

**EXPLORING THE DEVELOPMENT OF FORMAL AND CONCEPTUAL SKILLS OF
VISUAL ARTS LEARNERS WITHIN AN ONLINE ENVIRONMENT**

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APPENDIX A

PRACTICAL ASSESSMENT TASK ANALYSES: FORMAL AND CONCEPTUAL

The assessment criteria, introduced in Chapter 3, have been used to analyse the learners PATs from each school. A table is divided into formal and conceptual skills in order to determine the focus skill for each school. All available data gathered during the analyses of these PATs has been presented within Appendix A.

School A, Learner A1: PAT 1

Formal Criteria	✓
1. Line & Shape and form:	
<ul style="list-style-type: none"> Any dominating lines? <i>What</i> type of line? <i>Where</i> can it be seen? 	Yes
Elaborate: Throughout learner A's sourcebook and the final PAT, one can see a dominant OUTLINE being used within the prep sketches, media and techniques as well as final artwork (Appendix B, Figure A1.1.2). Two other places that stand out are the lips, where the learner used vertical lines to add texture and the impression of real lips and the hair, where the learner used hatching lines to provide the texture of hair (Appendix B, Figure 3).	
<ul style="list-style-type: none"> Is there a variety or repetition of shape/forms? Balance composition? Harmony? <i>How, where?</i> Does it create visual interest? <i>How?</i> 	Yes
Elaborate Flowers where repeated in the learner's work. They give a sense of beauty. These flowers where repetitively placed in the hair of the female in the drawing. However, I assert that the flowers could have been placed more strategically, as it only looks as if they are floating in the hair. The way the learner has positioned the drawing provides a sense of asymmetrical balance. But the way she placed the flowers evenly on each side gives a sense of symmetrical balance. The flowers do question the visual interest but also give a sense that the work focused more on the technical part rather than the concept (Appendix B, Figure A1.1.4), because the work focused on getting the idea of beauty out.	
2. Colour & Tone	
<ul style="list-style-type: none"> Has colour been used? <i>What</i> colours have been used? Are the colours realistic/ abstract / etc. 	Yes

<ul style="list-style-type: none"> Has colour contrast been used within the artwork? <i>How</i> was it used? 	
<p>Elaborate:</p> <p>The colours that the learner has used are visually interesting. Like the Fauvist artists, she started using colours within the face that are normally not seen. She used only red in the face, or only green within the artwork. She started mixing her tonal values with the colour blue and not black like the Impressionists usually do. Although there is no actual clear contrast in colour, there is a distinct difference between the hair and the face.</p>	
<ul style="list-style-type: none"> Is there tonal differentiation? Has a wide tonal range been used? (Broad range of darks, highlights, and mid-tones). If so, <i>where</i>, and <i>how</i>? 	Yes
<p>Elaborate:</p> <p>Learner A did focus on tone, but these tones are not broadly used. It mainly shows tonal variation in the lips, the nose, the eyes, and other distinct facial tonal definitions.</p>	
<p>3. Texture:</p>	
<ul style="list-style-type: none"> Are there any attractive textural qualities within the artwork? <i>What</i> was used to create this texture? Where does it reveal? 	Yes
<p>Elaborate:</p> <p>There are only three places where clear texture can be seen. First, the lips throughout the whole work stand out, where the learner added vertical lines to the lips to give the impression of real lips. Second, the hair of the portrait also stands out with the use of short lines used repetitively to give the impression of hair. Third and lastly, the smooth texture of the face gives the impression of the skin.</p>	
<p>4. Space:</p>	
<ul style="list-style-type: none"> Is there a variety of viewpoints used? Has any unusual view been used? <i>How</i> was it used? Is the artwork self-contained/ close off/ eye contact with the viewer? 	No
<p>Elaborate:</p> <p>The portrait feels incomplete as the figure has no shoulders and seems to float in the air. Also, no effort was made to add a background, hence the space is empty in the back of the artwork (Appendix B, Figures A1.1.6 and A1.1.7). This was not only done in the final, but throughout the sourcebook. The figure in the portrait is gazing directly towards the viewer (Appendix B, Figure A1.1.10), which is a common viewpoint to see within a portrait.</p>	

5. Craftmanship/Formal Qualities:	
<ul style="list-style-type: none"> Does the artwork show intense compositions, clearly reflecting an understanding and application of design structures, elements, and principles? <i>Where</i> and <i>how</i> is it applied in the painting? 	Yes
<p>Elaborate:</p> <p>It did contain an outline and vertical line to record the portrait of the figure, but the line did not have any other function than that. It did not actually have a symbolic value. There is no conceptual meaning to the tonal drawing. Its use was limited, mainly relying on to record the definitions of a face. The texture was not limited and the use of it did have a symbolic value. The soft smooth texture used as the skin of the portrait did have a representation of softness and gentleness. It is something that the learner tried to convey through her work, using this smooth gentle texture to express a message.</p>	

Conceptual Criteria	✓
1. Content, context and meaning:	
<ul style="list-style-type: none"> Content: Does the artwork promotes the cultivation of the mental powers (cognitive) for social communication? <i>What</i> is seen in the work? Describe the work and explain what depictions were made. 	Yes
<p>Elaborate:</p> <p>One can say the artwork promotes Feminism. The work focuses on conveying the message that women are beautiful and should be treated as gentle beings. The work contains a portrait of a woman that is staring into the far. With brown and green colour for hair, and 'floating' on top her hair, are four purple flowers (Appendix B, Figure A1.1.5). The skin of the woman has been added with the colour pink to broaden the representation of the beauty of women.</p>	
<ul style="list-style-type: none"> Context: Does the artwork communicate an action, narrative, or story? If yes, what is the situation that is depicted in the work? Explain the socio-cultural, religious, etc. connotations that can be made. 	No
<p>Elaborate:</p> <p>The context of the work is based on the personal feelings of the learner, based on the evidence throughout the rationale and sourcebook.</p>	
<ul style="list-style-type: none"> Context: Did the work focus on the artist's self-interests or what they want to express/accomplish? <i>What</i> situation is depicted in work? Sense of self, identity, pride, expression, and accomplishment? 	Yes

Elaborate:	
The context of the work is based on the personal feelings of the learner. Although I opine that it is a bit shallow on why she chose women and the beauty of them, it does come across that she had a personal feeling towards this work.	
<ul style="list-style-type: none"> • Meaning: Do the images convey symbolic value or importance? If yes, <i>how</i> is the symbolic value used, and in <i>what</i> sense does it mean? 	Yes
Elaborate:	
She did convey meaning of human and nature, focusing mainly on the beauty of the woman, as she sees a woman as a beauty to nature. The learner used flowers and colours as symbolic values to express her meaning clearly.	
<ul style="list-style-type: none"> • Meaning: Do the images convey deeper, conceptual themes (i.e., allegory or iconographic elements)? <i>What</i> was the meaning behind the work? 	No
Elaborate:	
No deeper meaning was added to the artwork, as the learner only emphasised the beauty of the woman.	
2. Wider Contexts:	
<ul style="list-style-type: none"> • Is there any intention or purpose to work? <i>What</i> is the original meaning or intent (explore the <i>Rationale</i> and <i>Reflection/Artist Statement n</i> of PAT) – decorative, created in response to a design brief and illustrative 	Yes
Elaborate:	
Learner A's intention was to combine people and nature (see Appendix B, Figure A1.1.8 and Figure A1.1.9) and to express the BEAUTY of nature and humans. The soft textures were used to show the softness and gentleness of a woman. These elements that were used responded to the message that she wanted to convey.	
<ul style="list-style-type: none"> • Did natural events or historical events influence the work? <i>How?</i> 	No
Elaborate:	
Personal influence, the learner created a work that was influenced by the learner's own personal experiences.	
3. Imaginative Expression:	
<ul style="list-style-type: none"> • Did the learner present visual explorations, forms, and creative, original, and unique solutions? • How did the learner present their ideas and visual forms in an inventive manner? 	Yes

Elaborate:

The learners presented personal interest to promote feminism. The learner focused on conveying the beauty of the woman through the artwork. The flower portrayed in the artwork was used over and over to provide a sense of beauty, which relates to the meaning that the learner wanted to achieve. The use of colour was a big influence in her work. The use of green in the hair was a symbol of growth, harmony, and fertility. The use of the purple flowers represents power, ambitions, and pride and then the colour pink used throughout the face represents a sense of love and sweetness. All these symbolic colours embodied the ideas that the learner tried to express through her work.

School A, Learner A1: PAT 2

Formal Criteria	✓
6. Line & Shape and form:	
<ul style="list-style-type: none"> Any dominating lines? <i>What</i> type of line? <i>Where</i> can it be seen? 	Yes
Elaborate:	
<p>Looking at the second PAT, the learner shows great improvement. There is a clear use of an outline to record a picture of a woman. It seems as if the role of the woman has a big influence on this learner. In her final she uses contour hatching lines in the background, which almost gives the feeling of movement, as if the wind is blowing (Appendix B, Figure A1.2.2). This repetitive use of line creates an illusion of rhythm, therefore going back to the idea of movement.</p>	
<ul style="list-style-type: none"> Is there a variety or repetition of shape/forms? Balance composition? Harmony? <i>How, where?</i> Does it create visual interest? <i>How?</i> 	Yes
Elaborate	
<p>Although there is repetition of line, there is no actual repetition of shape or form within the artwork. This work does contain organic shapes such as the portrait of the female as well as the waves and sun in the background. Organic shapes refer to something found in nature, although these shapes are not repetitively used here. The balance underlying within the work is asymmetrical since the left side of the work contains most of the wave, making the right side a lot more 'lighter' (Appendix B, Figure A1.2.3).</p>	
7. Colour & Tone	
<ul style="list-style-type: none"> Has colour been used? <i>What</i> colours have been used? Are the colours realistic/ abstract / etc. Has colour contrast been used within the artwork? <i>How</i> was it used? 	Yes

Elaborate:

The colour in this work is much more simplified than in the previous work. Where the previous work showed play with the notion of symbols, this work just focuses on the reality of the colour. Using the colour blue with the wave and variety of colour such as green, brown, and purple to create the reflection of the sun, it appears almost as if the wave is alive with the use of the vibrant colours. Yet, the foreground comprises neutral colours such as black, white, and grey to portray the portrait of the female. The universal use of these neutral colours normally symbolises the notion of the past or remembering/longing for something or someone from the past. By exploring the reflection/artist statement I established that the learner longs for Japan, since they state that “my dream is to go to Japan one day. The light bulb holds the dream and the girl inside is me” (Appendix B, Figure A1.2.7).

- Is there tonal differentiation? Has a wide tonal range been used? (Broad range of darks, highlights, and mid-tones). If so, *where*, and *how*?

Yes

Elaborate:

Learner A1 did focus on tone, but these tones are not broadly used, it mainly shows the tonal value of the lips, the nose, the eyes, and other distinct facial tonal definitions (Appendix B, Figure A1.2.4). She mainly works with lighter tonal values.

Nonetheless, the screw compartment of the lightbulb shows a good use of tonal value, by using a dark shading and surrounding the contrasting bright white to reference the casting of a reflection, almost as if it is metal that is reflecting light that is shining against it. This shows that this screw compartment of the lightbulb is made of metal (Appendix B, Figure A1.2.5).

A similar method has been used to reflect a light source from water (Appendix B, Figure A1.2.6). In the background the viewer can see the sun that is setting which is reflecting against the water. This shows that the learner is conscious of the light and how it affects the quality of an artwork.

8. Texture:

- Are there any attractive textural qualities within the artwork? *What* was used to create this texture? *Where* does it reveal?

Yes

Elaborate:

There are only three places that clear texture can be seen. First, the lips throughout the whole work stand out, adding vertical lines to the lips to give the impression of real lips (Appendix B, Figure A1.2.9). This can be clearly seen as the style of the learner who has grown accustomed to draw lips in this way. Second, the hair of the

figure in the portrait also stands out with the use of short lines used repetitively to give the feeling of hair (Appendix B, Figure A1.2.10). Third and lastly, texture is integrated into the wave in the background, which has been created with movement (Appendix B, Figure A1.2.7).

9. Space:

- | | |
|--|-----|
| <ul style="list-style-type: none"> Is there a variety of viewpoints used? Has any unusual view been used? <i>How</i> was it used? Is the artwork self-contained/ close off/ eye contact with the viewer? | Yes |
|--|-----|

Elaborate:

This time space been used, creating a foreground and background (Appendix B, Figure A1.2.10). The background feels more enticing as if it is drawing the viewer's eyes to the background with the use of these vibrant colours and repetitive lines. The foreground comprises more neutral colours, which makes the foreground more sombre, yet the viewer focuses more on the darker neutral colours of the portrait. The work is self-contained as the lightbulb represents the artist's subjective desire and dream to go to Japan and learn their cultures.

10. Craftmanship/Formal Qualities:

- | | |
|--|-----|
| <ul style="list-style-type: none"> Does the artwork show intense compositions, clearly reflecting an understanding and application of design structures, elements, and principles? <i>Where</i> and <i>how</i> is it applied in the painting? | Yes |
|--|-----|

Elaborate:

Her influence is a Japanese artist called Nahoko Kojima, who is a contemporary artist working with cut out paper. Yet again the work does give a hint of Impressionism, mainly, due the fact that she expresses her emotions using colours. The line used within the wave in the background, created a rhythm and provided the feeling of a naturalistic style. Focusing on the light source and the reflection from this light source, the emotional connection to the colours being used and focusing on a naturalistic style rather than realistic are all characteristics of Post-Impressionism, specifically related to the work of Vincent van Gogh.

Conceptual Criteria	✓
4. Content, context and meaning:	
<ul style="list-style-type: none"> Content: Does the artwork promotes the cultivation of the mental powers (cognitive) for social communication? <i>What</i> is seen in the work? Describe the work and explain what depictions were made. 	Yes

<p>Elaborate:</p> <p>It promotes only her dream, which has nothing to do with social movements, but more to do with personal feelings and cultural references. The way the learner depicted the drawing suggests that the learner had to incorporate Japanese cultural elements to make it easier for the viewer to understand what meaning is conveyed through the artwork. The learner incorporated traditional Japanese illustrations of waves, specifically <i>the Great Wave off Kanagawa</i>, which is a famous painting from the mid 1830s from Japan, and is also one of the most famous paintings that has become an influential reference to other wave illustrated paintings referencing Japan. In addition, the learner incorporated the national flag of Japan called; 'the rising sun', where the learner has drawn a sun in the distance which seems to rise. These cultural references of Japan are reflected within the artwork, which also suggest that the viewer must have cognitive abilities to analyse the artwork and decipher the symbolism within the artwork.</p>	
<ul style="list-style-type: none"> Context: Does the artwork communicate an action, narrative, or story? If yes, what is the situation that is depicted in the work? Explain the socio-cultural, religious, etc. connotations that can be made. 	No
<p>Elaborate:</p> <p>The context of the work is based on the personal feelings of the learner, i.e. the learner's dream to go overseas to Japan. Using the formal elements within the background such as the lines in the waves and the colour and tonal values from the rising sun, the learner represents the country of Japan. As for the foreground, the learner uses neutral colours to represent their emotions and desires.</p>	
<ul style="list-style-type: none"> Context: Did the work focus on the artist's self-interests or what they want to express/accomplish? <i>What</i> situation is depicted in work? Sense of self, identity, pride, expression, and accomplishment? 	Yes
<p>Elaborate:</p> <p>The context of the work is based on the personal feelings of the learner, the sense of the self. The learner did choose to show what her dream is and what she wants to accomplish. The final work did depict actual hints of Japan and the sense of desire/dream/longing. I cannot say if this was intentional. However, the artwork does portray Japanese cultural symbolism such as the wave and the rising sun, which can easily imply the learner's interest in Japanese cultures.</p>	
<ul style="list-style-type: none"> Meaning: Do the images convey symbolic value or importance? If yes, <i>how</i> is the symbolic value used, and in <i>what</i> sense does it mean? 	Yes

<p>Elaborate:</p> <p>This work seems to focus less on the use of symbols but does not disregard it completely. The foreground is based on the idea of the female dreaming, since I believe it is referring to her dream to go to Japan by using the neutral colours of black and white to refer to the female reminiscing. The background of the wave of vibrant colours and repetitive lines give an idea of movement, but more than that it refers to the land of Japan, as the learner has been inspired by the Japanese wave. The learner states: “The wave is inspired by the Japanese wave” (Appendix B, Figure A1.2.8). These symbolic references refer back to the message that the learner has a dream to go to Japan. One gets the impression that what is depicted is Japan since there is a sun rising at the back, which refers to the flag of Japan called ‘the rising sun’.</p>	
<ul style="list-style-type: none"> • Meaning: Do the images convey deeper, conceptual themes (i.e., allegory or iconographic elements)? <i>What</i> was the meaning behind the work? 	Yes
<p>Elaborate:</p> <p>Iconographical elements were used within the artwork. The learner did provide so-called ‘Easter eggs’ for the viewer to find, analyse and understand the visual language that the learner tried to communicate. ‘Easter eggs’ include for example the rising sun or the waves she has drawn which where an influence of Japanese western art and the use of neutral colour of black and white, which depicted the female character. All these symbols and elements are incorporated to communicate the learner’s desire to go to Japan.</p>	
<p>5. Wider Contexts:</p>	
<ul style="list-style-type: none"> • Is there any intention or purpose to work? <i>What</i> is the original meaning or intent (explore the <i>Rationale</i> and <i>Reflection/Artist Statement n</i> of PAT) – decorative, created in response to a design brief and illustrative 	Yes
<p>Elaborate:</p> <p>Learner A1’s intention was combining Japanese culture with images of herself (see Appendix B, Figure A1.2.11). The learner has a dream to go to Japan, and she combined these two elements to show what she wants to achieve or do in her life. She states: “The dream that I have for this artwork is the dream to got to Japan, learn about their culture, language and history.”</p>	
<ul style="list-style-type: none"> • Did natural events or historical events influence the work? <i>How?</i> 	Yes

Elaborate:

Personal influence is clear, which started in the learner's Reflection and Rationale (Appendix B, Figure A1.2.12). This work is based on the dream of the learner to go to Japan and learn their cultures.

6. Imaginative Expression:

- Did the learner present visual explorations, forms, and creative, original, and unique solutions?
- How did the learner present their ideas and visual forms in an inventive manner?

Yes

Elaborate:

Personal interest to promote her dream to go to Japan is evident. She wants to learn the customs, traditions, and food. She uses few formal elements to communicate her desires. The artwork is based on an outline of a lightbulb and contained within it is a figure of a greyscale figure. Contrasted to this figure is the vibrant colourful background of a wave and a rising sun (see Appendix B, Figure A1.2.1). Every element used within this work, I believe, was considered by Learner A. (1) The greyscale female figure representing desire and longing to go to Japan; (2) the way the figure is staring into the distance as if she is in deep thought; (3) the waves are drawn in such manner that they are almost looking flat and two-dimensional, yet feel alive, due to the repetitive use of line. This shows the influences of the traditional Japanese paintings; (4) as well as the rising sun that symbolises the country of Japan, as it links to the country's flag called 'the Rising Sun'.

School A, Learner A2: PAT 1

Formal Criteria

✓

1. Line & Shape and form:

- Any dominating lines? *What* type of line? *Where* can it be seen?

Yes

Elaborate:

This work contains definite outlines on the face, eyes, nose, and lips to create awareness of depths. Even the hummingbird has a clear line created within the feathers, eyes, beak as well as an outline of the bird itself (Appendix B, Figure A2.1.1). The feathers, which is a substitute of the human's hair, are created with distinguished hatching lines to create the texture of feathers itself, giving it unique forms and patterns as if it is moving (Appendix B, Figure A2.1.2).

