, rhythm, balance, harmony, proportion and composition
Overall impression of work – originality, creativity, innovation	• Generation of new, unique and novel responses/solutions
Interpretation and practical implementation of research	• A personal interpretation of a theme • Experimenting • Trying new challenges
Completion and presentation of artwork	• Attention to detail • Task completed in allocated time • Presentation according to task
TOTAL	**100**

Guidelines for assessment

- The artwork MUST be **assessed holistically** and no specific mark allocations may be used for the different criteria.
- The descriptive rubric, ASSESSMENT CRITERIA FOR PRACTICAL WORK, on pages 11 and 12, MUST be used to ensure standardisation.

3.4 Absence/Non-submission of tasks

- Absence or non-submission of tasks will result in an INCOMPLETE mark.
- To ensure authenticity, **60% of the artwork** (TOPIC 2) must be completed at school.
- If works are completed at home, the teacher cannot approve authenticity and 0% will be awarded.

3.5 Requirements for presentation

TOPIC 1 (Sourcebook): Minimum of 8–10 pages
TOPIC 2 (Artwork): Your teacher will guide you in your presentation, mounting, exhibiting, etc. for marking purposes.

3.6 Time frames

- Exact, non-negotiable dates for handing in work
- Checkpoints along the way

3.7 Declaration of authenticity

Refer to ADDENDUM A on page 27.

4. LIST OF RESOURCES

LTSM – Source References

- Textbook approved by the DBE.
- Reference books, catalogues and magazines, such as *Art Africa* and *Art Times*, photographs, PowerPoint presentations and videos to provide valuable teaching and learning support material.
- Visits to art exhibitions. Regular, continuous visits to contemporary exhibitions are strongly recommended. Where visits are impossible (schools in rural areas, etc.), newspaper or online reviews, etc. should be consulted regularly.
- The internet: Use the search engines to find useful websites. Often, placing an '.edu' or '.org' at the end of your search phrase will lead you to educational or museum/gallery websites. YouTube provides many practical workshops. Inspiration for practical tasks can be found on Pinterest.

5. CONCLUSION

On completion of the practical assessment task, learners should be able to demonstrate their knowledge, skills, values and reasoning abilities, as well as establish connections to life outside the classroom and address real-world challenges. Furthermore, the PAT develops learners' life skills and provides opportunities for learners to engage in their own learning.

NOTE: All the artworks in this document were created by Grade 12 learners.





ADDENDUM A

DECLARATION OF AUTHENTICITY **At least 60% of this PRACTICAL ASSESSMENT TASK was done under the supervision of the Visual Arts teacher. This statement certifies that all work submitted is original and is the work of the learner.**		
	SIGNATURE	**DATE**
Learner		
Teacher		
School		
Principal		
School stamp		

ADDENDUM B

PRACTICAL TASK EXAMPLE

Teachers may use this example as one of their practical tasks in 2026.

My Story

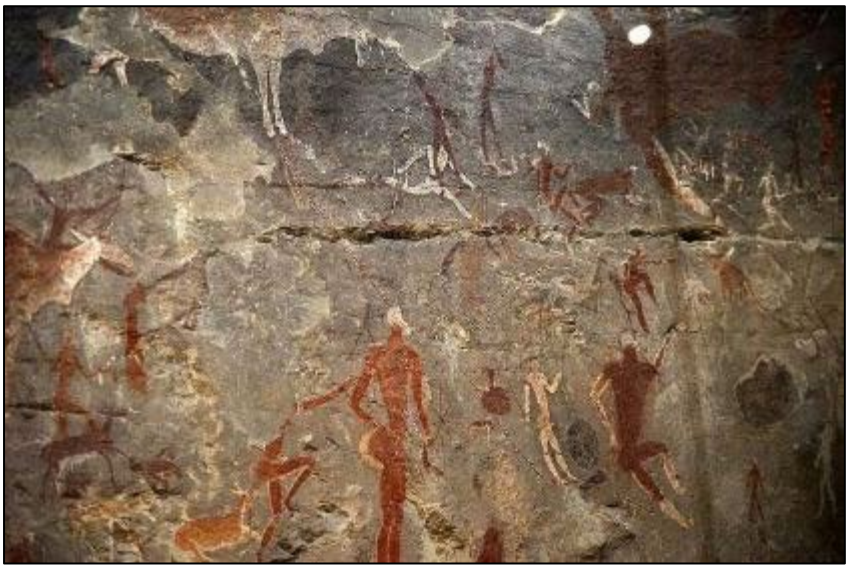
Storytelling creates a web of connection between those who tell and those who listen, woven together over thousands of years and across cultures and continents.

Adapted from: Walter Benjamin, ***The Storyteller: Reflections on the Works of Nikolai Leskov***, 1936.



Right: Kim Lieberman, ***Constellations***, Mixed media on postage stamp paper, 2008.

Peter Berger said that human life is shaped by stories. We tell stories to share our experiences and to make sense of them. Some artists tell very intimate and personal stories, but storytelling can also be public. For thousands of years, artists told the stories of cultural history and religious rituals. Artists also use storytelling to explore social and political issues, while others use narrative to create fictional worlds or alternate realities. For this PAT, you are invited to tell your story.



One of the oldest forms of storytelling in Africa is rock art.

The San artists communicated spiritual experiences in their art. Rock art connects us to our cultural and historical roots.

Autobiography in Contemporary Art

Artists sometimes tell deeply personal stories, sharing difficult moments from their lives and memories.

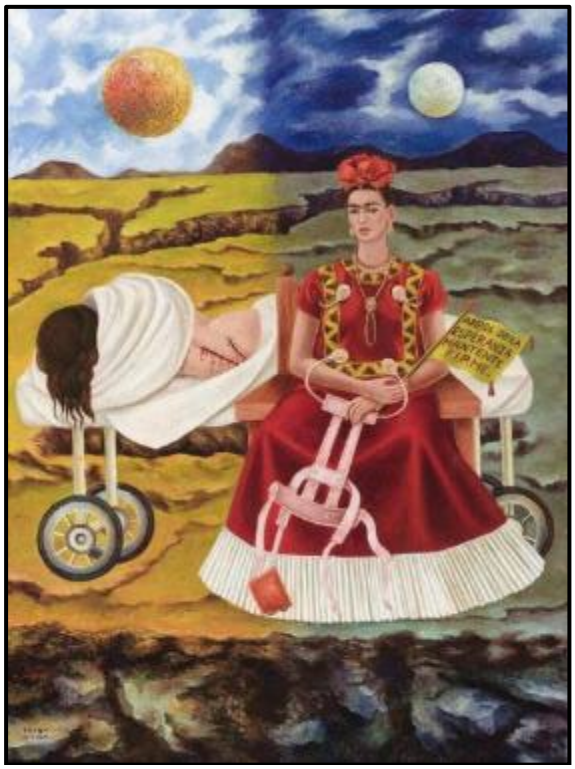


Tracey Emin, ***My Bed***, ready-made, 1998.



Mary Sibande, ***Lovers in Tango***, mixed media, fibre glass and cotton fabric, 2011.

Sibande explores the relationship between her mother and estranged father. The artwork speaks of longing and absence, and a dance that remains just out of reach.

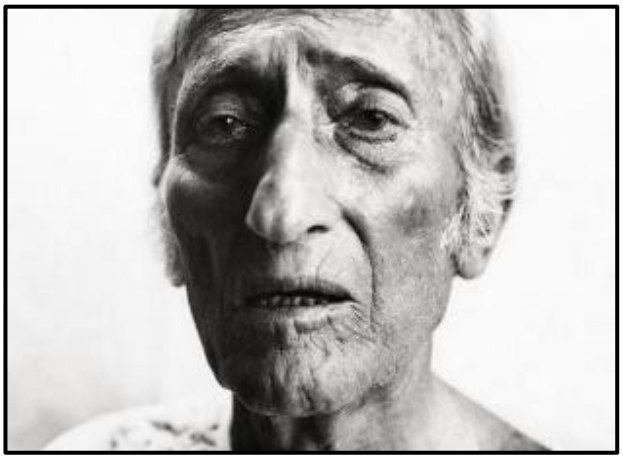


Frida Kahlo, ***Tree of Hope Remain Strong***, oil on board, 1946.