Another drawing technique to consider is the cross hatching and hatching used within the face of the female. The work reflects that Learner A2 did not focus on the softness of the woman, but mainly more on adding more visually interesting lines and textures within the work.

<ul style="list-style-type: none"> • Is there a variety or repetition of shape/forms? Balance composition? Harmony? <i>How, where?</i> • Does it create visual interest? <i>How?</i> 	Yes
<p>Elaborate:</p> <p>The balance within this work is asymmetrical, due to the hummingbird on the left side. There is also a big use of negative space on the left side of the paper (Appendix B, Figure A2.1.4). The repetition of the feathers, defined as organic shapes, gives an indication of a bird-like creature (Appendix B, Figure A2.1.2). It appears almost as if this female is seen as part of a bird or is representing the longing for a freedom, as birds normally symbolize freedom or hope.</p> <p>Repetitive feathers are seen in this work, this organic shape is seen in the hair of the woman and floating in the background (Appendix B, Figure A2.1.11). According to the learner, these shapes are created as an indication that the woman is transforming into a bird-like woman as well as representing the connection of animals and humans living in harmony. Although learner 2 created a work with much potential to grow, the ideas of a bird and feathers being used over and over can also represent freedom from solidarity.</p>	
2. Colour & Tone	
<ul style="list-style-type: none"> • Has colour been used? <i>What</i> colours have been used? Are the colours realistic/ abstract / etc. • Has colour contrast been used within the artwork? <i>How</i> was it used? 	Yes
<p>Elaborate:</p> <p>This work focused on bright colours to express hope and joy, “the hummingbird brings joy and playfulness” (Appendix B, Figure A2.1.6). The use of analogous colours (colours that are presented next to one another on the colour wheel, such as blue and green) can be seen used within the hair/feathers on top of the female’s head. Using the colours of green and blue are in contrast to the realistic use of colour on the skin.</p> <p>The use of symbolism through colour has not been used within the work. It does not appear as if learner A2 thought about the impact of colour and how it could have helped them, to get the message across to the viewer. There is no indication, within the Reflection, on how the colour has been used within the work.</p>	
<ul style="list-style-type: none"> • Is there tonal differentiation? Has a wide tonal range been used? (Broad range of darks, highlights, and mid-tones). If so, <i>where</i>, and <i>how?</i> 	Yes

Elaborate:

Learner A2 did consider certain shades being used within the artwork, such as below the jaw, casting a shadow onto the neck. Not only the neck has a shadow, but tonal values are also seen used on the nose, the lips, eyes, and ears to create depths within the work that almost appear 3D, allowing the work to escape flatness (Appendix B, Figure A2.1.5). As for the light source, there is no actual indication as to where the light is coming from. The tonal variation within the face is equally distributed, making it so that there is no definite way to say where the light/sun is coming from.

3. Texture:

- | | |
|--|-----|
| <ul style="list-style-type: none"> Are there any attractive textural qualities within the artwork? <i>What</i> was used to create this texture? Where does it reveal? | Yes |
|--|-----|

Elaborate:

There are only three places where clear texture can be seen. First, the lips throughout the whole work stands out, adding vertical lines to the lips to give the impression of real lips (Appendix B, Figure A2.1.7). Second, the feather-like hair of the female stands out with the use of short diagonal lines used repetitively to imply the actual texture of real feathers (Appendix B, Figure A2.1.2).

Third and lastly, the use of cross-hatching and hatching lines are used as the skin (Figure A2.1.2 & Figure A2.1.8). The use of these drawing techniques gives a feeling of contrast. Women are, usually drawn with a smooth texture to indicate their beauty and gentleness. This work, however, focuses mainly on the technique to make the work visually interesting. Yet, Learner A2 states in the reflection (see appendix B, Figure A2.1.6) that “the woman represents gentleness and care”, which despite with the use of the texture is not portrayed convincingly. The use of the hatching and cross-hatching shows more the representation of raw emotion (similar to how the Impressionists used line and colour to express their emotions) and with the use of the feathers, gives the impression that the learner is longing for freedom.

4. Space:

- | | |
|--|----|
| <ul style="list-style-type: none"> Is there a variety of viewpoints used? Has any unusual view been used? <i>How</i> was it used? Is the artwork self-contained/ close off/ eye contact with the viewer? | No |
|--|----|

Elaborate:

The artwork of Learner A2 focused more on the foreground (Appendix B, Figure A2.1.9). The viewers can easily see the focus point, which is the hummingbird and the woman, which has taken over most of the space on the paper. The background of the work is an empty negative space, except for the feathers floating around in

the background. This work uses a basic viewpoint for the viewer to just stare straight towards the female, with no focus on any use of depths or other viewpoints that the viewer must consider.

The portrait of the female makes eye contact with the viewer. However, the learner's intention was not do so, the Reflection states that "the woman and hummingbird seem to have noticed each other", which is opposite to what is seen in the artwork (Appendix B, Figure A2.1.6). The hummingbird seems to focus on something that is in front of it and the female is looking directly at the viewer (Appendix B, Figure A2.1.12). Therefore, the intention of the learner was not executed.

5. Craftmanship/Formal Qualities:

- Does the artwork show intense compositions, clearly reflecting an understanding and application of design structures, elements, and principles? *Where* and *how* is it applied in the painting?

Yes

Elaborate:

Technical use of line was used intentionally by the learner to create a visually interesting work, using drawing techniques such as hatching and cross-hatching. Distinguishable lines can be seen used within the feathers of the woman and the bird. The line used within the work feels more static, which does not show any use of functional like to create movement or rhythm. If the learner created repetitive lines within the wings of the bird (like Futurist artists) then the bird would have seemed more alive and show movement.

Learner A2 did not state what influenced the final work, but as stated before with the use of line, texture, and colour within the work, gives an expression of raw emotion. By focusing on the cross-hatching and hatching on the skin, a feeling of movement and expression of the learner is created by the learner. The line and colours used show an aptitude for the naturalistic style instead of a realistic style, which are all characteristics of Post-Impressionism, specifically the work created by Vincent van Gogh. Van Gogh mainly used fluid lines and expressive colours in his work to express himself, specifically his emotions, similar as what is shown in this work.

Conceptual Criteria

✓

1. Content, context and meaning:

- Content: Does the artwork promotes the cultivation of the mental powers (cognitive) for social communication? *What* is seen in the work? Describe the work and explain what depictions were made.

No

<p>Elaborate:</p> <p>The work has nothing to do with social movements, but has more to do with personal feelings. There are deeper meanings behind the work. The learner limited her artist statement (Reflection) to explain what all the intentions where in the artwork (Appendix B, Figure A2.1.6). This makes it difficult to understand what the learner wanted to convey.</p>	
<ul style="list-style-type: none"> Context: Does the artwork communicate an action, narrative, or story? If yes, what is the situation that is depicted in the work? Explain the socio-cultural, religious, etc. connotations that can be made. 	No
<p>Elaborate:</p> <p>The context of the work is based on the personal feelings of the learner. The personal feelings refer to the learner's intention of the positive life of animals and humans. Combining these subjects, through the use of formal elements, such as colour, reflects what the learner is currently feeling. The use of analogue colours, such as blue and green, has been used within the feathers. Though, the hummingbird is much more colourful, which can be symbolic for the hummingbird's meaning, namely joy and playfulness. The learner used tinted and shaded colours within the work to make the work more aesthetically pleasing for the viewer. Even though the learner created a variety of vibrant colours, the Reflection and Rational do not show any symbolic intentions for these colours. If the learner thought of the use of colour in the work, then it could have boosted the conceptual notion the learner wanted to convey to the viewer. But one cannot help to think these vibrant colours imply happy and joyful feelings, maybe symbolising how the learner is feeling now.</p>	
<ul style="list-style-type: none"> Context: Did the work focus on the artist's self-interests or what they want to express/accomplish? <i>What</i> situation is depicted in work? Sense of self, identity, pride, expression, and accomplishment? 	Yes
<p>Elaborate:</p> <p>The context of the work is based on the personal feelings of the learner, which reflect a sense of the self. The focus was to represent the harmony between humans and animals, how they can together "have good relations" (Appendix B, Figure A2.1.6). The work intends to reflect the positive side of life when these two elements work together. However, the message that the learner wanted to express was not conveyed easily. Some of the intentions the learner wanted to express got lost within the interpretations of the artwork and what was expressed within the Rational and Reflection.</p>	

<ul style="list-style-type: none"> • Meaning: Do the images convey symbolic value or importance? If yes, <i>how</i> is the symbolic value used, and in <i>what</i> sense does it mean? 	Yes
<p>Elaborate:</p> <p>The work represents the female that is transformed into a bird-like woman and the hummingbird itself also contains symbolic value. The woman transforming into a bird-like creature is seen to represent new beginnings, prosperity, and luck. The hummingbird is associated with joy, healing, and luck. Through exploring the Reflection, I noticed that the learner did not show any intentions on conveying these symbolic meanings towards the viewer.</p>	
<ul style="list-style-type: none"> • Meaning: Do the images convey deeper, conceptual themes (i.e., allegory or iconographic elements)? <i>What</i> was the meaning behind the work? 	Yes
<p>Elaborate:</p> <p>The work could have contained a much deeper iconological meaning if the learner unravelled more. The reflection is only touching the surface of the work. As stated before, the feathers and wings can symbolize freedom, freedom from solidarity or escape from social conventions and identity (how society depicts you and categorises you as person in the world, in other words labels you). The use of the hummingbird was explored as joyfulness and happiness. Even the colours could have had symbolic meaning to strengthen the notion of happiness. So, by combining these elements together, the female/ learner seeks to free herself from the shackles of unhappiness or society to seek joy in her life.</p>	
<p>2. Wider Contexts:</p>	
<ul style="list-style-type: none"> • Is there any intention or purpose to work? <i>What</i> is the original meaning or intent (explore the <i>Rationale</i> and <i>Reflection/Artist Statement n</i> of PAT) – decorative, created in response to a design brief and illustrative 	Yes
<p>Elaborate:</p> <p>Learner A2's intention was for the hummingbird to represent joy and playfulness, whereas the woman represents gentleness and care. The learner intentionally used the hummingbird to fly-hover in front of the woman, though the learner states that the woman and hummingbird seem to catch each other eyes: "the woman is basically transformed into a human-bird. The woman and hummingbird seem to notice each other" This is however not what is seen in the work. It seems as if the woman is looking directly at the viewer while the hummingbird is flying past her. The learner's work is perceived differently from how I analysed it, where learner A2</p>	

looked at the “positive side of life”, I analysed the work as longing for freedom or happiness (Appendix B, Figure A2.1.6).	
<ul style="list-style-type: none"> • Did natural events or historical events influence the work? <i>How?</i> 	No
Elaborate: Personal influence, started in the learner’s reflection (Appendix B, Figure A2.1.6). This work is based on the combination of animal and human relations and how they can reflect a positive life with good relations.	
3. Imaginative Expression:	
<ul style="list-style-type: none"> • Did the learner present visual explorations, forms, and creative, original, and unique solutions? • How did the learner present their ideas and visual forms in an inventive manner? 	No
Elaborate: In this work, the learner represents personal interest. The work focused on “the positive side of life” (Appendix B, Figure A2.1.6), using a variety of vibrant colours and the symbolic value of the hummingbird to do so. The difficulties arose when Learner A2 seemed to have difficulties in expressing the self-reflective interest, on what the learner believed in, towards the viewer. The conceptual factors become lost when the learner struggled to get the intentions through to the viewer. PAT 1’s final work had a lot of potential with a much deeper use of iconological imagery. Yet, it seems as if the learner struggled to see how the work could have conveyed a greater message. Learner A2 created an artwork of a female that is transforming into a bird-like creature. In front of the woman, is a hummingbird that is flying past her.	

School A, Learner A2: PAT 2

Formal Criteria	✓
1. Line & Shape and form:	
<ul style="list-style-type: none"> • Any dominating lines? <i>What</i> type of line? <i>Where</i> can it be seen? 	Yes
Elaborate: This work contains definite outlines everywhere within the artwork. Everything has been recorded with a distinguished outline, from the sheep to the wheat field, to the female sitting on the swing (see Appendix B, Figure A2.2.1). Clear lines were used in the face of the female on the swing, though this was not used for the creation of depth, it was rather used for the depiction of facial features of the eyes, nose, and mouth. Due to the small depiction of this female it is difficult to record detail in the face, like tonal values. This also made it challenging for the learner to draw the face	

with accuracy and detail. Similar to this learner's PAT 1 the use of hatching and cross-hatching was used as the drawing technique, indicating that the learner feels comfortable with this technique. It even feels as if it creates movements almost as if the wind is blowing (see Appendix B, Figure A2.2.3).

- | | |
|--|-----|
| <ul style="list-style-type: none"> • Is there a variety or repetition of shape/forms? Balance composition? Harmony? <i>How, where?</i> • Does it create visual interest? <i>How?</i> | Yes |
|--|-----|

Elaborate:

The balance within this work is very symmetrical. If the work is divided in the middle, the weight on each side will seem to be of equal value. Two sheep on each side of the work are seen, the female is on the swing and the earth globe is in the middle as well as the wheat field spread evenly gives the impression of symmetrical balance (Appendix B, Figure A2.2.4).

Repetitive organic shapes seen in this work are the sheep and the wheat field (the patterns used to represent the wheat). The repetitive use of the sheep, "jumping" over the woman is representative of someone counting sheep to fall asleep (Appendix B, Figure A2.2.5).

The wheat that is changing direction by moving all the way to the distance, creates a visually interesting work, firstly to showcase depth and perspective and secondly, to create more movement within the work and move away from a static artwork (Appendix B, Figure A2.2.6).

2. Colour & Tone

- | | |
|---|-----|
| <ul style="list-style-type: none"> • Has colour been used? <i>What</i> colours have been used? Are the colours realistic/ abstract / etc. • Has colour contrast been used within the artwork? <i>How</i> was it used? | Yes |
|---|-----|

Elaborate:

Like in PAT 1, Learner A2 focuses on working with vibrant bright colours within the work. The colours that are used within the artwork are close to real-life representations. The representation of the sunset is shown by the colours being used within this work, where the warm colours are fading into a colder, darker scene. The earth globe, where the continents are coloured in brown, seems a bit off when compared to the 'real' world, as no greenery is seen in the work. It seems as if it is dry, which contrasts to the growing field of wheat, that shows prosperity and blessings.

Due to the learner not completing a reflection for PAT 2, it is difficult to understand the intention of what the artwork means. The use of symbolism through the use of

colour is limited. By exploring the sunset, certain colours were used to represent the idea of a sunset and not a sunrise. For if it was a sunrise then the colours would have been a lot colder, as seen when for example looking at the series of Claude Monet's work, the Rouen Cathedral (see Appendix B, Figure A2.2.9). This indicates how the time of day can change the colour of the work, where a light blue colour was used to represents early morning, and warmer colours was used to represent evenings.

Another example, as stated in the previous paragraph, is the use of the colour brown in the earth globe and the colour green within the wheat field. These show the contrast of dryness and growth. This observation might indicate the learner's growth: if Learner A2 was intentional with the use of colour, it shows that the learner took notice of how to interpret certain scenes to make it easier for the viewer to understand the story that is being told through the artwork.

- Is there tonal differentiation? Has a wide tonal range been used? (Broad range of darks, highlights, and mid-tones). If so, *where*, and *how*?

Yes

Elaborate:

This work contains limited use of tonal value. The only two places tints and shades were used, are the metal screw part of the lightbulb and the blue Sunday dress of the female on the swing. The screw from the bulb used tints to reflect that it is metal, almost giving the smooth texture of metal (Appendix B, Figure A2.2.7). As for the blue dress, tonal variation was used to give the impression that the dress is moving, as if the wind is blowing or due to the movement of the swing, resulting in her dress to flow as if it is moving (Appendix B, Figure A2.2.8).

3 Texture:

- Are there any attractive textural qualities within the artwork? *What* was used to create this texture? *Where* does it reveal?

Yes

Elaborate:

Learner A2 has a unique style of working with rough hatching and cross-hatching techniques throughout the work (Appendix B, Figure A2.2.3 These drawing lines focus on expressing raw emotions. The learner works with the idea that this world is a dream like state, "For this term, our theme is life in a lightbulb. So, we basically must make an artwork about our dreams." (Appendix B, Figure A2.2.9)

Though based on the qualities of texture, there is no actual visual texture linking to how real-world textures would look like. Similar techniques were used throughout the work; therefore, the texture qualities are similar throughout the work. This means

that the learner's intentions were not to incorporate the real-world visual textures into the artwork.

4 Space:

- | | |
|--|-----|
| <ul style="list-style-type: none"> Is there a variety of viewpoints used? Has any unusual view been used? <i>How</i> was it used? Is the artwork self-contained/ close off/ eye contact with the viewer? | Yes |
|--|-----|

Elaborate:

Learner A2's final focused on both the foreground and the background, incorporating everything into a picture of a lightbulb. This makes the work interesting by moving away from a traditional flat canvas such as paper. The work is isolated with no actual vanishing line (linear perspective), where the background is somewhat flat. Within the lightbulb at the top, one can notice the earth globe, attached to the earth is a swing on which a woman is sitting. Above the woman, four sheep are floating/jumping over the woman who is on the swing. On closer inspection, the viewer can notice that the woman is in front of the earth, which is strange, because the swing is attached to the earth ball, therefore the woman should be further to the back, equal to the earth globe. This was an intentional decision by the learner, who wanted to create the illusion that the woman is swinging back and forth. Furthermore, the dress of the woman is waving, due to the movement and wind, which strengthens the idea that the woman is swinging. This indicates that the woman is the focus point. The learner used the whole space with the intention to strengthen the message to the viewer.

The artwork is seen as self-contained in a lightbulb, where every action of what is portrayed within the artwork is contained in this globe. The work is somewhat static with limited movement, but one can see a woman in the middle on a swing having direct eye-contact with the viewer (Appendix B, Figure A2.2.2). The expression is static as the work does not focus on facial expressions, but surrounding the woman is a lot that is going on.

5 Craftmanship/Formal Qualities:

- | | |
|--|-----|
| <ul style="list-style-type: none"> Does the artwork show intense compositions, clearly reflecting an understanding and application of design structures, elements, and principles? <i>Where</i> and <i>how</i> is it applied in the painting? | Yes |
|--|-----|

Elaborate:

Learner A2 states that the artist that has influenced the work is an American painter called Alyssa Monks, who normally paints emotion, love, grief, and dreams. However, the medium and technique the artist used, is not something that the learner incorporated into the work. Also, as already established in PAT 1, the learner

works with rough and expressive lines, as if emotions are reflected through the use of this technique.

Furthermore, Learner A2 has developed the learner's own unique way of drawing, which can be seen in both PAT 1 and PAT 2. In the final work, the use of strong distinguished lines such as hatching, and cross-hatching were used to make the work more visually interesting. A strong outline was used to record each subject within the work (Appendix B, Figure A2.2.1). Line was also used in the sheep to create a sense of texture (Appendix B, Figure A2.2.5). Thus, the line is included for the purpose of recording detail, and making more sense out of the work. Thus, the technical use of line was not disregard but used for visual interest.

In addition, tonal values were limited to sections of a female, the sheep, the field, and the earth globe. Since the sun that is going down in the background it shows where the light source is coming form as well as the time of day. The background contributes to the idea that the day is over, and people tend to go to sleep. But this observation falls under formal aspects to show the time of day and where the light-source is coming from.

Conceptual Criteria	✓
1. Content, context and meaning:	
<ul style="list-style-type: none"> Content: Does the artwork promotes the cultivation of the mental powers (cognitive) for social communication? <i>What</i> is seen in the work? Describe the work and explain what depictions were made. 	No
Elaborate:	
The work has nothing to do with social movements, but more with personal feelings. The work had much more to explain. The learner states in the Rational that the theme of the work is based on the learner's dream (Appendix B, Figure A2.2.10).	
<ul style="list-style-type: none"> Context: Does the artwork communicate an action, narrative, or story? If yes, what is the situation that is depicted in the work? Explain the socio-cultural, religious, etc. connotations that can be made. 	No
Elaborate:	
The context of the work is based on the personal feelings of the learner. Referring to the learner's expressive feelings based on a dream for producing a better life.	
<ul style="list-style-type: none"> Context: Did the work focus on the artist's self-interests or what they want to express/accomplish? <i>What</i> situation is depicted in work? Sense of self, identity, pride, expression, and accomplishment? 	Yes

Elaborate:

The context of the work is based on the personal feelings of the learner, a dream the learner possesses. The whole work is based on an illustrative work, based on the learner's dream to escape from a world of decay and poverty to a more prosperous and blessing place. However, due to the learner not attaching the Reflection and most is these Ideas are based on my interpretation, makes it difficult to say what the intention was of the learner, and what has been accomplish. It can be how I have analysed the work can be completely different from the learner's intention.

- Meaning: Do the images convey symbolic value or importance? If yes, *how* is the symbolic value used, and in *what* sense does it mean?

Yes

Elaborate:

The wheat field is a symbolism for prosperity and blessing.; the swing itself has a lot of symbolism for romance, dream and escaping; the sheep with numbers on it jumping over the female is a symbolism of counting sheep to go to sleep; and the earth ball with the dying continents are a symbolism of poverty. All these elements of symbolism can be added to the wider context of the artwork. This means the message of the learner is conveyed that learner B have a dream to escape reality or this earth to a better world with prosperity and blessings. .

- Meaning: Do the images convey deeper, conceptual themes (i.e., allegory or iconographic elements)? *What* was the meaning behind the work?

Yes

Elaborate:

Due to reflection not added by the learner, makes it difficult to state whether the learner used allegorical meaning (A moral value to their message) or iconographical meaning (A use of artistic symbols to create deeper meaning). But as far as the work goes, based on the learner personal message, it is best to say that the work is based on an iconographical meaning. As stated, the sheep with numbers jumping, are a universal message for trying to go to sleep. This itself is iconographical, which uses the sheep as an artistic method to convey a symbolic meaning. Within this work colour and organic shapes were used to convey symbolic means. As discussed before, the swing, the earth ball and the wheat filed consist out of more than one artist symbolism notions, which makes is difficult to give the accurate idea the learner wanted to convey. However, it does not take away the fact the work consists of conceptual themes of the learner's message

2. Wider Contexts:	
<ul style="list-style-type: none"> Is there any intention or purpose to work? <i>What</i> is the original meaning or intent (explore the <i>Rationale</i> and <i>Reflection/Artist Statement</i> of PAT) – decorative, created in response to a design brief and illustrative 	Yes
<p>Elaborate:</p> <p>Learner A2 intention was to create a work based on the learner’s dreams. Though it can be clearly seen that this is to do with a dream, because of the sheep that is jumping with the numbers attach to them. It is difficult to state what the work is about, as Learner A2 did not attach a Reflection of the learner’s work. Therefore, what is discussed is only through analyzing and interpretation, it can be that the work is based on something else.</p> <p>First, this is based on the dream, as discussed before, by looking at the sun that is setting and the sheep that is floating/jumping over the woman on the swing. Secondly, the work can be based on escaping earth or the dream that earth will one day be bring prosperity and food to everyone that prosperity is of the past. By looking at earth one notices the continents are brown as if the land is sick or dead, which is contrast to the green field underneath it. Thirdly, the swing and the female sitting in it, has been seen as something to do with dreamlike messages or being free (take note the definition of swing has endless possibilities, I have just chosen these meaning as it is linking to the work I am interpreting). This therefore can be the dream of the learner to escape this sick earth of poverty into a world that grows and prosper, where every person is rich or healthy.</p>	
<ul style="list-style-type: none"> Did natural events or historical events influence the work? <i>How?</i> 	No
<p>Elaborate:</p> <p>Personal influence, started in the learner’s rational (Figure 10), this work is based on the combination of animal and human and how they can reflect a dreamlike possibility into a better world.</p>	
3. Imaginative Expression:	
<ul style="list-style-type: none"> Did the learner present visual explorations, forms, and creative, original, and unique solutions? How did the learner present their ideas and visual forms in an inventive manner? 	Yes
<p>Elaborate:</p> <p>The artwork is based on an outline of a lightbulb (which is based in the theme of the PAT), inside the lightbulb contains the dream of the learner or future ambitions. There are some factors that have an impact to believe that this work focusses on a</p>	

dream (see Appendix B, Figure A2.2.1). Element such as (1) the sheep with numbers on it jumping over the female on the swing, indicates when someone is struggling to go to sleep they use to count sheep; (2) the indication that the sun is setting in the background, which normally presents that the day is coming to an end.

Personal interest, the work focused on dream of the learner (Appendix B, Figure A2.2.10). Using variety of images such as the swing attached to the earth and the sheep with numbers jumping over the woman, both elements contribute to an illustrative work based on Learner A2's dream. Even the use of colours used within the earth ball (Appendix B, Figure A2.2.13), the background (Appendix B, Figure A2.2.12) and the wheat field (Appendix B, Figure A2.2.6), indicate the idea that that this is a dream, based on the escape of a rotten world to a more prosperous place. Through the analysing of the PAT, it become clear that the learner has a unique way of creating visually interesting work, through the use of the flued yet raw manner of drawing

School A, Learner A3: PAT 1

Formal Criteria	✓
1. Line & Shape and form:	
<ul style="list-style-type: none"> Any dominating lines? <i>What</i> type of line? <i>Where</i> can it be seen? 	Yes
Elaborate:	
<p>Learner A3 used as few dominating lines as possible. Using the tonal values into creating depths within the work. The only dominate lines use where to create the textures of the eagle's feathers. Repetitive use of curve line was found within the eagle to create the idea of feathers for the eagle (Appendix B, Figure A3.1.2). The second manner of using the distinguee line, where used within the facial features, such as the note, lips, beak, and eyes, to create a sense of depth (Appendix B, Figure A3.1.1). Though as stated the use of shading was mainly used to create a sense of depth, the element of line was mostly removed within the work.</p>	
<ul style="list-style-type: none"> Is there a variety or repetition of shape/forms? Balance composition? Harmony? <i>How, where?</i> Does it create visual interest? <i>How?</i> 	Yes
Elaborate:	
<p>the balance within this work is asymmetrical, due to the eagle being taking up more space than the female portrait. There is no repetitive use of shape/form within the work, even though I am considering the eyes of both subjects it does not show a replica use of an eye, one eye is of a human being and the other is an eye of an eagle.</p>	

The use of organic shapes, portrayed as the eyes of both figures, has been presented within the work. Both these eyes, contains symbolic meaning, with the guidance of the colour yellow, to help present a strong visual message. The eyes that look similar yet different at the same time, gives the impression that that the figure is the same yet somewhat different from each other. The eagle eyes look normal, except for the bright yellow colour used within the eyes to emphasis on it. The human figure, with similar colour presented to the eye, yet drawn as human eyes rather than eagle eyes, gives the impression these two figures are similar yet different. This was to show each figure are different but have similar characteristics such as being fearless and brave, characteristics of how an eagle has been defined (Figure 3). However, as stated previously, the eyes as organic shapes do not create the symbolic value of fearlessness, it is with the colour presented within this work. Therefore, it cannot be said that the form/shape create this conceptual idea, it is created through the colour.

But there is use of organic shapes used to create a conceptual idea that the learner wanted to express. Which is the figure of the eagle and the figure of the woman. Both these figures are created within conceptual intend, which houses deeper meaning. (1) the eagle itself presents the symbolism of fearless and brave. (2) the female, is created as an anonymous female, who can represent any female based within the world.

2. Colour & Tone

- | | |
|---|-----|
| <ul style="list-style-type: none"> • Has colour been used? <i>What</i> colours have been used? Are the colours realistic/ abstract / etc. • Has colour contrast been used within the artwork? <i>How</i> was it used? | Yes |
|---|-----|

Elaborate:

Elaborate: The artwork is mostly in greyscale with little colour used within the work. Contrasts to this dull white and black colour, are the use of the bright yellow and red colour on the eyes, lip, and beak of the two figures (Appendix B, Figure A3.1.1).

The colour yellow was used within the eyes of the two figures (Appendix B, Figure A3.1.3). This could represent the notion of courage, the eagle is normally symbolized for the idea of courage, strength, and immortality. The eye of the eagle normally has this dull yellow-green eyes, and by giving the female similar eye colour, can indicate that the female has courage and strength. Though these eyes are bright, can show the emphasis on these two elements.

It is difficult to determine the use of the colour on the lips and beak. It could have been used to make the work more visual interesting, or to create focus on lips of the female, to reveal the gender used within the work. The red can stand for lipstick and encourage the idea that female can have strength and courage (Appendix B, Figure A3.1.5). This reflects to Learner's A3 Reflection that the learner's intention was based on a Feminist standpoint that "woman can also be strong, bold and daring", where woman normally is not always seen as being equals within a world governed by men (Appendix B, Figure A3.1.6).

- Is there tonal differentiation? Has a wide tonal range been used? (Broad range of darks, highlights, and mid-tones). If so, *where*, and *how*?

Yes

Elaborate:

Learner A3 showed a high calibre use of tonal value within the work, especially for a grade 10 learner who just started out with professional art lesson. The whole background shows pitch darkness to show the focus point is on the two subjects (the female and the eagle). The artwork shows shaded highlights being used on the female's nose, lip and eyes to express the depths within the female's facial features (Appendix B, Figure A3.1.4). However, there is no light source used within the work, though this could be due to the use of the dark shaded background and the focus point on the two figures.

3. Texture:

- Are there any attractive textural qualities within the artwork? *What* was used to create this texture? Where does it reveal?

Yes

Elaborate:

In the final there are two representations of visual texture being used within the two portraits. The first one is based on a smooth texture applied to the female's skin, which can imply that of a real skin. Even, the lips, nose and eyes are portrayed as smooth (Appendix B, Figure A3.1.7).

Second, the use of curve lines to express the impression of feathers applied to the eagle (Appendix B, Figure A3.1.8). The basic use of the curve lines that is applied softly onto the paper gives the impression that the texture of the eagle's feathers is soft. Both these two images are different, with different real-life textures, but the way the learner used to soften the use of the pencil technique, gives the impression that both the female's and eagle texture are smooth and soft.

4. Space:	
<ul style="list-style-type: none"> Is there a variety of viewpoints used? Has any unusual view been used? <i>How</i> was it used? Is the artwork self-contained/ close off/ eye contact with the viewer? 	Yes
<p>Elaborate:</p> <p>The artwork of Learner A3 created a work that focused more on the foreground (Appendix B, Figure A3.1.9). There is no actual use in the background, most of the work is based in the foreground. The background (Negative space) used within the work, is mainly dark and seem as it is almost engulfing the foreground in the darkness. However, the foreground is contrast to the background, as it is lighter, mainly to shows the focus point is on these two figures. The artwork uses an ordinary use of a viewpoint, where the two figures are looking directly to the viewer. Mainly the work is flat with limited indication for a three-dimensional motif.</p> <p>The figures within the work have contact to the viewer, but this just to emphasis on the message of the learner, using the eyes. It also possesses elements of self-contained, where the space surrounding the work is use the enclose the figures, which show that the focus on the image rather on the space surrounding the figure (Appendix B, Figure A3.1.10).</p>	
5. Craftmanship/Formal Qualities:	
<ul style="list-style-type: none"> Does the artwork show intense compositions, clearly reflecting an understanding and application of design structures, elements, and principles? <i>Where</i> and <i>how</i> is it applied in the painting? 	Yes
<p>Elaborate:</p> <p>Learner A3 artistic style is mainly based on the use of shading and blending techniques within the work. This mainly resulted in the soft blended texture one can notice within the artworks texture (Appendix B, Figure A3.1.7 & Figure A3.1.8). Colour had a massive impact on this work and the representation behind every image used. As sated previously, the use of yellow has been added to firstly contradict the grey scale of the work, which create a sense of emphasis on these specific elements within the work. The eyes for instance, uses the colour yellow, which symbolizes the element of bravery and fearlessness which both figures represent (Appendix B, Figure A3.1.3). Though, the use of red has been used on the female figure but not on the eagle. This was used to emphasis the gender of the figure, to show the red limbs, represents universal images of women and by adding the yellow eyes to this statement can declare that women are brave (Appendix B, Figure A3.1.5). Texture was used to create a sense of smoothness, but there is no use to symbolic values or visual interest. The learner used these textures to closely</p>	

relate the image to the real image. The use of the enclosed dark space surrounding the artwork, but also, it can contain certain hidden elements, which could have been the learner's intention. (1) the darkness works with the theme of being fearless and brave, normally darkness is associated with being afraid and scared, but these figures are breaking through the darkness and showing that they are brave. (2) it shows the emphasis is on the work, especially on the bright colours used within the work. provides two effects behind it: firstly (Figure 10).

Conceptual Criteria	✓
1. Content, context and meaning:	
<ul style="list-style-type: none"> Content: Does the artwork promotes the cultivation of the mental powers (cognitive) for social communication? <i>What</i> is seen in the work? Describe the work and explain what depictions were made. 	Yes
Elaborate: Based on a social communication the boost the image of women (Appendix B, Figure A3.1.6). Creating an image that woman does not have to stand behind men who is normally characterized as being brave. But take note, this analysing is based on my thoughts and interpretation, and not the learner. Which can be that the learner did not have any of these intentions and was stating woman can be brave as a focus to her, whom can be seen to be brave.	
<ul style="list-style-type: none"> Context: Does the artwork communicate an action, narrative, or story? If yes, what is the situation that is depicted in the work? Explain the socio-cultural, religious, etc. connotations that can be made. 	Yes
Elaborate: The context of the work is based on the socio-politically issues based on the unequal role of the women. Mainly, that females are not given a fair and similar role as male, resulted in a stereotypical notion that males are better as females. Resulted in men to get job opportunities over women. Feminism movement make sure to support the rights of the women and to give them fair and equal opportunities like men.	
<ul style="list-style-type: none"> Context: Did the work focus on the artist's self-interests or what they want to express/accomplish? <i>What</i> situation is depicted in work? Sense of self, identity, pride, expression, and accomplishment? 	Yes
Elaborate: This work can be seen to go to two different factors. Firstly, the context of the work is based on the personal feelings of the learner, the sense of the self. Which focus on the woman's (herself) characteristics of being "brave, bold or daring" (Appendix B, Figure A3.1.6). Or it can be based on the pride and accomplishment of woman	

<p>around the world, which normally are seen to be scared. However, a lot of woman has been idealized and declared as being brave and strong, and this could have been the learner's intention to reveal woman is brave and bold.</p>	
<ul style="list-style-type: none"> • Meaning: Do the images convey symbolic value or importance? If yes, <i>how</i> is the symbolic value used, and in <i>what</i> sense does it mean? 	Yes
<p>Elaborate: Consider the work as the female that is combined to the eagle, contains a variety of symbolism. The eagle itself, as stated before, contain symbolic values of brave, honesty and fearlessness. Furthermore, Learner A3 provided similar colour within the eyes of the eagle and woman. This can indicate that the woman and eagle contain similar characteristics. Characteristics that consider that the woman is as brave and fierce as the eagle.</p>	
<ul style="list-style-type: none"> • Meaning: Do the images convey deeper, conceptual themes (i.e., allegory or iconographic elements)? <i>What</i> was the meaning behind the work? 	Yes
<p>Elaborate: The work contained a much deeper iconological meaning, on the bases of females. Focus on either the sole identity of the learner or the universal identity of the female. Using a female and an eagle within the work to provide similar characteristics to each figure. Such as the eyes that is bright yellow and glaring strongly towards the viewer, this itself present the information that both have similar elements. The learner focused mainly on the characteristics of an eagle the symbolism of the bird, which Learner A3 took and implemented it onto the female. Hence, the learner contained iconological elements of the eagle, specifically the symbolism of brave and bold.</p>	
<p>2. Wider Contexts:</p>	
<ul style="list-style-type: none"> • Is there any intention or purpose to work? <i>What</i> is the original meaning or intent (explore the <i>Rationale</i> and <i>Reflection/Artist Statement</i> of PAT) – decorative, created in response to a design brief and illustrative 	Yes
<p>Elaborate: The work is based on the notion that female can also be brave, bold and strong. The learner used clear and easy to read intentions that the viewer could have easily understood. The eagle is a universal and easy to understand symbol that reflects on might and fearlessness and by combining the two images portrays a similar message to the female. Another, element to consider is the use of colour, as both images have similar colour within the eyes to indicate both of them have similar</p>	

brave and fearless eyes (Appendix B, Figure A3.1.3). By quoting from the learner's Reflection, one can see that the intentions of the learner came across clearly:

"The intended message of my artwork is showing that eagles and girls/women have similar characteristics. I portrayed the eagle in that manner to show that a girl or woman can also be strong, bold and daring." (Appendix B, Figure A3.1.6).

- | | |
|---|-----|
| <ul style="list-style-type: none"> • Did natural events or historical events influence the work? <i>How?</i> | Yes |
|---|-----|

Elaborate:

It can be said that is based on a personal influence on social issues based on Feminism, a world based on masculinity dominance. Feminism started during the late 19th and early 20th centuries, so it is a fight that is till happening during our modern era. A movement that the learner took upon herself to explore and focus on within this artwork.

3. Imaginative Expression:

- | | |
|---|-----|
| <ul style="list-style-type: none"> • Did the learner present visual explorations, forms, and creative, original, and unique solutions? • How did the learner present their ideas and visual forms in an inventive manner? | Yes |
|---|-----|

Elaborate:

This work can be based on the learner's personal interest, but it is also based on a social movement called Feminism. Though, this can be difficult the say whether the learner intended it or not. The only statement that the learner made in the reflection where: "to show that a girl or woman can also be strong, bold and daring" (Appendix B, Figure A3.1.6). The identity of the woman/girl is anonymous, which can be said to reflects any female identity. Therefore, any or all woman can be strong, bold or daring as eagles. Hence, this can be seen as a Feminism movement, which fights for the rights and roles of woman.

School A, Learner A3: PAT 2

Formal Criteria	✓
------------------------	---

1. Line & Shape and form:

- | | |
|--|-----|
| <ul style="list-style-type: none"> • Any dominating lines? <i>What</i> type of line? <i>Where</i> can it be seen? | Yes |
|--|-----|

Elaborate:

Like the previous PAT from Learner A3, shading was used to record lines. Hence, the shading created a visual cue without an actual primary line. This work used similar techniques to use the shading to record the basic outline of the illustrative image of the tree evolving from the heart. Therefore, the basic outline was removed within the work using colour and shading (Appendix B, Figure A3.2.2)

However, a functioning line was not disregarded within the work. Created as the leaves, repetitive diagonal-, horizontal- and vertical lines were drawn with various tints of green (Appendix B, Figure A3.2.3). These lines were used with the function look like the leaves from a tree. But the way these leaves are drawn is uncommon and does not look like a typical drawing of a leaf.