Marcellina Akpojotor, ***Papa's girl, Kesiena's diary***, fabric, paper and acrylic on canvas, 2021.

The diary signals that these are private and treasured moments.



Richard Avedon, ***Jacob Israel Avedon***, black and white photograph, 1974.

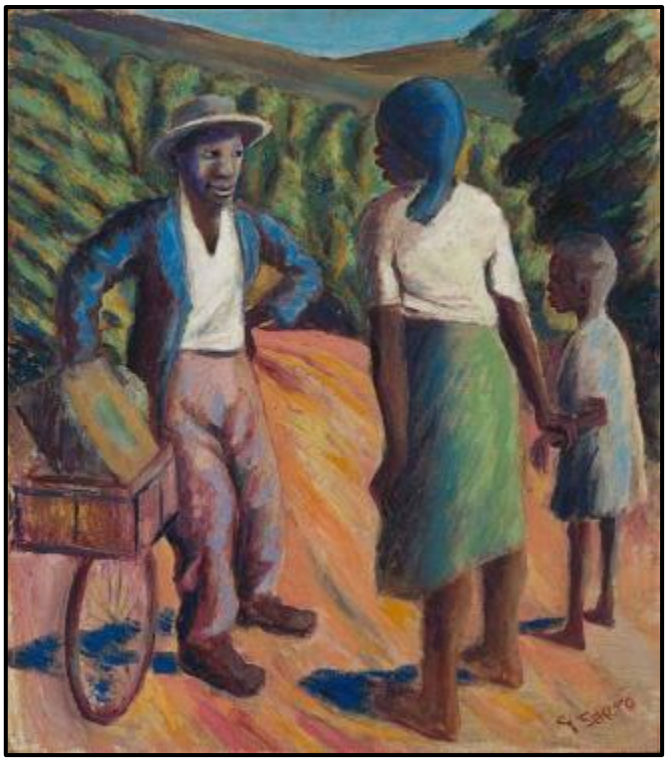


Edvard Munch, ***The Sick Child***, oil on canvas, 1885–86.

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Everyday life

Not all artists tell stories of difficult circumstances or personal stories. Many share events from everyday life to convey the joy and human connection in everyday activities.



Gerard Sekoto, ***The Visitor, Eastwood***, oil on canvas, 1947.



Sam Nhlengethwa, ***The Blues***, photographic etching, 2014.



George Pemba, ***The Prodigal Son***, oil on board, 1971.



Peter Clarke, ***Vandag is daar niks wat goedkoop is nie (Today there is nothing that is cheap)***, linocut, 1979.



Azaria Mbatha, ***Everyday Life,*** linocut, date unknown.



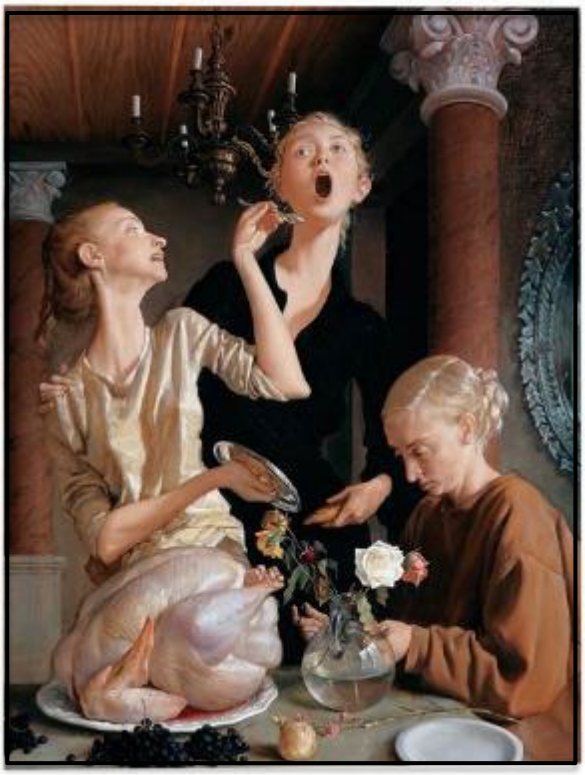
Anna Lamprecht, ***Karoo Dam Painting***, oil, date unknown.