- | | |
|--|-----|
| <ul style="list-style-type: none"> • Is there a variety or repetition of shape/forms? Balance composition? Harmony? <i>How, where?</i> • Does it create visual interest? <i>How?</i> | Yes |
|--|-----|

Elaborate:

Elaborate: The balance of the work is essential for symmetrical work due to the equal weight being placed on both sides of the artwork. Putting the work precisely in the middle shows the focus point of the work (Appendix B, Figure A3.2.4). Take note that the line placed over the image to show the dividing of the weight is skewed. This is due to the photo that was taken was taken skewed. Therefore, the line had to be altered to make up for the mistake. There is no repetitive use of shape/form within the work. Only using two central images houses more profound symbolic value that works with the conceptual factor of the work.

Furthermore, mainly three objects are focused on: (1) the lightbulb, (2) the heart and (3) the tree. Thought the lightbulb was part of the theme and had to be used. The other two objects are based on organic forms, containing the symbolic value. The tree had a symbol of growth and the learner's love for the subject of Biology. The Heart was the symbol of life and love. By combining it, the learner created a work based on the idea that we as humans can grow if we are pure as the tree or nature.

2. Colour & Tone

- | | |
|---|-----|
| <ul style="list-style-type: none"> • Has colour been used? <i>What</i> colours have been used? Are the colours realistic/ abstract / etc. • Has colour contrast been used within the artwork? <i>How</i> was it used? | Yes |
|---|-----|

Elaborate:

In contrast to the previous work, which used colour as a symbol for using the visual message. This artwork used colour for practical purposes by using a colour close to the real-life image. The red-hue colour was used on the heart to present a close to the accurate picture of a heart, which people are familiar with.

The heart-, the ground-, the roots-, the trunk-, branches- and leaves colour to represent the colour that people are familiar with. The colour brown used in the tree is something people universally associate with the shade of a tree to look like. It is

universal, and whether it is a trained eye or not, colour is widely associated with an object that everyone can visually link to.

- Is there tonal differentiation? Has a wide tonal range been used? (Broad range of darks, highlights, and mid-tones). If so, *where*, and *how*?

Yes

Elaborate:

As stated previously, Learner A3 showed a high calibre use of tonal value within the work. Using shading as a substitute to record the outline of the work and not only that factor but also to make the work seem realistic to the real-life image. The learner used a variety of tonal values, such as tints and shades embedded into the colour, to create a three-dimensional effect such as depths (Appendix B, Figure A3.2.5). They were mainly used within the heart and the tree's trunk, roots, and branches.

Learner A3 used formal elements to express the light source within the work. Adding tints and shading within the subjects, like the tree and heart, create a sense of depth. Even the lightbulb has been drawn with a light reflection, so it gives the understanding that the tree and the heart are contained within the work (Appendix B, Figure A3.2.6). However, there is no hidden notion of meaning used within the artwork; everything is used for aesthetic purposes. I believe the learner created this artwork to focus on the formal skills rather than having a more profound symbolic notion under each subject the learner is drawing.

3. Texture:

- Are there any attractive textural qualities within the artwork? *What* was used to create this texture? *Where* does it reveal?

Yes

Elaborate:

Texture was used to create a sense of smoothness, to give the intention that the lightbulb is transparent and smooth. But like the previous sections discussed in the criteria, the work has no use of symbolic values within texture, colour, or tone. The learner used these textures to closely relate the image to the actual image, using formal elements such as hatching and cross-hatching to create the textures the learner intended for visual interested purposes (Appendix B, Figure A3.2.3).

There is no actual use of visual texture within the work; the viewer can see the drawing technique used by the learner. Similar methods were used throughout the whole drawing, which can be said that the learner is comfortable with. The tree has a similar texture as the heart within the work, though it can be said that the texture of the heart will be much smoother and the autonomy of the tree much rougher, which is not present within the work.

4. Space:	
<ul style="list-style-type: none"> • Is there a variety of viewpoints used? Has any unusual view been used? <i>How</i> was it used? • Is the artwork self-contained/ close off/ eye contact with the viewer? 	Yes
<p>Elaborate:</p> <p>The artwork is based on a self-contained image within the lightbulb. However, the lightbulb was part of the theme, which means this was part of the Visual Art educator's criteria for the class. This work does not show any use of perspective or actual use of the background. It is best said that the composition of the work is centralised, making the viewer mainly focus on the lightbulb and its subject matter. The lightbulb, however, was part of the PAT's requirements, which meant that the learner had to create the lightbulb within the work. Thus, the result is based on the centralisation of the tree and the heart, with no background whatsoever (Appendix B, Figure A3.2.7)</p>	
5. Craftmanship/Formal Qualities:	
<ul style="list-style-type: none"> • Does the artwork show intense compositions, clearly reflecting an understanding and application of design structures, elements, and principles? <i>Where</i> and <i>how</i> is it applied in the painting? 	Yes
<p>Elaborate:</p> <p>Learner A3's artistic style is mainly based on shading and blending techniques within the work. This primarily resulted in the soft blended texture one can notice within the artwork's texture (Appendix B, Figure A3.2.1). This work reflects the learner's personal interest, which is associated with the subject the learner love, such as Art and Biology. The lightbulb created was based on the theme "life in a lightbulb", where a lightbulb usually is associated with insight, knowledge or thought. This artwork was many based on the unique personal insight into their "dreams or aspirations" (Appendix B, Figure A3.2.8). Hence, the learner had to portray a dream or aspiration into the lightbulb, which contains aspects of symbolic value. The lightbulb itself, seen as part of the space, includes an element of an idea, not of the learner but the Visual Art educator. By making this part of the theme, this space created was made by the educator's awareness and not of the learner; therefore, this criterion cannot be given to the learner. However, this will reflect all the outcomes of the other learners, which reflects the influence the educator has on the learner. Nevertheless, it is best to conclude that the learner created a work, incorporating many formal elements, such as colour to represent a natural colour to mimic that of real-life hues; symbolism of these subjects and the use of tone to create a sense of depth. Furthermore, these aspects resulted in defining the</p>	

learner's craftsmanship in creating an artwork that houses understanding on the use of these formal elements as well as explore a message to convey to the viewer.

Conceptual Criteria	✓
1. Content, context and meaning:	
<ul style="list-style-type: none"> Content: Does the artwork promotes the cultivation of the mental powers (cognitive) for social communication? <i>What</i> is seen in the work? Describe the work and explain what depictions were made. 	Yes
Elaborate: This work is based on the learner's personal interests and love for art and biology. However, the learner bases this love of the two subjects on social conventions, which means that the learner created an artwork that addresses the love of the subjects and people in general. The work is based that people with good and "pure" intention, "like the tree", can grow (Appendix B, Figure A3.1.6). Using symbolic values such as the tree and heart within the artwork creates this message.	
<ul style="list-style-type: none"> Context: Does the artwork communicate an action, narrative, or story? If yes, what is the situation that is depicted in the work? Explain the socio-cultural, religious, etc. connotations that can be made. 	No
Elaborate: As stated before, this artwork is based on the personal feelings of the learner, as the artwork focuses on learner A3's favourite subjects during school, "I want to portray my love for art and biology." (Appendix B, Figure A3.2.9).	
<ul style="list-style-type: none"> Context: Did the work focus on the artist's self-interests or what they want to express/accomplish? <i>What</i> situation is depicted in work? Sense of self, identity, pride, expression, and accomplishment? 	Yes
Elaborate: The sense of self is the artwork's central focus point. Though, the work is based not only on the artists' self-interest but also on the people's self-interest in general. The learner tries to express those people should possess a good and "pure" heart, like a tree, which has been associated has having pure values.	
<ul style="list-style-type: none"> Meaning: Do the images convey symbolic value or importance? If yes, <i>how</i> is the symbolic value used, and in <i>what</i> sense does it mean? 	Yes

Elaborate:	
The work contains two massive symbolism, which is the centralisation of the work: the heart and the tree. The tree represented the subject of biology, hence nature—secondly, the heart symbolises love and the human body’s survival.	
<ul style="list-style-type: none"> • Meaning: Do the images convey deeper, conceptual themes (i.e., allegory or iconographic elements)? <i>What</i> was the meaning behind the work? 	Yes
Elaborate:	
The work contained an easy to read and understand the iconological meaning in the personal interest of the learner. Focus on either the sole identity of the learner or the universal essence of humankind. The learner used symbolic imagery such as the heart and tree with their own conceptual meanings and combined them to create a universal sense. These two objects were the learner’s love for art and biology. The heart symbolised love and the tree symbolised growth and fertility combined, creating a message that changed the learner’s self-interest meaning to a more general sense. Letting the tree grow out of the heart (which also is associated with one of the most vital organs, reveals the intention that people with a good heart will grow, such as the tree (Appendix B, Figure A3.2.1).	
2. Wider Contexts:	
<ul style="list-style-type: none"> • Is there any intention or purpose to work? <i>What</i> is the original meaning or intent (explore the <i>Rationale</i> and <i>Reflection/Artist Statement n</i> of PAT) – decorative, created in response to a design brief and illustrative 	Yes
Elaborate:	
The work’s theme is “life in a Lightbulb”, hence, the work had to be made within a lightbulb. First, I will be giving my understanding of the artwork before comparing it to the learner’s intention of the work. Doing this helps provide a clear understanding of whether the work’s message came clearly through to the viewer.	
The tree is a subject matter normais usually used by the notion of life and growth. The heart is associated with love, hope and life. But taking these notions into account in three conclusions or statements that I came up with; (1) attaching the tree and the heart together gives an impression of the tree of life, where the learner wants to live forever by becoming immortal. (2) taking each object’s meaning can mean that the artwork makes a statement on the love of nature, that people need to take good of nature, for nature is good to use, and without it, we cannot survive. Based on the learner’s reflection (Appendix B, Figure A3.2.7), the learner is based on the learner’s love for art and Biology. The learner went with the idea of loving	

nature by taking the most critical organ of the human body (also a representation of love) and attaching a tree to it, which is associated with biology (Appendix B, FigureA3.2.8).

- | | |
|---|----|
| <ul style="list-style-type: none"> • Did natural events or historical events influence the work? <i>How?</i> | No |
|---|----|

Elaborate:

This work is based on individual work, on the learner’s love for art and biology; “In this artwork, I want to explore the beauty of life in the sense of what organs are crucial for life/survival.” (Appendix B, Figure A3.2.8).

3. Imaginative Expression:

- | | |
|---|-----|
| <ul style="list-style-type: none"> • Did the learner present visual explorations, forms, and creative, original, and unique solutions? • How did the learner present their ideas and visual forms in an inventive manner? | Yes |
|---|-----|

Elaborate:

This work can be based on the learner’s personal interest, which is associated with the subject the learner love, such as Art and Biology. The manner, that the learner placed a lot of symbolism, like the tree and heart, as well as the lightbulb to indicate the theme the learner based the work upon. The learner placed emphasis on these subject by centralising the subject so that the viewer know exactly what to look at. Furthermore, using subjects such as a heart and a tree, is something that people easily can perceive and make sense out of. Therefore, the learner incorporated work that can be easily reconised and desiphered as to the meaning the learner wanted to convey.

School B, Learner B1: PAT 1

Formal Criteria	✓
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1. Line & Shape and form:

- | | |
|--|-----|
| <ul style="list-style-type: none"> • Any dominating lines? <i>What</i> type of line? <i>Where</i> can it be seen? | Yes |
|--|-----|

Elaborate:

Like most finals, using paint as a medium, normally removes the distingué use of line, as the colour and tonal elements create the idea of a line. Therefore, the line was removed from the work. However, there are few indications of lines, which were presented as highlights in some matters, for instance, the image which shows that the person is crying, does show a strong highlight of tears (Appendix B, Figure B1.1.3), and a strong dominant line was used to show sadness. Another example of the use of lines was used in the hand and flowers, for both imageries, the dominant use of line was used to show an idea of outlines. Firstly, the flower was given a line,

to divide the petals of the flower, which gives the impression that the artwork creates a sense of depth (Appendix B, Figure B1.1.2). Secondly, the hand, like the flower, was painted with dominant lines in the hand to provide a clear understanding, to the viewer, that the hand contains fingers (Appendix B, Figure B1.1.4). Mainly the lines were used as a function within the work to make the artwork much clearer to the viewer on what “they” are perceiving, to make it much more recognizable for the viewer.

- | | |
|--|-----|
| <ul style="list-style-type: none"> • Is there a variety or repetition of shape/forms? Balance composition? Harmony? <i>How, where?</i> • Does it create visual interest? <i>How?</i> | Yes |
|--|-----|

Elaborate:

The flower in the final stands out more than anything else within the artwork. Mainly due to the image being white and green, whereas the whole artwork uses the monochromatic colour of blue. Basically, the flowers are represented as organic shapes, which refers to an image to represents an actual flower (Appendix B, Figure B1.1.5). The way the flowers are placed creates an asymmetrical balance as it forms more weight on the right side than the left. Twice, the image of the flower has been presented within the work, which indicates some idea that the flowers contain a symbolic value, as flowers normally symbolize beauty and fertility. The flowers are mainly flat, created with little detail and shading, making the artwork seem more naturalistic than realistic.

It also becomes apparent that the learner did not create this work to look realistic, rather it was created to look more naturalistic, whether it was intentional, or the learner’s time management was not that effective. The artwork itself seems to remove a lot of formal elements in this manner and create a much more conceptual work. Hence the emphasis on the organic forms such as the flowers, to create a conceptual meaning.

2. Colour & Tone

- | | |
|---|-----|
| <ul style="list-style-type: none"> • Has colour been used? <i>What</i> colours have been used? Are the colours realistic/ abstract / etc. • Has colour contrast been used within the artwork? <i>How</i> was it used? | Yes |
|---|-----|

Elaborate:

As stated before, the work contains monochromatic colours of blue, which alone represents emotion (Appendix B, Figure B1.1.1). This artwork was created with the intention to be emotional and focus on feelings. Hence, the work is based mainly on a conceptual theme than a formal one. The colour itself seems to be linked to movements of Expressionism and Fauvism, which uses colour as an emotion.

Moving away from a naturalistic type of style to a more abstract sense of work. As emotion becomes the basis for the use of colour. Colour itself were the focus of these two movements, as it is within Learner B1 as well.

The artwork itself does not contain much detail, making the artwork flat, however, the learner did use strong contrast between each hue colour of blue, resulting in the minimum use of perspective, to turn this flatwork into an artwork of depth. This, itself, shows the learner is conscious of proportion.

In contrast, the whole use of the blue colours, reveals the flowers, these subjects themselves, as stated before, contain symbolism. Which I believe is used to emphasise these flowers, above the figure's head (Appendix B, Figure B1.1.5).

- Is there tonal differentiation? Has a wide tonal range been used? (Broad range of darks, highlights, and mid-tones). If so, *where*, and *how*?

Yes

Elaborate:

Due to the use of monochromatic colours, which is defined as using one colour with different tints and shades, resulted in the use of tone within the artwork. The face itself is mostly dark, where highlights were given to the nose, cheeks, and hands to create a sense of depth (Appendix B, Figure B1.1.6). The eyes and mouth are mostly dark and anonymous, and no detail is given to these features. This is mainly to make the character anonymous to the viewer.

The tone itself is not fading from light to dark or dark to light. The juxtaposition of colours placed next to each other provide a dark and light contrast from each colour to create a sense of depth, to give a sense of perspective within this work, even if it is minimum.

3. Texture:

- Are there any attractive textural qualities within the artwork? *What* was used to create this texture? *Where* does it reveal?

Yes

Elaborate:

There is no actual use of texture in the work, the work contains as minimal detail as possible. This I believe is due to the influence of artistic movements such as Expressionism and Fauvism, to create an artwork based on emotion. However, one can clearly see the use of brushstrokes within the work. This artwork is the first series of painted artwork from the artwork that I have analysed so far. School A's learners mainly worked with pencils, which can be relevant to the educator's influence. Whereas Learner B1 showed enormous use of pencil throughout the learner's PAT, but for the final used the medium paint. The way the learner used the

paint showed roughed brushstrokes. These brushstrokes are brought and arbitrary (freely) used (Appendix B, Figures B1.1.7 & Figure B1.1.8). Proving my statement before the learner can be influenced by the artistic movement Fauvism, as Fauvism used colour to express emotion, created flat artwork with minimum to no use of perspective and used broad, rough brushstrokes. If the intention was clear to the learner or not, the use of texture reveals that the learner becomes influenced by a specific art movement

4. Space:

- Is there a variety of viewpoints used? Has any unusual view been used? *How* was it used?
- Is the artwork self-contained/ close off/ eye contact with the viewer?

Yes

Elaborate:

This artwork is flat with minimal use of perspective (Appendix B, Figure B1.1.9). The background is mostly empty and is presented with the colour blue. Even though the artwork is mainly flat, the sense of depth is created using contrasting colours AND the placing of the flowers and hand over the head and face. This, therefore, makes the flat artwork conscious of a few hints of depths within the work. The figure itself is placed in a central position which makes the viewer focus on the figure, but the figure is looking down, with sad facial expressions.

The space created within the artwork is crowded, and not with the sense of objects placed within the artwork, but rather with the sense of the way it is painted. The colour and brushstrokes take over most of the work, making sure that the artwork is not empty but full of emotions and techniques placed within it.

The figure is isolating itself from the viewer. The gaze is closed-off using dark tonal elements and the figure is looking down, which indicates this notion of isolation and loneliness. The hand that is about to raise, can either (1) show that the figure is removing the wet tears from the eyes and face or (2) show that the figure is going to remove the gaze completely by covering his hand over the face, which people normally do when they cry, by burring their face into their hands or arms. The notion of isolation also links to the theme of the learner, where people in grievance over the loss of a loved one, "seclude themselves" from others, resulting in them being lonely in this life crisis (Appendix B, Figure B1.1.10)

5. Craftmanship/Formal Qualities:

- Does the artwork show intense compositions, clearly reflecting an understanding and application of design structures, elements, and principles? *Where* and *how* is it applied in the painting?

Yes

Elaborate:

This work is clearly based on the artistic movement called Fauvism. There are too many characteristics of this style to not say so, also though the exploration of the PAT, showed the learner research, Henri Matisse. Henri Matisse is the founder of Fauvism, where they painted with vibrant pure colours to express emotions. Hence, the colour blue is used within the work to express sadness. Also, the broad loose brushstrokes were seen in Fauvist artists' artwork and that of Learner's B1's work. As well as, the fauvist was popular with the minimal use of perspective, which can be clearly seen within this artwork. All in all, the learner used the loose energetic use of brush strokes and colour to express emotions.

Conceptual Criteria

✓

1. Content, context and meaning:

- Content: Does the artwork promotes the cultivation of the mental powers (cognitive) for social communication? *What* is seen in the work? Describe the work and explain what depictions were made.

Yes

Elaborate:

This work is based on communicating or expressing the feelings of the learner; the pain one must go through when someone close to them dies and has to attend the funeral to say goodbye. However, the person isolates him-/herself from others due to sadness and loneliness. Whether it is based on the learner's personal experience or that of others, the learner did include certain elements to express these feelings within the artwork; (1) using the monochromatic colour of blue from the background all the way to the figure self, this colour self, represented sadness. (2) the use of organic shapes such as flowers, two different flowers were used within the artwork to express loneliness and sadness, Lilies, and Forget-me-not. These flowers themselves represent flowers commonly used in funerals. (3) the way the figure is portrayed with hollow eyes and mouth, which can represent people in general. As well as the posture of the figure that is slumping and where the hand is in the progress of covering the crying eyes (Appendix B, Figure B1.1.10). Taking all these into account shows the expression of the learner based on sorrow and sadness.