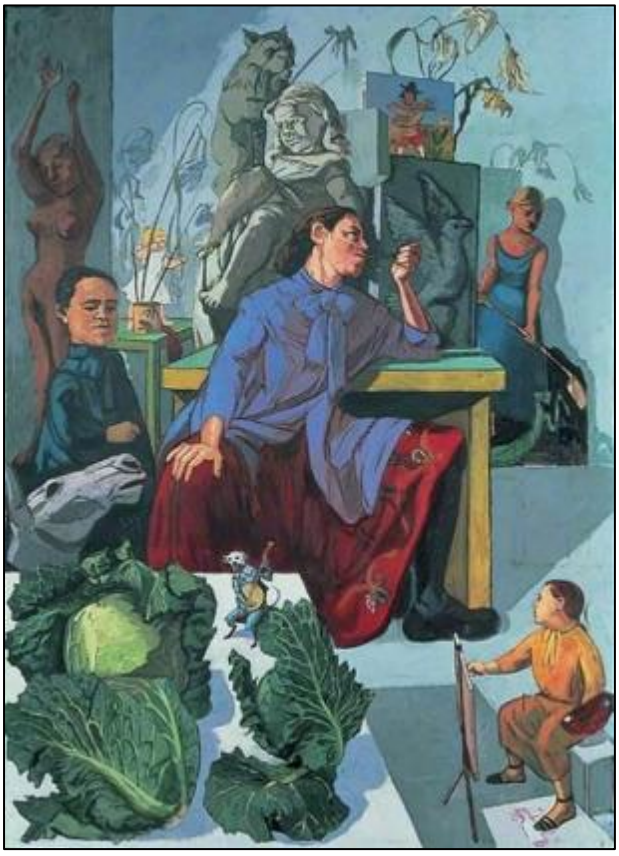
Orvo Raatikainen, ***Boys fishing***, oil on canvas, 1971.



Jan van Eyck, ***Arnolfini Portrait***, oil on oak panel, 1434.



John Currin, ***Thanksgiving***, oil on canvas, 2003.



Paula Rego, ***The Artist in Her Studio***, acrylic on canvas, 1993.