- Context: Does the artwork communicate an action, narrative, or story? If yes, what is the situation that is depicted in the work? Explain the socio-cultural, religious, etc. connotations that can be made.

No

Elaborate:

The context of the work is based on the personal feelings of the learner. Based on either the learner's or people in general emotion of sorrow when grieving a lost one.

<p>As previously stated, it is difficult to exactly the state on whom the learner has focused the way the facial features of the person are presented can indicate that this can be anyone as the figure seems anonymous (Appendix B, Figure B1.1.6).</p>	
<ul style="list-style-type: none"> Context: Did the work focus on the artist's self-interests or what they want to express/accomplish? <i>What</i> situation is depicted in work? Sense of self, identity, pride, expression, and accomplishment? 	Yes
<p>Elaborate: As stated previously, it is difficult to suggest whether the work is based on the learner's personal feelings or that of people in general. But taking the Rationale into account, I concluded this work can be based on people in general. Where the learner is expressing the theme called "Feelings". As the learner bases the feelings of sorrow and sadness to the loss of a loved one</p>	
<ul style="list-style-type: none"> Meaning: Do the images convey symbolic value or importance? If yes, <i>how</i> is the symbolic value used, and in <i>what</i> sense does it mean? 	Yes
<p>Elaborate: The learner created this work and used various symbolic elements. The monochromatic colour itself contains the symbolic meaning of sadness. The lilies that were placed above the head of the figure symbolise sadness within the work (Appendix B, Figure B1.1.5). The blue flowers, in the hair of the figure, called Forget-Me-Not, is a representation of loneliness (Appendix B, Figure B1.1.12). All these elements combined conveys a meaning of grievance and sadness. The lilies also are the most common flower to be normally used during funerals, so the connotation of using lilies for not only the sense of sadness but also to connect the flower itself to that of the funeral.</p>	
<ul style="list-style-type: none"> Meaning: Do the images convey deeper, conceptual themes (i.e., allegory or iconographic elements)? <i>What</i> was the meaning behind the work? 	Yes
<p>Elaborate: Organic shape such as flowers was used repetitively within the work. the lily, which is contrasting the monochromatic colour of blue, which is presented as a white bright flower. This indicates emphasis and the importance of the flower called the lily. The lilies contain two major representations within the artwork, (1) it is revealed as a common funeral flower, which is given to a deceased loved one, which connects this artwork to a funeral as well; (2) the lily itself is a symbolism of sadness.</p> <p>Forget-Me-Not is another flower used within the artwork, however, in contrast to the bright white lilies, this flower is also blue, almost fading into the figure itself, as well</p>	

as a lot smaller than the lilies (Appendix B, Figure B1.1.12). Whether it was the learner's intention or not, the Forget-Me-Not is created as a small flower, fading into the background as the flower is being forgotten. Which contrasts with what the name suggests to not forget (Appendix B, Figure B1.1.13). According to the learner, the Forget Me Not flower is symbolised loneliness.

As both flowers represent an element of grievance, this artwork is based on the loneliness and seclusion people tend to go through when losing someone close to you. Iconographical meaning was used within this artwork. Where the learner used iconographical imagery to send through little hints of hidden message. Such as the flowers, which both the Lilies and Forget Me Not, are typical flowers that is connected to the funeral and the symbolism of loneliness and sadness. Even the monochromatic colour of blue is based within the whole artwork to express feelings such as sadness. And the rough free use of the brush strokes, which the learner indicated is link to the expression of feelings.

2. Wider Contexts:

- | | |
|--|-----|
| <ul style="list-style-type: none"> Is there any intention or purpose to work? <i>What</i> is the original meaning or intent (explore the <i>Rationale</i> and <i>Reflection/Artist Statement n</i> of PAT) – decorative, created in response to a design brief and illustrative | Yes |
|--|-----|

Elaborate:

Analysing the Rationale gives a better understanding of the work and what the learner tried to accomplish. According to the learner's Rationale, the artwork was based on the emotion of sorrow, hence the use of colour, facial expression and flowers. The theme for the work is based on "Feelings", which dedicated the learner to create "a portrait, where the subject is going through grief at a funeral" (Appendix B, Figure B1.1.11). The flowers represented a symbolism of sadness, the flower in the hair, with the colour blue is called "Forget me not", which is a symbol of loneliness (Appendix B, Figure B1.1.12). Together all this artwork shows the result of grievance and seclusions.

- | | |
|---|-----|
| <ul style="list-style-type: none"> Did natural events or historical events influence the work? <i>How?</i> | Yes |
|---|-----|

Elaborate:

The work is based on a historical event in the history of the world. This is based on the virus called COVID-19, which is wide spreading and affected the whole world in the processes. Resulting in a major lockdown throughout a variety of continents where people had to stay at home for a long period, without any interaction with other people, to prevent further spreading. The learner used the bases of the theme, which were linked towards the pandemic, creating a painting based on the views of

the daily lives of doctors/nurses during the pandemic. These people were on the front line during the pandemic, risking their lives for other, and in the process saw a lot of lives being lost. The learner showed these events unfold in the painting, but rather seeing the patient been seen dead, this process will show the patient “covered by the curtain” (Figure 8).

3. Imaginative Expression:

- | | |
|---|-----|
| <ul style="list-style-type: none"> • Did the learner present visual explorations, forms, and creative, original, and unique solutions? • How did the learner present their ideas and visual forms in an inventive manner? | Yes |
|---|-----|

Elaborate:

The criteria are difficult to suggest whether it was a personal interest of the learner self or was it based on the grievance of people in general (Figure 10). What is a fact is that the artwork is based on the sorrow and seclusion of people that go through pain due to the loss of a loved one. As stated before the learner did lose someone close, however, this is only indicated in PAT 2 and I, as the researcher, cannot clarify whether this happened before PAT 1 or after. However, by looking at the use of certain words in the Rationale, like “people”, “themselves”, “the subject” and “person” are words that are either describe as plurals or create an anonymous. Therefore, it can be suggested that this work is based on the social setting of generalizing the sadness and seclusion of people who loss a loved one. Focusing on the theme the educator provided the learners’ “on “Feelings”.

Space is mostly overcrowded by the use of blue and other subjects placed over one another. This results in the viewer exploring every inch of the artwork. The rough brushstrokes used in the background, with the tinted and shaded blue colours placed all over the artwork, as well as flowers taking over the empty space, create a busy artwork, with all focus on “feelings”. The artwork is based on the learner’s expression of the feeling of sadness and loneliness during the loss of a loved one. However, it is difficult to state whether it is based on a personal feeling or focusing on the generalized notion, but the learner did lose a parent due to Covid-19, which is only mentioned in PAT 2. The crowded artwork is effective in the manner, that the learner placed a lot of symbolism, like the flowers and colour, as well as facial expressions to indicate the theme the learner based the work upon.

School B, Learner B1: PAT 2

Formal Criteria	✓
1. Line & Shape and form:	
<ul style="list-style-type: none"> Any dominating lines? <i>What</i> type of line? <i>Where</i> can it be seen? 	Yes
<p>Elaborate:</p> <p>There is no clear indication of line used within the artwork, as colour and tonal value has replaced the work of line. Hence, colour and tone are used to distinguish each image from other, without any clear line within the work. however, what I have noticed within the artwork is vertical line used within the curtains, figures, the bed, and the brush strokes (Appendix B, Figure B1.2.2). This may not be intentional by the learner, or not, this is an element of line that has been repetitively shown within the artwork. However, when exploring the definition of why vertical lines are used, can results in a conceptual notion, the meaning/idea behind the use of line. The formal criteria only require knowing what type of line and where it can be seen. Hence, fictional vertical lines are repetitively placed throughout the artwork that makes a conceptual statement.</p>	
<ul style="list-style-type: none"> Is there a variety or repetition of shape/forms? Balance composition? Harmony? <i>How, where?</i> Does it create visual interest? <i>How?</i> 	Yes
<p>Elaborate:</p> <p>The organic shapes placed in the work, such as the bed, medical instrument, and doctors, all represents the location where the artwork has been taken. However, it is difficult to state that this shows any conceptual elements towards the viewer. There are no hidden ideas or meaning behind the work, but only depicting the exact image.</p> <p>But something interesting, revealed itself, when exploring the Rationale of the learner. According to the learner the doctor/nurse is peaking through the curtains to a “depict the death of a patient” (Appendix B, Figure B1.2.8). The curtain, even though it looks organic, also seems very rigid as the curtain looks like a geometric form of a square. The way this action is presented, where the organic shape, the nurse/doctor, is breaking this rigid geometric shape, the curtain, to peak at the death of the patient, links to the pandemic case, where hospitals closed their doors for any visitors (Appendix B, Figure B1.2.9). Patients were very ill and even dying and their loved ones could not get access to even say goodbye, not even a “peak”. The world was hurt, South African citizens were scared, and this curtain and the blocked view of the death of the patient justifies, how the world tried to get into the hospital, to</p>	

“break” this rule, to just have a “peak” at their loved ones. Tough, the learner does state that the painting indicates that the doctor/nurse is looking through the curtain at a deceased patient, the learner does not state any hidden ideas behind the use of the curtains. Meaning, that hidden idea/notion, can be based on my analysis and not that of the learner.

2. Colour & Tone

- Has colour been used? *What* colours have been used? Are the colours realistic/ abstract / etc.
- Has colour contrast been used within the artwork? *How* was it used?

Yes

Elaborate:

The colour used within the work is mostly based on the spiritual means. This can result towards the emotion of the learner, or just making the artwork more visually interesting. The colour blue has been mostly used, and the setting indicating that this is a hospital, can reflect a sadden emotion. Next to the colour blue for the most used are the colour yellow and brown, however, these colours may not have symbolic value rather more of a functional aspect. The colour brown can be used as a substitute for black, as black are not normally seen as a spiritual colour. I believe due to the use of painting technique (Impasto), the emotional colour used and the remove of the colour black, indicates that the learner is focusing on Impressionism and Post-Impressionism art movement. The colour yellow can indicate the light source, such as the light shining down from the ceiling in the room.

- Is there tonal differentiation? Has a wide tonal range been used? (Broad range of darks, highlights, and mid-tones). If so, *where*, and *how*?

Yes

Elaborate:

The tonal value is used uniquely within the work, as pure black has been mostly removed from the work. No tonal value has been blended, but rather the darker and lighter placed next to each other. This creates a sense of contrast and an element of tonal definition. The colour brown has been placed under most imagery, such as the curtain, the bed, and the figure peeking through the curtains (Appendix B, Figure B1.2.4). Mainly, due to removing pure black and to create a notion of a shadow, to give an idea where the light source is coming from.

Minimal detail was used within the work, as tonal differentiation was limited place within each image. Almost making the artwork flat in the process by removing many tints and shades. Much of the figure in the foreground, gazing at the viewer, detail has been removed, especially the eyes of the figure, as it has been given a darker tone, to make the identity of the doctor/nurse anonymous. Thus, can be referred to

the doctors/nurses in general. Limited to nontonal value were placed in the background, the only tonal value showing any significance, is the curtains, as darker tone was placed as a vertical line, to indicate the folding of a curtain.

3. Texture:

- Are there any attractive textural qualities within the artwork? *What* was used to create this texture? Where does it reveal?

Yes

Elaborate:

Texture has been removed from the artwork, based on visual representation of actual texture. Instead, the learner used a technique called Impasto, which refers to a thick paint placed over one another, directly from the tube without blending. Also, the application of short, visible brushstrokes is an indication of the art movement called Impressionism. Further, exploration through the PAT revealed the theme the learner had to base this artwork on, called “Vincent van Gogh’s feelings of COVID-19”. This not only shows the influence of the Visual Art educator, but also what influence COVID-19 had on the subject Visual Arts. The learner had to create similar techniques as Vincent van Gogh, which was seen as a post-Impressionist artist, using blue as a substitute for black as well as using the painting technique called Impasto. Which resulted in the texture used within the artwork, influenced by the Visual Art educator-based decision for the theme of the PAT.

4. Space:

- Is there a variety of viewpoints used? Has any unusual view been used? *How* was it used?
- Is the artwork self-contained/ close off/ eye contact with the viewer?

Yes

Elaborate:

This work used a minimal attempt to add perspective within the work, as there is only foreground and background. In the foreground the doctor/nurse is gazing directly to the viewer however, no detail is given to this figure, the eyes seem to miss or replaced by the dark tonal use, results in not able to see the eyes. In the background, an attempt was made to show distance, by making the other two doctors look smaller than the doctor/nurse in the foreground. By making these figures smaller reveals that these two figures are further to the back than the figure gazing directly to the viewer (Appendix B, Figure B1.2.7).

The space itself seems very crowded, due to two reasons; (1) the background seems busy with all these objects and actions occurrence. One of the nurses/doctors are busy peeking through the curtain, the other is busy attending a patient. These aspects show that there is more than one story happening, making it crowded. (2) the way the learner used the impasto technique, makes the painting

seem very crowded and busy with all the brush strokes visible to the viewer (Appendix B, Figure B1.2.6)

5. Craftmanship/Formal Qualities:

- | | |
|--|-----|
| <ul style="list-style-type: none"> Does the artwork show intense compositions, clearly reflecting an understanding and application of design structures, elements, and principles? <i>Where</i> and <i>how</i> is it applied in the painting? | Yes |
|--|-----|

Elaborate:

This work is based on a post-Impressionist art movement. Due to the work being based on the theme Vincent van Gogh's feelings on COVID-19. Vincent was classified as a post-Impressionist artist, who tend to express his emotions using colour and brush strokes. Brushstrokes called Impasto, where an artist place thick paint over one another without blending the colour and this was normally done directly from the tube. The influence of the theme, resulted in the learner to create an artwork based on similar characteristics of a post-Impressionist artist, specifically Vincent van Gogh. Another characteristic of this movement is the remove of the colour black, where the learner used the colour brown as a substitute for black.

Conceptual Criteria	✓
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1. Content, context and meaning:

- | | |
|---|-----|
| <ul style="list-style-type: none"> Content: Does the artwork promotes the cultivation of the mental powers (cognitive) for social communication? <i>What</i> is seen in the work? Describe the work and explain what depictions were made. | Yes |
|---|-----|

Elaborate:

This painting expresses the personal feelings of the learners during the COVID-19 pandemic. Using certain elements, such as colour, texture, and tone to create the emotions that the learner wants to express to the viewer. The emotions of sadness maybe scared and hurt. The painting displays a hospital scene where the viewer can notice three doctors/nurses and three patients, though only one is visible. One can notice the presence of other patients, even though they are obscure, it through the actions of the two doctors/nurses. The one doctor/nurse is peaking through a curtain, which is painted with dark colour, compared to the rest of the room. This reflects something bad occurred. The other patient that is obscured can be "seen" through the action of the other nurse/doctor in the background, the doctor/nurse, is looking down and seem to explore something or someone on the bed, the viewer can see some glimpses of the bed, which shows that there is another patient being attended to by the doctor/nurse.

The whole painting is distorted, using Impasto, which creates a sense of broken textures. This is a technique, which the famous artist Vincent van Gogh explored within his paintings. It is also the artists this work is based on. The distortion carries emotion, almost as if the learner is remembering these specific scenes during the pandemic. Removing a great deal of detail in the process, through the way the doctors and nurses should have looked like, by erasing some facial features and identity.

Then the colour, the whole painting removed the colour black, which is also a technique van Gogh uses, using colours such as blue as a substitute, the learner used brown in this case. Brown was used to show shades and shadows within the work. The colour blue was the most emphasized colour within the work, which can symbolise the emotion the learner mostly wanted to express, fragile, depressive and sadness. All in all, this painting promotes a lot of detail that the viewer can explore that communicates about the learner's feelings of the pandemic.

- Context: Does the artwork communicate an action, narrative, or story? If yes, what is the situation that is depicted in the work? Explain the socio-cultural, religious, etc. connotations that can be made.

Yes

Elaborate:

The context of the work is based on the pandemic COVID-19. However, the learner does not communicate any feelings based on the work, which can be seen in the Rationale. Instead, it seems to stop abruptly, where the learner could have explained what the feelings were based on. The colour blue is repetitively used within the work, which can represent the feelings of sadness and sorrow, however, without the learner's statement, can make it difficult to state what the learner's intention was. The learner did instead, explain a narrative type of statement, explaining that this painting shows the everyday lives of doctors and nurses during the pandemic. That one doctor is peeking through a closed curtain, which indicates one of the patients that was treated for the virus, died. Which indicates what these doctors and nurses had to go through normally. The painting is based on communicating happiness. Using colour and a symbolic smile in creating a figure with the notion of happiness, which can be linked to the idea of positivity, smiling and happiness express a positive nature.

- Context: Did the work focus on the artist's self-interests or what they want to express/accomplish? *What* situation is depicted in work? Sense of self, identity, pride, expression, and accomplishment?

Yes

Elaborate:

The work is based on the self-interest of the learner and educator. The whole theme was created by the educator, who used word such as “feelings”, “Vincent van Gogh” and “COVID-19”, which indicates that these three elements will be explored by the learner and can be said all the work will be similarly displayed. “Feelings” reflects that the learner will be expressing the learner’s own emotion on the pandemic. “Vincent van Gogh” shows that the learner will be using post-Impressionism techniques within the work, which influences the learner’s technical and conceptual elements, based on the educator’s brief. The work is based on “COVID-19”, which will reveal negative emotion of the pandemic, using certain scenes everyone will recall and it will be mostly negative.

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|---|-----|
| <ul style="list-style-type: none"> • Meaning: Do the images convey symbolic value or importance? If yes, <i>how</i> is the symbolic value used, and in <i>what</i> sense does it mean? | Yes |
|---|-----|

Elaborate:

Some symbolic elements have been attached to the artwork, to help the viewer understand the narrative story the learner had attach to the work. the use of protective clothing, especially the masks can already represent COVID-19. The free, vivid use of brushstrokes self can express the feelings of the learner, symbolizing something to do with, anger or sadness, through the way the brushstrokes has been placed. Also, the use of colour, especially the use of blue can be a representation of sadness, losing someone due to the virus. The colour and brushstrokes seem to contain similar notions towards the feeling of sorrow.

- | | |
|---|-----|
| <ul style="list-style-type: none"> • Meaning: Do the images convey deeper, conceptual themes (i.e., allegory or iconographic elements)? <i>What</i> was the meaning behind the work? | Yes |
|---|-----|

Elaborate:

Certain elements were used within the work, conveying deeper meaning towards the viewer; (1) the use of the colour, blue indicated a sad movement specifically the loss of a patient. The colour brown was a substitute colour for black, reflecting the art movement the learner chose within the work, post-Impressionism. (2) the tone and colour used within the painting, firstly, the light-yellow colour, which is presented mostly in background, reflects the patients that are alive, whereas the darker colour, displayed behind the curtains represents a more ominous and sad notion, depicting the death of the patient. (3) which comes to the curtain, the curtain that is covering the death of the patient works with the covered/secretcy of the hospital letting no one visit the family member during the crises. People and family members were not allowed within the premises of the hospital during the pandemic, to keep the spread

of the virus to the bare minimum, even if this resulted in the death of a patient. (4) the use of the Impasto technique to create a sense of distortion within the work, distorting reality itself, where life was turned upside down, distorting everything people understood about their daily lives. Distortion can also indicate that the learner is remembering about certain scenes that occurred during the pandemic.