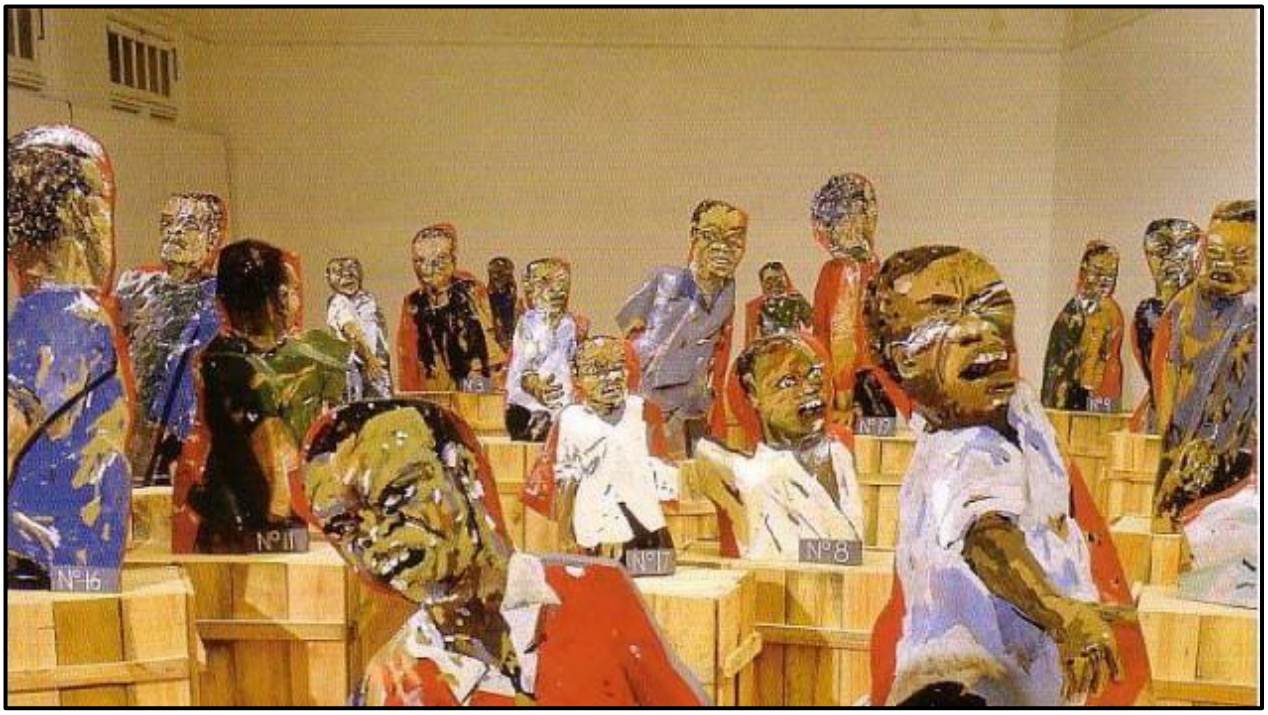
Valeria Duca, ***It's the end of the World***, oil on panel, 2020.

Telling political stories

Artists use narrative to explore social and political issues, such as race, gender, identity and political events.



Pablo Picasso, ***Guernica***, oil on canvas, 1937.



Kevin Brand, ***19 Boys Running***, sculpture installation of wood, polystyrene, paper and paint, 1998.

This work tells the story of a specific incident in Uitenhage, when the police opened fire on people attending a banned funeral, killing 20 people. The work shows the terrified figures trying to escape.

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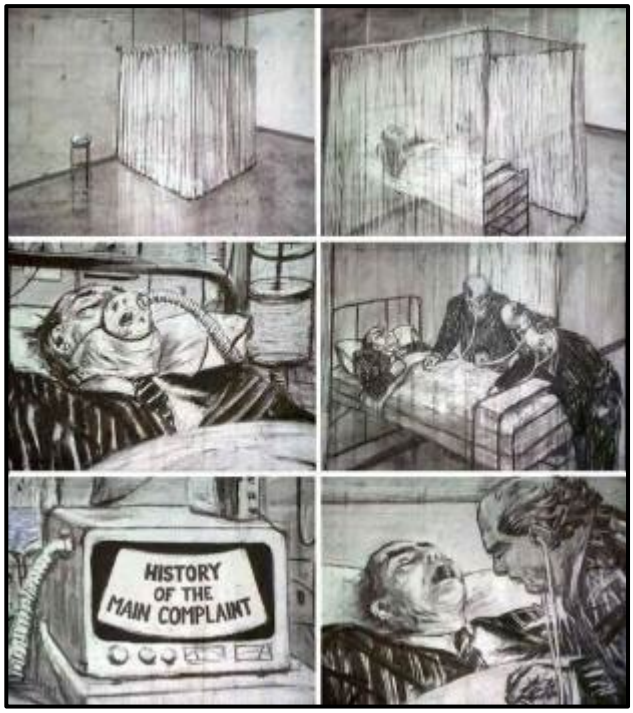


Senzeni Mthwakazi, ***Waiting for Gebane***, mixed media, 2020.