Taking all these elements into consideration displays the message of the learner, that whether the learner was intentional with these conceptual elements or not, reflects the learner's personal feelings of this pandemic. Reflects on emotions such as sadness and hurt.

2. Wider Contexts:

- | | |
|--|-----|
| <ul style="list-style-type: none"> Is there any intention or purpose to work? <i>What</i> is the original meaning or intent (explore the <i>Rationale</i> and <i>Reflection/Artist Statement</i> of PAT) – decorative, created in response to a design brief and illustrative | Yes |
|--|-----|

Elaborate:

The work itself can be analysed as being the daily lives of a doctor/nurse. Based on what the doctors/nurses are wearing, seems to be drastic for not currently operating on a patient. (1) The background itself shows that this room can refer to an ICU, a normal room or just an emergency room. But not an operating room, this can be due to more than one patient being in the room, and that there is no indication of medical instruments used for operating on patients. (2) the doctors/nurses themselves are wearing heavily protective gear, wearing masks, gloves and protective jacket and head band. Clothes that they normally will wear to an operation. Anyone whom ever went to a hospital, will see that the nurses/doctors, will not be wearing any protective gear outside the operation room. This can mean that the nurses/doctors are currently busy with patients who have been infected by a virus. Taking this into account and that this work is made during the COVID-19 pandemic, the cause can then be justified why these figures are wearing these clothes.

Based on the Rationale, the learner explains that the theme is based on "Vincent van Gogh's feelings of COVID-19", which makes sense why the learner created a painting with the painting technique, Impasto. The work, based on COVID-19, indicates that the learners had to create an artwork based on the pandemic, and with further analyses of the other learners can reveal whether the educator had a huge influence over the learners' artwork. The whole artwork and painting are based on the "view of the pandemic of today", what the doctors/nurses had to go through (Appendix B, Figure B1.2.8).

- | | |
|---|-----|
| <ul style="list-style-type: none"> Did natural events or historical events influence the work? <i>How?</i> | Yes |
|---|-----|

Elaborate:

The work is based on a historical event in the history of the world. This is based on the virus called COVID-19, which is wide spreading and affected the whole world in the processes. Resulting in a major lockdown throughout a variety of continents where people had to stay at home for a long period, without any interaction with other people, to prevent further spreading. The learner used the bases of the theme, which were linked towards the pandemic, creating a painting based on the views of the daily lives of doctors/nurses during the pandemic. These people were on the front line during the pandemic, risking their lives for other, and in the process saw a lot of lives being lost. The learner showed these events unfold in the painting, but rather seeing the patient been seen dead, this process will show the patient “covered by the curtain” (Appendix B, Figure B1.2.8).

3. Imaginative Expression:

- | | |
|---|-----|
| <ul style="list-style-type: none"> • Did the learner present visual explorations, forms, and creative, original, and unique solutions? • How did the learner present their ideas and visual forms in an inventive manner? | Yes |
|---|-----|

Elaborate:

The whole work is based on the learner’s feelings. The learner had to create and artwork based on the theme of “Vincent van Gogh’s feeling of COVID-19”, which made the learner create an artwork based on the learner’s feelings on COVID-19. The painting showcases a pandemic that took a lot of lives of loved ones and damage a lot of countries economical statuses, where a lot of people lost their jobs. Learner B1 are confronting the negative issues of this pandemic, the hospital, as a lot of people ended in this situation due to the highly dangerous virus. The painting expresses distortion within the hospital scene, where the colour blue were the dominant colour used, within the painting. Taking these elements into consideration, reflects the emotion of sadness and remembrance, remembering all the sad occurrence during the life’s lost in the pandemic.

As stated before, the space is crowded in the background, whereas the foreground shows one individual figure gazing onto the viewer. Crowded space can indicate the overwhelmed nurses and doctors during the pandemic, where the hospitals were overpopulated during the peak of the virus (Appendix B, Figure B1.2.13). In many stories being told about the death of patients and a lot of people getting very sick, which had to be hospitalized, resulted the hospitals being under staffed and tending to many patients. This space carries dramatical emotion, as a lot of similar scenes where hard on, not only the deceased loved ones, but also all the doctors and nurses. This is why the painting is mostly distorted, and also the distorted facial

features of the doctors/nurses can refer to doctors and nurses universally. Based on the learner's idea, the painting, depicts a hospital scene during the pandemic, using certain elements within the work, like the busy space in the background, the Impasto technique and the close off imagery of the patients to carry the dramatic scenes during the pandemic.

School B, Learner B2: PAT 1

Formal Criteria	✓
1. Line & Shape and form:	
<ul style="list-style-type: none"> Any dominating lines? <i>What</i> type of line? <i>Where</i> can it be seen? 	Yes
Elaborate:	
<p>The lines in the painting have been removed, and the motifs have been largely replaced by colour. Certain lines are thickly applied to highlight the eye outline, which has a thin black outline, and the nasolabial fold, a deep line around the mouth. Due to the limited use of lines in the artwork, most of the variations in the face have been removed to give the impression of depth. The result is an artwork that is mostly flat. The lips are one of the few places on the face where black lines are visible, where they have been erased. To give the portrait its stability, a fictitious vertical line runs across it.</p>	
<ul style="list-style-type: none"> Is there a variety or repetition of shape/forms? Balance composition? Harmony? <i>How, where?</i> Does it create visual interest? <i>How?</i> 	No
Elaborate:	
<p>Only the depiction of organic forms appears in the painting; there are no repetitive shapes. With a symmetrically balanced composition, most of the painting is flat with equal weighting on each side. There is no background added to the painting, which shows no differentiation on either side of the figure. It is a simple portrait, lacking any significant objects to convey any symbolic meaning. The painted eyes, nose, lip, and ears are not in the right proportion. Some of these shapes need rounding or adding more detail to the facial features to be accurate</p>	
2. Colour & Tone	
<ul style="list-style-type: none"> Has colour been used? <i>What</i> colours have been used? Are the colours realistic/ abstract / etc. Has colour contrast been used within the artwork? <i>How</i> was it used? 	Yes
Elaborate:	
<p>The colour in the foreground is based on the naturalistic colour of the skin, whereas the background contains a simplistic use of the colour purple, which can be based</p>	

more on symbolic means (Appendix B, Figure B2.1.7). The shirt, of the figure, is blue, which can also contain symbolic elements that co-exist with what the learner tries to express about emotions (Appendix B, Figure B2.1.8).

The portrait is based on the natural qualities to make the artwork recognizable as that of a young black female. The hair is created in the manner of adding darker and lighter highlights, to indicate strands of hair (Appendix B, Figure B2.1.6). The facial features are created with different hues of brown, so that the face is recognizable and create a sense where all the other facial elements fit in, such as the eyes, lips, and nose. Light and dark hues were placed next to each other, to show the awareness of the learner, who is aware of the light source and to make the artwork a bit more visually interesting, than just being too flat.

- Is there tonal differentiation? Has a wide tonal range been used? (Broad range of darks, highlights, and mid-tones). If so, *where*, and *how*?

Yes

Elaborate:

A minimal amount of tonal value has been painted within the painting. The figure has a limited amount of tonal differentiation within the face and clothing, while the background has almost none. First, some tonal highlights were added underneath the eyes (Appendix B, Figure B2.1.4) and along the chin to demonstrate depth within the face (Appendix B, Figure B2.1.5). Second, the learner infused highlights into the hair to mimic hair strands (Appendix B, Figure B2.1.6). Lastly, tonal details were added to the clothing, with one side darker than the other, to give a sense of where the light source is coming from. No hidden agenda was applied to the total value; the work contains minimal to almost no tonal elements. Like Fauvism, the work has a flat appearance and uses pure colour to express emotions. Due to this, the work is mainly flat with limited tonal values

3. Texture:

- Are there any attractive textural qualities within the artwork? *What* was used to create this texture? Where does it reveal?

Yes

Elaborate:

Texture is mostly based on the use of brush strokes, not focusing on the imitation of real texture. The work does not show any significant change in texture between the hair, skin, clothes, and background (Appendix B, Figure B2.1.9). The texture is similar throughout, except for the hair, noticing the only change within the whole painting's texture, is that it is much freer, to imitate that of hairlines.

The brushstrokes create their own set of lines, making it able to be perceived by the viewer, due to the thick application of the paint. These brushstrokes are applied freely with no specific set of rules to follow, which can be connected to an artistic movement called Fauvism. Fauvism used free brushstrokes as a notion to express emotion. Yet, it is difficult to state whether the visible brushstrokes, seen as the creation of its own lines, can be linked to the Fauvist movement, as the learner did not add any intentions on why the painting was created in this manner

4. Space:

- Is there a variety of viewpoints used? Has any unusual view been used? *How* was it used?
- Is the artwork self-contained/ close off/ eye contact with the viewer?

Nos

Elaborate:

Minimal to almost no attempts were made to add perspective within the work. The background was removed and replaced with the colour purple. The work is mainly flat due to this manner of adding nothing to the background. As the background has been disregarded. The viewpoint is familiar and simple, a viewpoint that is not uncommon and used many times in portraiture. The female figure is gazing directly at the viewer which forces the viewer to look directly at the figure, more at the smile of the portrait. Which indicates the importance of the smile, something that the learner wanted to express (Appendix B, Figure B2.1.10). either be close due to fear or just savouring the moment of the breeze coming through the window.

The painting is devoid of any background; the background was replaced by a pure colour purple. Whereas, the foreground is based on the black female's portraiture, which is gazing directly upon the viewer (Appendix B, Figure B2.1.13). The painting was created for the sole purpose of focusing on the female portraiture, as it expresses the visual message created for the purpose of "Feelings".

5. Craftmanship/Formal Qualities:

- Does the artwork show intense compositions, clearly reflecting an understanding and application of design structures, elements, and principles? *Where* and *how* is it applied in the painting?

No

Elaborate:

The work feels somewhat like the Fauvist era, as the work is mainly flat, the colour is bright and vibrant, and the most important, the work expresses emotion, which makes it Fauvists. Still, it is not clear on the learner's intent on what artistic movement or period this work is based on, therefore only biased assumptions can be made in dealing what style was used.

Conceptual Criteria	✓
1. Content, context and meaning:	
<ul style="list-style-type: none"> Content: Does the artwork promotes the cultivation of the mental powers (cognitive) for social communication? <i>What</i> is seen in the work? Describe the work and explain what depictions were made. 	No
<p>Elaborate:</p> <p>This painting expresses the personal feelings of the learners, who expressed happiness within the painting. Using a smile, best known as an archaic smile from the Ancient Greeks, which contained a hidden meaning of alive (Appendix B, Figure B2.1.12).</p> <p>The female figure is looking directly at the viewer, with a lively smile. But the work contains an element of ambiguity. The eye seems to be dead, with no element of life, whereas the smile is associated with showing that the figure is alive. This itself can contain a meaning that the person is wearing a mask, who seems to be happy but is dead inside. Though, this is a bit fa fetch and difficult to state that this was the learner's intention.</p>	
<ul style="list-style-type: none"> Context: Does the artwork communicate an action, narrative, or story? If yes, what is the situation that is depicted in the work? Explain the socio-cultural, religious, etc. connotations that can be made. 	No
<p>Elaborate:</p> <p>Nevertheless, the learner has simply generated the archaic smile as a conceptual shape (Appendix B, Figure B2.1.12). This was a way of expressing happiness. Though the art is confusing owing to the manner the eyes are constructed, it appears like the eyes are dead, as the figure wears a mask. This may be a prejudiced comment, but the way the figure is portrayed as motionless, with only a smile and a direct glance to the observer, it appears as if the figure's face is devoid of feeling. It's difficult to predict whether the learner was successful in expressing a sense of happiness.</p> <p>The painting is based on communicating happiness. Using colour and a symbolic smile in creating a figure with the notion of happiness, which can be linked to the idea of positivity, smiling and happiness express a positive nature.</p>	
<ul style="list-style-type: none"> Context: Did the work focus on the artist's self-interests or what they want to express/accomplish? <i>What</i> situation is depicted in work? Sense of self, identity, pride, expression, and accomplishment? 	No

Elaborate:

The work is based on the self-interest of the learner and educator. The brief set up by the educator influenced the learner in the creation of the painting. However, the influence was limited, because the educator still left room open for the learner to be creative in expressing how they will accomplish the PAT brief.

The painting, however, seems a bit limited in wanting to express emotions. As stated before, the painting is a bit ambiguous with the reference to people wearing a “mask” in front of others, and the expression of happiness alone. It is difficult to state whether the learner’s work is based on happiness or not, as the only element used to associate with happiness is just a smile. Nothing more was added in expressing this information, it is lacking the conceptual factor and just looks like a normal portrait painting.

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| <ul style="list-style-type: none"> • Meaning: Do the images convey symbolic value or importance? If yes, <i>how</i> is the symbolic value used, and in <i>what</i> sense does it mean? | Yes |
|---|-----|

Elaborate:

The archaic smile, which is the only emphasis notion within the whole painting the learner has expressed. During the Ancient Greek period, the sculptures used this smile to suggest that the subject is alive. In this instance the smile did not represent flourishing being, but instead emphasized the smile as an indicator for happiness. The problem is that the learner was limited in the PAT in explaining why the learner focused on happiness, however, the metaphor “smiling is contagious”, reflects that the learner may have choose the subject as a positive outcome, meaning that smiling has a positive notion in brighten one’s day and giving a person a positive mindset. The colour of blue and purple can also house symbolic means for that goes together with the smile in expressing the emotion of happiness Though this is only speculation and can be based on an idea that is far from the truth.

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| <ul style="list-style-type: none"> • Meaning: Do the images convey deeper, conceptual themes (i.e., allegory or iconographic elements)? <i>What</i> was the meaning behind the work? | No |
|---|----|

Elaborate:

The painting is a bit shallow in the message the learner tried to convey. There are elements in regard to deeper iconographical elements, but without the learner’s Reflection or Rationale, makes it difficult to justify the other conceptual factors. The only idea that can be justified, is that this work is based on the feeling of happiness. Though the artwork looks like a normal portrait without any significant symbolic values.

2. Wider Contexts:	
<ul style="list-style-type: none"> Is there any intention or purpose to work? <i>What</i> is the original meaning or intent (explore the <i>Rationale</i> and <i>Reflection/Artist Statement</i> of PAT) – decorative, created in response to a design brief and illustrative 	Yes
<p>Elaborate:</p> <p>The PAT of Learner B2 is difficult to understand what the learner tried to express, due to no Rationale or Reflection added to the PAT. The only hint or idea to go on is the theme “Feelings”, the repetitive sketches of laughter and smiling in the PAT, and the research that is based on happiness (Appendix B, Figure B2.1.11). Hence, the painting is based on the notion of happiness. The figure gazing directly at the viewer, with a noticeable smile, indicates the element of emotion and emphasis on the smiling features. lockdown.</p>	
<ul style="list-style-type: none"> Did natural events or historical events influence the work? <i>How?</i> 	No
<p>Elaborate:</p> <p>This is based on personal feelings, focusing on compiling a PAT based on the theme: “Feelings”. The whole PAT and final artwork are based on the personal expression of happiness; however, the work shows no Rationale or Reflection, which makes it difficult to understand why the learner chose happiness.</p>	
3. Imaginative Expression:	
<ul style="list-style-type: none"> Did the learner present visual explorations, forms, and creative, original, and unique solutions? How did the learner present their ideas and visual forms in an inventive manner? 	No
<p>Elaborate:</p> <p>The work is based on a personal matter, however not because of the learner’s idea, but rather of the assignment brief that was set up by the Visual Arts educator. The theme based on “feelings”, created a criteria, which marked the learner based on creating an artwork based on the emotions that the learner wanted to express, as well as exploring how the learner will express this emotion. Happiness was the emotion Learner B2 chose to express, using nothing more than just a smile to express it. But, the learner never explains why the emotion of happiness was explored from all the other emotions.</p>	

School B, Learner B2: PAT 2

Formal Criteria	✓
1. Line & Shape and form:	
<ul style="list-style-type: none"> Any dominating lines? <i>What</i> type of line? <i>Where</i> can it be seen? 	Yes
<p>Elaborate:</p> <p>The figure contains no dominant lines; however, the brushstrokes and the other subjects, such as the window frame, tree, mask, and hair, do contain a line that separates each subject from the others. As a substitute for the line, colour and mainly were used. However, when the female figure is portrayed, she is positioned rigidly facing directly out of the window. Although the imaginary vertical line within the female figure, in my opinion, contains no significant meaning, I believe it is the learner's natural way of drawing. Due to the placement of horizontal and diagonal lines within the window frame, there is a break in the rigid vertical line, which illustrates the learner's awareness of depth and perspective. Even the tree branches have been painted with flued lines to display the organic feel of the tree. in the drawing techniques to make it visually attractive and to create emphasis on the figure.</p>	
<ul style="list-style-type: none"> Is there a variety or repetition of shape/forms? Balance composition? Harmony? <i>How, where?</i> Does it create visual interest? <i>How?</i> 	Yes
<p>Elaborate:</p> <p>This painting is static, with an asymmetrical composition. On the left side, a figure occupies most of the space, while on the right side, an open window and a naked tree occupy fewer dimensions of the space. Several organic shapes are included in this painting, including the tree, bird, and figure, while geometric shapes, such as the window frame, are also present. Their arrangement contributes to the visual interest of the composition. As a result, the diagonal placement of the window creates a sense of depth, which illustrates the learner's awareness of space. In doing so, the painting becomes more three-dimensional.</p> <p>As previously stated, the learner did not apply any Rationale or Reflection to the sourcebook (PAT), which makes this difficult is stating whether the learner applied any notion to the following organic shapes. (1) The leafless tree can represent something ominous. In addition to the reflection on the topic, which focused on the pandemic, COVID-19 (Appendix B, Figure B2.2.10). The lonely tree in the background can dedicate to the occurrence of sickness and the depth of COVID-19.</p>	

(2) The bird flying away into the distance can suggest the freedom the learner wants to experience. During the national lockdown, many people were under house arrest, so they could not leave the house during the lockdown (Appendix B, Figure B2.2.11).

(3) the mask is a significant factor in suggesting COVID-19; it is a symbolism which is currently used universally in depicting the pandemic (Appendix B, Figure B2.2.6).

2. Colour & Tone

- Has colour been used? *What* colours have been used? Are the colours realistic/ abstract / etc.
- Has colour contrast been used within the artwork? *How* was it used?

Yes

Elaborate:

With the light tinted colours used in the background of the painting, the painting creates a feeling of coldness. In addition, the blue colour applied to the garment conveys a sense of sadness and apathy (Appendix B, Figure B2.2.5).

The colours are primarily pure and bright, which can be obtained directly from the paint tube without mixing. Additionally, the mask does not have the typical colour you'd find on a mask, which can serve as a symbolic meaning. Moreover, the use of pure colour can suggest that the painting expresses a sense of emotion.

The colour used is mostly bright and directly used from the paint tube without mixing, mainly removed from the painting and replaced with a darker or lighter hue of the same colour. This is primarily due to the topic on Post -Impressionist artists Vincent van Gogh, which the learner applied to the painting. These characteristics of removing black paint created opportunities to apply colour that links with similar symbolic attributes, which the learner can use to express certain emotions. Colours such as blue and green are used within the painting; (1) blue is applied to the figure's garments, which can express emotions of sadness (2) the colour green applied to the painting could depict either safety or fear in the learner experienced during the pandemic. The safety of one's home or the fear of getting infected by the virus. However, it is challenging to state whether the colour did possess any significant conceptual value, whereas the learner could have only painted in such a manner with no intent behind it.