Senzeni Mthwakazi, ***Waiting for Gebane***, installation, 2020.

Mthwakazi tells the story of women who were left behind while their partners went to find work. She channels this experience through a character called Theodorah, a stand-in for her own mother and many women in South Africa's past. When Theodorah's husband, Gebane, departs for Johannesburg, he gives her a traditional red ishweshwe dress as a symbol of their marriage. She then wears this dress every day for years as a powerful act of waiting, loyalty and storytelling.



William Kentridge**, *History of the Main Complaint,*** charcoal drawings, 1996.



James Earley, ***Stop and Cross***, oil on canvas, date unknown.

Spiritual Life

Many artists tell the story of their spiritual life or belief systems in their art.



Manyaku Mashilo, ***Grandmothers Teachings Night of the Red Moons***, acrylic, ink, red ochre on canvas, 2024.

Mashilo addresses themes of spiritual identity, memory and ancestry.



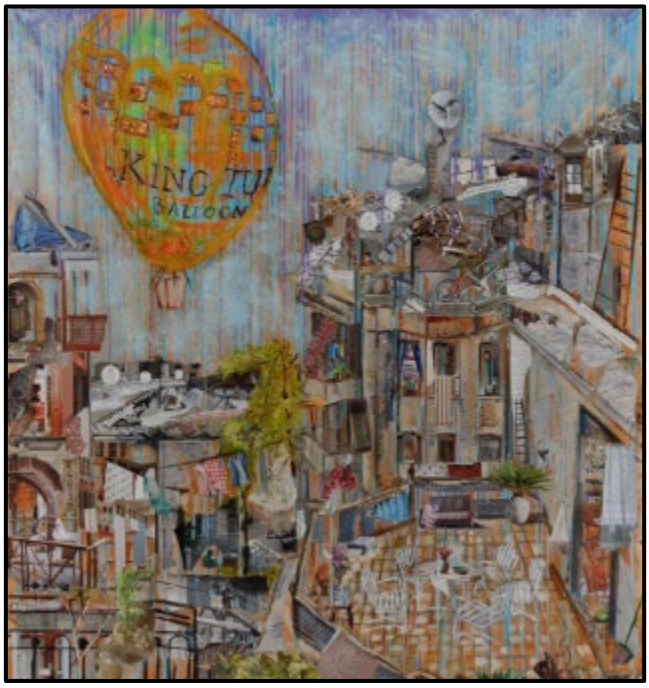
Hasan and Husain Essop, ***Last Supper in Havana***, photographic print, 2009.

Myths and imagined futures

Artists have used artmaking to convey myths, fictional worlds or imagined futures.



Hieronymus Bosch, ***The Garden of Earthly Delights***, oil on panel, 1490-1500.



Parinaz Eleish, ***Cairo***, mixed media and collage on canvas, 2024.



Nathaniel Aric Galka, ***Frogie's swimming hole***, oil on marble plastered jute with gold leaf, ink and wax, 2022.

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Art and the Book

Artists who work with narratives may use a variety of mediums, from painting and sculpture to video and installation art. Some artists use the medium of the book-text to create artworks.



Cristina Lucas, ***Pink Monochrome,*** ink print on methacrylate and white dibond, 2016.



Claude Chandler, ***Hollow*****,** acrylic and spray paint on canvas, 2023.

Lucas analyses political and economic structures, dissecting them to reveal the contradictions between official and collective histories.



Elida Tessler, ***Could You Give Me Your Word?*** Pegs and text, ongoing.

TOPIC 1: SOURCEBOOK

The theme of ***My story*** invites exploration into your stories and those of others.

Here is a seven-step guide to exploring the theme of ***My story***.

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

1. ASK

Find the problem

- The first thing is to paste the brief into your sourcebook.
- Start exploring depictions of stories.
- Create a cover page for this task.

2. LEARN

Gather related information

You are now going to start investigating your interpretation of ***My Story***.