- Is there tonal differentiation? Has a wide tonal range been used? (Broad range of darks, highlights, and mid-tones). If so, *where*, and *how*?

Yes

Elaborate:

Based on the characteristics of Van Gogh, a post-Impressionist painter, it is evident that this painting will share his features. The artist used colour, brushstrokes, and expressivity of emotion to emphasise the topic's features. Learner B2 substituted

darker hues of the same colour for the darker shade of black. By adding a darker tone of the same colour, it will be possible to draw attention to the differences in tonal values between subjects in the painting.

To create the illusion of depth, the window frame's interior was tinted (Appendix B, Figure B2.2.4). However, learner B2 did not apply tonal value in that sense; instead, he highlighted the figure's hair, shirt, and mask, like Van Gogh's impasto technique. By distorting figures and making the work more fluid, this technique provided the artist with the opportunity to express emotions. Because the figure's position is rigid, the learner used this technique to lift the registration fluid.

3. Texture:

- | | |
|--|-----|
| <ul style="list-style-type: none"> Are there any attractive textural qualities within the artwork? <i>What</i> was used to create this texture? Where does it reveal? | Yes |
|--|-----|

Elaborate:

The textured applied comes from the brushstrokes, resulting in the Impasto technique's thick, visible flued strokes. In normal circumstances, an artist would paint a mimicked representation of natural texture. However, the learner used the Impasto technique throughout the painting to express emotion. The thick Impasto was mainly applied to the hair of a female figure's hair and garments' rough texture (Appendix B, Figure B2.2.7 & Figure B2.2.8).

4. Space:

- | | |
|--|-----|
| <ul style="list-style-type: none"> Is there a variety of viewpoints used? Has any unusual view been used? <i>How</i> was it used? Is the artwork self-contained/ close off/ eye contact with the viewer? | Yes |
|--|-----|

Elaborate:

As explained before, the colour applied in the background, with the organic shape of the tree with no leaves, expresses the feeling of coldness. The leafless tree can possess symbolism to convey the learner's emotions. The viewpoint is somewhat unusual as the figure looks away from the viewer. Also, the eyes are closed, not gazing out of the window. It seems as if the figure is either looking away from the viewer or savouring the moment with closed eyes and listening to the outside while feeling the breeze of the fresh air on the skin (Appendix B, Figure B2.2.9). The focus point seems to be the female figure with closed eyes; even though the right side of the painting appears somewhat brighter, with a lonely leafless tree, one cannot focus more on the female figure.

Unusual viewpoint was applied to the artwork. The painting created by the learner gives a sense of ambiguous space. The foreground seems much flat and two-dimensional. However, the window frame, the tree and the bird in the distance create

the illusion of depth, making the work three-dimensional. Furthermore, the figure in the foreground has an unusual viewpoint of looking out the window. However, the eyes are closed in the viewer (Appendix B, Figure B2.2.12), which is challenging to analyse and state why the figure's eyes are closed. It can either be close due to fear or just savouring the moment of the breeze coming through the window.

5. Craftmanship/Formal Qualities:

- Does the artwork show intense compositions, clearly reflecting an understanding and application of design structures, elements, and principles? *Where* and *how* is it applied in the painting?

Yes

Elaborate:

Like the statement from Learner B1 PAT 1, the work is based on the feelings of a post-Impressionist artist Vincent van Gogh. Van Gogh is best known for expressing his emotions through flued visible brushstrokes, distorting imagery in the proses with the removal of black colour paint. The learner used a similar artistic style within the painting by creating a painting with the use of visible flued brushstrokes and emotional expression, reflecting the learner's feelings on COVID-19.

Conceptual Criteria

✓

1. Content, context and meaning:

- Content: Does the artwork promotes the cultivation of the mental powers (cognitive) for social communication? *What* is seen in the work? Describe the work and explain what depictions were made.

Yes

Elaborate:

As previously stated, it is difficult to say what the learner expresses through the painting. The only concrete fact is that this painting depicts a figure staying home during the pandemic. One can describe the essence of COVID-19 through the mask worn by the figure and the figure gazing out of an open window. In addition to the portrayal of the constitution, the painting expresses emotion. But to know what feeling is expressed is challenging to understand. The colour green on the mask and the closed eye of the figure suggests the learner felt safe at home during the pandemic; completing the eyes indicates that the learner savoured the moment at home. In contrast to this belief, the learner could have experience isolation at home, feeling jealous of the birds that could fly freely from any place they wanted to. However, it is difficult to determine which ideas are based on the learner's intent or whether these ideas showcase the learner's goal.

- Context: Does the artwork communicate an action, narrative, or story? If yes, what is the situation that is depicted in the work?

No

<p>Explain the socio-cultural, religious, etc. connotations that can be made.</p>	
<p>Elaborate: The context of the work is based on the pandemic COVID-19. However, the learner did not attach any intention on why the painting is painted in this manner. Which makes it difficult to state what the meaning is behind the painting. However, the fact is that the painting is based on COVID-19. However, it is challenging to state whether the work conveys action or a story. It can be found in the story of people in a pandemic who had to stay home during the lockdown.</p>	
<ul style="list-style-type: none"> Context: Did the work focus on the artist's self-interests or what they want to express/accomplish? <i>What</i> situation is depicted in work? Sense of self, identity, pride, expression, and accomplishment? 	<p>Yes</p>
<p>Elaborate: The work of the learner and educator is motivated by self-interest. "Feelings", "Vincent van Gogh" and "COVID-19" are words applied by the educator to emphasise that these three elements must be explored by the learner, as all work will be exhibited similar. The term "Feelings" indicates that the learner will express their reaction to the pandemic. According to the educator's brief, "Vincent van Gogh" demonstrates that the learner will be using post-Impressionism techniques in their work, which influences both the learner's technical and conceptual elements. Based on "COVID-19", this feature will highlight the negative emotion of the pandemic using certain scenes the learner will all remember, which will be overwhelmingly negative. In this instance, the learner is reminded of the lockdown, where people had to stay home for a long time, unable to go</p>	
<ul style="list-style-type: none"> Meaning: Do the images convey symbolic value or importance? If yes, <i>how</i> is the symbolic value used, and in <i>what</i> sense does it mean? 	<p>Yes</p>
<p>Elaborate: Three symbolic elements can be conveyed from the painting; (1) leafless tree, which contains meaning such as death and season change. (2) the green mask symbolises safety, luck, envy, and jealousy. (3) the bird that is flying away represents freedom. All in all, the meaning behind the painting can suggest the longing for the bird's freedom during the lockdown, feeling isolated or the learner feeling safe at home as people died from the sickness.</p>	
<ul style="list-style-type: none"> Meaning: Do the images convey deeper, conceptual themes (i.e., allegory or iconographic elements)? <i>What</i> was the meaning behind the work? 	<p>Yes</p>

Elaborate:

As stated before, there are a few iconographical imageries within the painted; however, these deeper symbolic meanings can be based on my observation and not that of the learner's intent; (1) the lonely leafless tree in the background is usually associated with the atmosphere of ominous and death. However, the leafless tree can also contain a literal meaning of seasons changing, where the learner depicts the season of winter (Appendix B, Figure B2.2.10). (2) The bird flying away in the distance could suggest the bird's freedom or house has no significant value (Appendix B, Figure B2.2.11). (3) The mask is universally known and associated with COVID-19, where everyone had to wear their masks. In addition, the mask contained the colour green, which could have held either a positive expression of safety or a negative word of jealousy (Appendix B, Figure B2.2.6). Therefore, adding these symbolic images together can have a meaning of lockdown, where people had to stay indoors for a long duration, which either the learner felt safe in the confinements of one's own home or felt solidified and jealous of the bird who was free to travel where they want.

2. Wider Contexts:

- Is there any intention or purpose to work? *What* is the original meaning or intent (explore the *Rationale* and *Reflection/Artist Statement n* of PAT) – decorative, created in response to a design brief and illustrative

Yes

Elaborate:

No Rationale, Research or Reflection has been added t the PAT; it is challenging to state the PAT's intended message from Learner B2. The only concrete fact is this painting is about feelings and that the learner used a similar painting technique to that of Vincent van Gogh due to the influence of the assignment brief's topic created by the Visual Art educator.

By analysing the painting and noticing two significant elements that stand out, the leafless tree and green masks. The mask is a representation of COVID-19, but the colour green is an unusual colour to see on the mask (Appendix B, Figure B2.2.6). Hence, why I believe the colour green on the mask symbolises a feeling the learner wants to express. The leafless tree represents the end of a season and the inevitability of death, which links to the pandemic where many deaths occurred (Appendix B, Figure B2.2.10). The colour green, even generally associated with jealousy and negative emotions, also reflects health, safety and luck. Even the use

of colour on the mask can contain these meanings of the safety of one own home from the pandemic.

Another notion from the painting is the bird and the green colour mask. It can also suggest that the learner is jealous of the bird, associated with freedom, where the learner is stuck at home during the national lockdown.

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| <ul style="list-style-type: none"> • Did natural events or historical events influence the work? <i>How?</i> | Yes |
|---|-----|

Elaborate:

The work is based on personal interest and historical events. (1) the work is based on the learners' feelings during the covid-19 pandemic. (2) the historical influence of a historical artist, Vincent van Gogh, significantly impacted art society. (3) Another historical influence of the COVID-19 pandemic was that most people had stayed at home; this was an international disaster that impacted a lot of countries financially and health. That is a portrait within the painting.

3. Imaginative Expression:

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|---|-----|
| <ul style="list-style-type: none"> • Did the learner present visual explorations, forms, and creative, original, and unique solutions? • How did the learner present their ideas and visual forms in an inventive manner? | Yes |
|---|-----|

Elaborate:

The whole work is based on the learner's feelings. The learner had to create an artwork based on the theme of "Vincent van Gogh's feelings on COVID-19", which made the learner create an artwork based on the learner's feelings on COVID-19. The painting showcases a pandemic that took a lot of lives of loved ones and damaged a lot of countries' economic statuses, where many people lost their jobs. It makes sense to see the figure wearing a mask, placed indoors and looking outside to feel a cold lonesome atmosphere. It is challenging to state whether the learner expresses a sense of safety from the outside or longing for the outside. The painting best describes the context of what was occurring during the pandemic, where we saw many people staying home.

It is challenging to state whether the learner made any conscious decisions behind the subject of the work. The light tinted colour in the background can suggest coldness and early morning. The leafless tree occupying the background can indicate the season of winter, where the tree has no leaves. All these factors can apply to the learner's intention of creating a cold atmosphere and depicting seasonal changes.

School B, Learner B3: PAT 1

Formal Criteria	✓
1. Line & Shape and form:	
<ul style="list-style-type: none"> Any dominating lines? <i>What</i> type of line? <i>Where</i> can it be seen? 	Yes
<p>Elaborate:</p> <p>A solid, defined outline records the outline of the face and the facial features of the learner. In this artwork, there is no emphasis on tonal values. The artwork can best be described as a line study of portraiture. Pop art appears to be a theme in the artwork. However, the artwork does not contain bright and vibrant colours, like Pop art. Thus, the learner created these dominant outlines to record the hair, eyes, nose, mouth, and the outline of the face, with limited to no tonal value-added, indicating that the learner focused more on the idea behind the work than the craftsmanship behind the artwork.</p>	
<ul style="list-style-type: none"> Is there a variety or repetition of shape/forms? Balance composition? Harmony? <i>How, where?</i> Does it create visual interest? <i>How?</i> 	Yes
<p>Elaborate:</p> <p>An organic shape takes over the whole space surrounding the paper, the face. The placement of the face by adding an angle to it breaks the rigid form into a more natural fluid form (Appendix B, Figure B3.1.1). The artwork becomes more visually appealing because of its asymmetrical appearance. Furthermore, the close-up format breaks away from traditional portraiture into a more contemporary style by utilizing how people usually take selfies in their daily lives and use these selfies to make them look more attractive when posting on social networks.</p> <p>The learner used a similar watercolour application style to draw the portrait's facial features (Appendix B, Figure B3.1.3). Using a fluid application method breaks rigid geometric forms. Additionally, the repeated splatters of watercolour paint across the paper suggest repetitions of shapes intended to convey a particular message.</p>	
2. Colour & Tone	
<ul style="list-style-type: none"> Has colour been used? <i>What</i> colours have been used? Are the colours realistic/ abstract / etc. Has colour contrast been used within the artwork? <i>How</i> was it used? 	Yes
<p>Elaborate:</p> <p>The colour applied within the portrait, is not applied in the traditional sense of “colour inside the lines”. A style that does not follow a traditional way of painting, in which the colour normally mimics that of the real colour. The learner used colour in more of a conceptual sense, with the intention to create a meaning behind the artwork.</p>	

<p>The artwork is mostly white due to the colour of the paper and the learner applied subtle colour only to certain places on the paper in a circular formation. Which resulted in the artwork being painted in a semi-abstract style due to the way the watercolour has been applied to the paper (Appendix B, Figure B3.1.3).</p>	
<ul style="list-style-type: none"> Is there tonal differentiation? Has a wide tonal range been used? (Broad range of darks, highlights, and mid-tones). If so, <i>where</i>, and <i>how</i>? 	Yes
<p>Elaborate:</p> <p>: Most application of tonal value has been removed and only limited shades have been added for intentional purposes. The repetitive flued line has been added to the hair, this reflects each strand of hair as well as adding these lines together creates a sense of depth (Appendix B, Figure B3.1.4). Adding these lines together creates a darker tone, which shows that the hair is behind the face, hence, creating awareness of depth by placing objects in front of one another.</p> <p>The darkness inside the open mouth of the figure that is smiling also creates a sense of depth. Adding this darkness to the mouth notifies the viewer that the mouth is open and that it is hollow inside (Appendix B, Figure B3.1.5). A similar application has been done to the nasal cavities.</p>	
<p>3. Texture:</p>	
<ul style="list-style-type: none"> Are there any attractive textural qualities within the artwork? <i>What</i> was used to create this texture? <i>Where</i> does it reveal? 	Yes
<p>Elaborate:</p> <p>This artwork uses a limited amount of applied texture. Normally, textures are used to imitate real textures, such as the rough texture of a tree or the smooth texture of steel. The learner intentionally limited his or her technical skill, through the reduced tonal values and the application of unreal colour, which is not typically seen in facial features. Despite the unreal colours and minimal detail, the learner's portrait is inspired by the artist Henri Matisse. In addition, the learner wants to communicate their message through the colours they choose. These limited technical skills applied in this work resulted in a limited use of texture. However, this does not mean the texture has been completely removed. The learner applied repetitive lines in the hair, mimicking the strands of hair one would normally see in hair. However, even though the portrait skin appears smooth, no shades have been added to the skin to accurately mimic the real texture of the skin.</p>	
<p>4. Space:</p>	
<ul style="list-style-type: none"> Is there a variety of viewpoints used? Has any unusual view been used? <i>How</i> was it used? 	Yes

<ul style="list-style-type: none"> Is the artwork self-contained/ close off/ eye contact with the viewer? 	
<p>Elaborate:</p> <p>The artwork does not use negative space because it focuses primarily on the foreground, especially the facial expression. The portrait was created in a close-up format to enhance the emphasis on facial expressions. The whole notion of the close-up is because the learner wanted to communicate a message. This message can be based on the colour used or the enhanced facial expression of someone smiling.</p> <p>With an angle applied to the portrait of the figure, you can remove the stiffness of traditional portraits that sit upright. These portraits either investigate the distance or directly at the viewer. The portrait has been taken close-up, showing a smile and direct eye contact with the viewer. Therefore, the portrait is highlighted to ensure the viewer focuses on the portrait and understands the message it conveys</p>	
<p>5. Craftmanship/Formal Qualities:</p>	
<ul style="list-style-type: none"> Does the artwork show intense compositions, clearly reflecting an understanding and application of design structures, elements, and principles? <i>Where</i> and <i>how</i> is it applied in the painting? 	<p>No</p>
<p>Elaborate:</p> <p>According to the Rationale and Research of the PAT, states that the learner created an artwork influenced by Henri Matisse, specifically “the woman in the hat”. This again, shows similarities between the learner’s work, especially the research of PAT 1, which is based on Fauvist artists. The learner states in the Rationale, that the Fauvist movement influenced the unrealistic use of colour, the expression of emotion and the limited use of perspective. However, analysing the work feels as if the work does not possess relevant characteristics of Fauvist art style. The colour is not pure or show direct application from the tube. In addition, the drawing does not reflect bright colours and decorative pattern, which the Fauvist tend to depict within their paintings.</p> <p>Limited use of textural qualities added to the work. It was indicated that the learner used visual texture to mimic the real texture, such as hair and smoothness of the skin (Appendix B, Figure B3.1.6). Although the learner did not apply tonal differentiation and used watercolour paint, no brushstrokes or other visible textures were applied to the paper. Like the paper on which it has been created, the textures are smooth. Mainly due to the learner's intention to focus on the message rather than the craftsmanship behind the artwork. The learner removed visual texture and</p>	

tonal differences, placing emphasis on the outline of the figure as well as the colour used in the artwork.

Conceptual Criteria	✓
1. Content, context and meaning:	
<ul style="list-style-type: none"> Content: Does the artwork promotes the cultivation of the mental powers (cognitive) for social communication? <i>What</i> is seen in the work? Describe the work and explain what depictions were made. 	Yes
<p>Elaborate:</p> <p>As previously stated, it is difficult to say what the learner expresses through the painting. The only concrete fact is that this painting depicts a portrait that is smiling, with limited detail applied to it, with the application of unusual paint. The artwork depicts a young female smiling and gazing directly at the viewer. According to the Rationale, most of the work's detail was intentional in conveying the message of the learner. What is best understood is that this emotion, happiness, is based on the learner on self-experience on how the learner experience happiness from him-/herself as well as the people surrounding the person. The learner even expressed the colours attach to the portrait connect to the understanding of how everyone differs from one another and that they experience happiness differently. In addition, the smile with a connotation towards happiness can also be seen as a "mask" to be worn, that people are not always happy. All in all, the topic can be seen to suggest the term happiness.</p>	
<ul style="list-style-type: none"> Context: Does the artwork communicate an action, narrative, or story? If yes, what is the situation that is depicted in the work? Explain the socio-cultural, religious, etc. connotations that can be made. 	No
<p>Elaborate:</p> <p>The work conveys happiness, however, not by referring to socio-cultural or religious notions. But rather by expressing a learner's emotion or by conveying that people wear a mask to deceive people into thinking that they are happy. A smile has the connotation of happiness.</p>	
<ul style="list-style-type: none"> Context: Did the work focus on the artist's self-interests or what they want to express/accomplish? <i>What</i> situation is depicted in work? Sense of self, identity, pride, expression, and accomplishment? 	Yes
<p>Elaborate:</p> <p>The work of the learner and the educator is motivated by self-interest. In an educational context, the term "Feelings" is used to indicate that this term should be applied to the conceptual or formal work of the learner. "Feelings" implies that the</p>	

learner will express their emotions, whether they are positive or negative. Again, the educator's brief demonstrated influences on the learner's outcome of the work without the educator's presence. The learner expressed their understanding of the term "feelings", where the learner based the theme on happiness, which suggested the learner's knowledge of the term. Whether the learner claims that he or she is happy or hides their true feelings behind a mask of happiness, the work still expresses the learner's self-interest. Even if the educator influences it.