Start with an exploration of what stories are important for you.

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

- What personal story do you want to tell?
- What important stories circulate in your family or your culture?
- Are there important stories in your history?
- What medium would best convey your story?

3. LOOK

Acquire the knowledge

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

This should include the following:

- Take photos of yourself or of someone who reflects various feelings or stories. Organise the photographs: Sort the photographs by adding captions. Write captions for each photograph by explaining the story in each one.
- Try to make different compositions, such as formal, composed photographs and informal or fun pictures. Use image superimposition or collage techniques to blend and combine visuals that represent your concepts of ***My story***.
- Choose some objects that reflect aspects of your story. Make some drawings of them or collect source material related to them.
- Take your own photographs where possible.

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Now focus your attention on how artists have thought about *My story*.

Research THREE artists who have inspired you. (You may select artists from this document.)

ONE artist must be an international artist and **TWO** must be contemporary South African artists. Ensure that the work is personally relevant to you.

Explore the artists you have researched by recreating aspects of their work to understand their subjects, techniques and materials. Feel free to interpret and adapt their approaches, allowing you to learn and evolve in your own creative direction.

4. PLAY

Incubation

- Remember that the theme of ***My story*** can be interpreted in many different ways, so explore different **techniques and styles and/or experiment with media** to uncover feelings or connections that are made through the material.
- **Drawing/Sketching:** Create a series of drawings, either from life or from the photographs you have collected. You can experiment with different styles, such as naturalism, simplification or stylisation, to convey different aspects of your feelings or thoughts.
- **Collage**: Use photos or objects to create a collage. Arrange the images strategically to tell a story or emphasise a specific emotion. You can recreate or reinterpret relationships that may not be immediately visible, presenting the dynamics in a way that reflect your own perspective.
- **Narrative**: You can create a series of images that tell your story. Include a variety of media, such as painting or drawing in your collage to annotate them and add different aspects of ***My story*** that are not depicted in the photographs.
- **Combinations of objects, words, colours or various media:** Experiment with these by creating collages.

5. THINK

Generate ideas

- You should now have several ideas.
- Start the selection process by pinpointing one or two that stand out and merit further exploration. If applicable, take additional photographs at this stage to support your investigation.
- Develop your ideas further – your research will become more focused and purposeful from this point on.

6. FUSE

Combine ideas

This is a crucial stage where you begin to blend ideas and explore unexpected combinations. Connect the dots of your research by eliminating certain elements, reflecting on what's needed and incorporating new elements. Combine the strongest aspects of your composition, materials, experiments and subjects. Successful creativity often emerges not from a single idea but from the synergy of several.

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7. CHOOSE

Select the best idea

Select your final idea for the artwork and begin refining it. Start by creating detailed **compositional sketches with annotations** to plan your work.

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

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

REMEMBER: There should be extensive use of **drawing** in your sourcebook that reflects at least 30% of your proposal for your final work. Ensure the extensive use of drawing to express perception and invention and to communicate feelings, experiences and ideas.

It is important that **hand skills** are demonstrated in the sourcebook and that **drawing** is interpreted as the creation of marks (mark marking) to make thoughts visual in:

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

Drawing can therefore range from simple line sketches to explain ideas to full-tonal drawings. It could also include small paintings. It is important to express ideas and concepts through drawing, e.g. annotated drawings.

Refer to the following websites that provide several suggestions for developing ideas for your sourcebook:

https://www.studentartguide.com/featured/identity-ib-visual-arts
https://theartofeducation.edu/2018/07/6-easy-ways-to-incorporate-text-in-your-visual-journal/
https://theartofeducation.edu/2018/04/50-visual-journal-prompts-to-promote-drawing-and-creative-thinking-skills/
https://www.bbc.co.uk/bitesize/guides/zgtngdm/revision/4

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Ruby Swinney, ***Soft Water***, oil on silk, 2023.

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ADDENDUM C

THE USE OF AI-GENERATED IMAGERY/INFORMATION

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

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

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

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

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