- Meaning: Do the images convey symbolic value or importance? If yes, *how* is the symbolic value used, and in *what* sense does it mean?

Yes

Elaborate:

The main symbolic shape contained within the work is the smile (Appendix B, Figure B3.1.9). The smile, according to the learner, conveys two meanings; (1) happiness, one tends to smile to express a positive attitude. (2) wearing a mask, the learner believes that people tend to wear a mask to suggest that they are faking a smile. Therefore, the smile contains symbolic notions behind the subject.

The secondary symbolic shape is the use of the organic watercolour forms, painted throughout the paper. According to the learner, this is due to the influence of the Fauvist method, which meant that the learner wanted to apply the Fauvist trait in the artwork to express emotions.

According to the Rationale of the learner, the learner created an artwork based on the Fauvist traits. By applying certain colours to the face of the figure to express certain notions behind it (Appendix B, Figure B3.1.10). In this instance, the colour expressed that everyone has their own manner of expressing happiness. However, the learner did not use bright colours to do this, in contrast, the colour that was applied was soft light colours. This means that this does not follow the trait of a Fauvist artist, because the colour normally was directly from the tube, to make it more decorative and express emotions. To conclude the watercolour organic forms applied to the paper consist of a notion, but it did not house the exact characteristics of Fauvist artists, who normally painted with pure bright colours.

Furthermore, the artwork, two symbolic elements have been incorporated; (1) the smile is a representation of happiness or, according to the learner, a mask worn by someone pretending to smile. (2) the colour placement in an unrealistic manner, to suggest the influence of the Fauvist movement in depicting certain emotions. In this case, the learner used colour to express that everyone has their own manner of portraying happiness, hence different colours being portrayed in the artwork. Not

everyone will convey joy in the same way because each person is unique and different in doing so.	
<ul style="list-style-type: none"> • Meaning: Do the images convey deeper, conceptual themes (i.e., allegory or iconographic elements)? <i>What</i> was the meaning behind the work? 	Yes
<p>Elaborate:</p> <p>Additional features, primarily based on the portrait's smile, may be found in addition to deeper iconographic elements. But this is not the only conceptual element of the artwork. The use of organic colour shapes also conveys a notion the learner wants to convey. The smile expresses two meanings; (1) the meaning of happiness (Due to the educator's influence on the theme "Feelings", which means the learner needs to express a particular emotion, in this instance, happiness). (2). People tend to wear "masks" as if they are hiding their feelings by adding a "fake smile" to their facial expressions (Figure 8). Furthermore, the learner added various colours throughout the paper to express that everyone experiences happiness differently. In conclusion, the learner created artwork to demonstrate their understanding of the term "Happiness".</p>	
2. Wider Contexts:	
<ul style="list-style-type: none"> • Is there any intention or purpose to work? <i>What</i> is the original meaning or intent (explore the <i>Rationale</i> and <i>Reflection/Artist Statement n</i> of PAT) – decorative, created in response to a design brief and illustrative 	Yes
<p>Elaborate:</p> <p>This work is based on the topic "Feelings", where the learner created an artwork based on the learner's feelings of happiness. During an inspection of the close-up portrait, the first message to communicate occurred. Moreover, the learner discussed the artist who influenced the artwork, Henri Matisse, specifically the artwork "The Woman in the Hat" (Appendix B, Figure B3.1.8).</p> <p>The artwork focuses on two elements to convey the message of the learner; the application of watercolour and the smile. (1) As the learner stated, the colour applied to the artwork, in this fluent manner, expressed the emotion of human beings. Everyone's happiness is different and not everyone will express it in the same way. (2) The smile represents happiness, however, it can also suggest a mask that someone is wearing to fake a smile and carry on with life. This statement links back to Learner B1's PAT 1, where the learner likewise created a portrait that contained a smile. However, what made it difficult was that the learner did not explain the intentions behind the work. Based on my understanding of the work, I also proposed</p>	

that the person might be wearing a "mask" to appear happy. This can also suggest that the previous learner's analyses could be correct

- Did natural events or historical events influence the work? *How?*

No

Elaborate:

This artwork is based on the personal interest of the learner, mainly to do with the fact that the educator created an assignment brief centred on "Feelings", which suggests that the learner would reflect on their own emotions, rather than the 'other'. Furthermore, the learner is trying to convey happiness, so the close-up figure emphasises her smile. Additionally, the dark tone placed in the hollow of the mouth creates a sense of emphasis on the subject (Appendix B, Figure B3.1.8). However, the learner does not explain why the emotion of happiness is used within the artwork, but it can be concluded it is based on the learner's own experience.

3. Imaginative Expression:

- Did the learner present visual explorations, forms, and creative, original, and unique solutions?
- How did the learner present their ideas and visual forms in an inventive manner?

Yes

Elaborate:

The artwork conveys a feeling of happiness. The learning outcome for "Feelings" is due to the impact of the educator's assignment brief, which enables the learner to focus on emotions. Thus, the learner expressed a feeling of happiness. Nevertheless, it is difficult to know why the learner described happiness since neither the Rationale nor the Reflection explained why the learner expressed happiness. In my opinion, this work reflects the learner's own experience of happiness. The learner explored the variation of experiencing happiness, relating the colours attached to the artwork to that of different beings, suggesting that everyone experiences happiness differently. In addition, the learner relates these experiences to a "mask", that people tend to "fake a smile" to fake that they are happy, but on the contrary, they experience other feelings (Appendix B, Figure B3.1.8). The learner's notion further suggests that the learner based the message on self-experience rather than a social movement or religious setting. The manner, that the learner placed a lot of symbolism, like the flowers and colour, as well as facial expressions to indicate the theme the learner based the work upon.

School B, Learner B3: PAT 2

Formal Criteria	✓
1. Line & Shape and form:	
<ul style="list-style-type: none"> Any dominating lines? <i>What</i> type of line? <i>Where</i> can it be seen? 	Yes
<p>Elaborate:</p> <p>There is an emphasis on lines throughout the drawing, whether it's the drawing technique or the figure's outline. Hatching lines appear on the hair, the floor, and the background of the artwork (Appendix B, Figure B3.2.5). Despite the blanket covering the figure, the figure was created by stippling. These techniques make the work more visually attractive in its expression of movement (Appendix B, Figure B3.2.2 & Figure B3.2.4). In addition, the lines are drawn in a post-Impressionist manner reminiscent of loose brushstrokes.</p> <p>Dominating lines are also incorporated within the blanket to show its organic form by indicating the folds of the blanket (Appendix B, Figure B3.2.3). The learner created a dominating outline on the figure to separate the figure from the foreground and background. It seems that the learner was aware of what to include in the drawing techniques to make it visually attractive and to create emphasis on the figure.</p>	
<ul style="list-style-type: none"> Is there a variety or repetition of shape/forms? Balance composition? Harmony? <i>How, where?</i> Does it create visual interest? <i>How?</i> 	Yes
<p>Elaborate:</p> <p>While organic forms are apparent in the drawing, drawing techniques, such as stippling and shading, emphasise the blanket most (Appendix B, Figure B3.2.6). The blanket represents a symbol of warmth, expressing the need or desire of the figure. Drawing this artwork demonstrates the learner's awareness of changing drawing techniques to alter the textures and visual interest of the artwork.</p> <p>Another organic form found within the artwork is the female figure itself. The figure has been drawn with clear outlines to show the form of the figure. Though the hands covering the face hide the figure's identity, they convey the agony and pain the figure is experiencing. To conclude, the learner created the blanket and figure in a tinted tone to emphasise their forms and convey a message to the viewer.</p>	
2. Colour & Tone	
<ul style="list-style-type: none"> Has colour been used? <i>What</i> colours have been used? Are the colours realistic/ abstract / etc. Has colour contrast been used within the artwork? <i>How</i> was it used? 	Yes

Elaborate:

This learner predominantly uses monochrome shades of grey in this drawing, primarily due to the medium pencil. A comparison between the use of colour and the theme of PAT 2, "Vincent van Gogh's feelings toward COVID-19", showcases that the learner used this monochromatic colour of grey to express the learner's emotions towards COVID-19.

A dark contrast between the background and foreground (Chiaroscuro) emphasises and expresses negative emotions (Appendix B, Figure B3.2.7). This monochromatic grey colour represents the learner's recollection of the pandemic, suggesting that the learner felt depressed. The use of colour was intentional; as the learner describes in the Rationale, the drawing is based on the "darkness of COVID-19" (Appendix B, Figure B3.2.10). Overall, the monochromatic colour was based on emphasis and expressing the learner's feelings toward COVID-19.

- Is there tonal differentiation? Has a wide tonal range been used? (Broad range of darks, highlights, and mid-tones). If so, *where*, and *how*?

Yes

Elaborate:

The artwork contains a wide range of tones created within the drawing. The learner uses darker shades in the background and lighter tints in the foreground to convey the learner's message to the viewer (Appendix B, Figure B3.2.7). The tone in this manner is because the learner intended the viewer to pay attention to the figure covered in a blanket. The background, drawn in darker shades, could also suggest the expression of negative feelings that the learner is experiencing during a difficult time in his/her life. Therefore, the background can serve two functions: (1) to create emphasis for the foreground. (2) to express the feeling of negativity.

Furthermore, the fold of the leg and blanket (Appendix B, Figure B3.2.8), the hair dangling, and the blanket's placement create an optical illusion of depth. Introducing a shadow into the image immediately adds a dimension of creativity and makes the drawing more graphic. It also shows that the learner knows the depths and dimensions when drawing.

3. Texture:

- Are there any attractive textural qualities within the artwork? *What* was used to create this texture? Where does it reveal?

Yes

Elaborate:

The artwork is mainly smooth due to the use of grey pencil; however, this did not stop the learner from producing an exciting artwork using drawing techniques. Learners created artwork in this project with unusual textures in a subject area; for example, the learner drew the blanket and skin tone with stippling techniques (Appendix B, Figure B3.2.6), while the learner drew the background and floor with repetitive hatching techniques. As in this case, Learner B3 could primarily utilise these techniques since the learner must create artwork influenced by the post-Impressionist artist Vincent van Gogh, who used visible brushstrokes to convey his feelings and desires. Further, the learner draws with pencils and not paint, suggesting that these drawing techniques are reminiscent of the visible brush strokes Van Gogh applied to express his emotions. This artwork is visually appealing due to the repetitive hatching lines in the back and the subtle use of stippling in the front.

4. Space:

- | | |
|--|-----|
| <ul style="list-style-type: none"> • Is there a variety of viewpoints used? Has any unusual view been used? <i>How</i> was it used? • Is the artwork self-contained/ close off/ eye contact with the viewer? | Yes |
|--|-----|

Elaborate:

The artwork of Learner B created a work that focused more on the foreground (Appendix B, Figure B3.2.11). There is no actual use in the background; most work occurs in the foreground. The negative space (location) used within the work is primarily dark and seems as if it is almost engulfing the foreground in darkness. However, the foreground, in contrast to the background, as it is lighter, emphasises the focus on these two figures. The artwork uses a common viewpoint, where the figure is placed in the middle, covered by a blanket. Frequently, the work takes place in an open space with little indication of the surrounding environment.

5. Craftmanship/Formal Qualities:

- | | |
|--|-----|
| <ul style="list-style-type: none"> • Does the artwork show intense compositions, clearly reflecting an understanding and application of design structures, elements, and principles? <i>Where</i> and <i>how</i> is it applied in the painting? | Yes |
|--|-----|

Elaborate:

The artwork draws inspiration from a post-Impressionist art movement. Based on Vincent van Gogh's feelings about COVID-19, the work is an interpretation of his artwork. As a Post-Impressionist artist, Vincent used colour and brushstrokes to express his emotions. Brushstrokes are called Impasto, where an artist places paint over one another without blending the colour, and this technique was usually applied directly from the tube. The influence of the theme resulted in the learner creating an

artwork based on the characteristics of a post-Impressionist artist, specifically Vincent van Gogh. However, this learner drew a drawing using drawing techniques instead of using bright, vivid colours and raw brushstrokes. This learner created a similar manner of expression to that of the basic brushstrokes. Further, the monochromatic use of grey, unlike the vibrant bright colours of the post-Impressionist scene, expresses the artist's emotions similarly. To conclude, this whole painting suggests that the learner planned out her work, placing each subject in the manner of composition she wanted. Overall, the learner showed awareness of what the learner wanted to convey to the viewer.

Conceptual Criteria	✓
1. Content, context and meaning:	
<ul style="list-style-type: none"> Content: Does the artwork promotes the cultivation of the mental powers (cognitive) for social communication? <i>What</i> is seen in the work? Describe the work and explain what depictions were made. 	Yes
<p>Elaborate:</p> <p>The learners express their personal feelings during the COVID-19 pandemic in this painting. Using certain elements, such as colour, texture and tone, creates the emotions the learner wants to express to the viewer—the feelings of sadness, anxiety, and hurt. The drawing displays a female figure, covered in a blanket, covering her face in angst. The dark background compared to the foreground is much lighter, emphasising the female girl. In addition to being monochromatic, grey also represents something terrible that has occurred.</p> <p>With post-Impressionism, the artist essentially removed the colour black, and van Gogh used blue as a substitute for the colour black. However, the learner used the colour grey, which is close to the colour black. The monochromatic colour grey was the most emphasised colour in the work, which might represent the emotion the learner wanted to express, fragility, depression, and sadness. This painting promotes a lot of detail that the viewer can explore, which leads to a connection between the viewer and the learner's feelings toward the pandemic.</p> <p>Through the use of impasto-drawing on the background of the painting, a sense of broken textures is created. The famous artist Vincent van Gogh explored the Impasto technique in his paintings. This distortion invokes emotion, almost as if the student is reliving these specific scenes from during the pandemic. It also removes a lot of detail by erasing some features and identities.</p>	

<ul style="list-style-type: none"> Context: Does the artwork communicate an action, narrative, or story? If yes, what is the situation that is depicted in the work? Explain the socio-cultural, religious, etc. connotations that can be made. 	No
<p>Elaborate:</p> <p>In this work, the artist expresses depression during the international lockdown during the pandemic, when people had to stay home and refrain from social interaction. The learner created a drawing that conveyed their message based on the assignment topic. Furthermore, it had to include feelings and COVID-19, so the learner drew it by the pandemic. The drawing explained how the learner felt during the international lockdown caused by the virus. The learner expressed that he/she felt scared and depressed after hearing all the negative stories during the pandemic. In addition to these negative stories, many deaths and a deteriorating economic situation resulted in many people losing their jobs.</p>	
<ul style="list-style-type: none"> Context: Did the work focus on the artist's self-interests or what they want to express/accomplish? <i>What</i> situation is depicted in work? Sense of self, identity, pride, expression, and accomplishment? 	Yes
<p>Elaborate:</p> <p>Based on PAT's brief, the learner had to create artwork that conceptualised the feeling of COVID-19. "Feelings", "Vincent van Gogh" and "COVID-19" were keywords used by the educator to conceptualise the theme. In this way, the learner was required to follow these three elements and display the work similarly. The word "Feelings" signifies that learners will express their feelings about the pandemic. "Vincent van Gogh" shows that the learner will be using post-Impressionism techniques within the work, which influences the learner's technical and conceptual elements based on the educator's brief. The result will explore the negative emotion of the pandemic "COVID-19", using certain scenes that everyone can recall, with most of them being negative.</p>	
<ul style="list-style-type: none"> Meaning: Do the images convey symbolic value or importance? If yes, <i>how</i> is the symbolic value used, and in <i>what</i> sense does it mean? 	Yes
<p>Elaborate:</p> <p>Upon looking at the artwork, three symbols are present: (1) the monochromatic tone of grey symbolises COVID-19 and conveys the feeling of negativity. (2) the learner states within the rationale that the "colourful tears" are in contrast with the grey colour, which symbolises depression and sadness (Appendix B, Figure B3.2.10). (3) the covering of the face can suggest the sadness of a grieving person. (4) The blanket burying the female figure suggests that she seeks warmth and protection.</p>	

The work reflects the negative feelings that the learner had toward COVID-19, mostly feeling depressed and scared	
<ul style="list-style-type: none"> • Meaning: Do the images convey deeper, conceptual themes (i.e., allegory or iconographic elements)? <i>What</i> was the meaning behind the work? 	Yes
<p>Elaborate:</p> <p>Certain elements were used within the work, conveying deeper meaning to the viewer; (1) the use of the colour grey indicated a sad movement, highlighting the "darkness" of COVID-19" (Appendix B, Figure B3.2.10). (2) The tone of the drawing is mainly contrasting; the technique is called chiaroscuro, which implies a contrast between light and dark, and was created to focus on the female figure while representing a dark and uneasy feeling. (3) the tears, which are depicted in colour, contrast with the work's tonal grey pattern, suggesting that the learner is carrying feelings of anxiety and sadness. (4) The Impasto technique creates a sense of distortion within the work, distorting reality itself, turning everything people understood about their daily lives upside down, distorting everything people understood about their daily lives. Distortion can also indicate that the learner remembers certain scenes during the pandemic, which co-exist with the colour grey to represent reconciliation. (5) The blanket covering the figure could also suggest the learner seeks warmth and protection from all these negative emotions resulting from COVID-19.</p> <p>Considering all these elements displays the message of the learner, whether the learner was intentional with these conceptual elements or not, reflecting the learner's personal feelings about this pandemic. Reflects on emotions such as sadness and hurt.</p>	
2. Wider Contexts:	
<ul style="list-style-type: none"> • Is there any intention or purpose to work? <i>What</i> is the original meaning or intent (explore the <i>Rationale</i> and <i>Reflection/Artist Statement</i> of PAT) – decorative, created in response to a design brief and illustrative 	Yes
<p>Elaborate:</p> <p>The drawing depicts the learner's feelings during the COVID-19 pandemic. Based on a woman crying into her hands as she is dealing with depression, the sketch depicts a girl "crying" into her hands. By using monochromatic grey and positioning the female figure in a way that emphasises depression, the drawing emphasises the idea of depression. It is apparent even from the blanket that the female figure seeks warmth through cold emotions.</p>	

While the topic of the work is "Vincent Van Gogh's feelings concerning COVID-19", the learner did create an artwork based on emotions, but it is difficult to see how it would be related to COVID-19. The work does not feature any subject matter representing COVID-19, such as a mask, which is universally associated with COVID-19. The primary focus is on the feeling of depression.

- | | |
|---|-----|
| <ul style="list-style-type: none"> • Did natural events or historical events influence the work? <i>How?</i> | Yes |
|---|-----|

Elaborate:

This piece centres on a historical event, namely the COVID-19 virus. The virus resulted in a significant lockdown throughout various continents, where people had to stay at home for an extended period without interacting with others to prevent further spreading. The learner discussed the pandemic based on the theme's underlying concepts. The learner created a drawing that shows how people felt depressed due to the economic failure of countries, where many lost jobs, families and any social interactions that resulted in many people getting depressed.

3. Imaginative Expression:

- | | |
|---|-----|
| <ul style="list-style-type: none"> • Did the learner present visual explorations, forms, and creative, original, and unique solutions? • How did the learner present their ideas and visual forms in an inventive manner? | Yes |
|---|-----|

Elaborate:

The drawing is based on the learner's negative emotion toward COVID-19. Sadly, many families are losing their primary source of income due to the loss of jobs of many family members, resulting in fear and depression. The feeling of depression makes sense due to the learner feeling scared, and one of these threats of COVID-19 could have occurred in the learner's own home. However, it is difficult to state this because the learner does not express this within the Rationale; it only says that the work is based on the "darkness of COVID-19" (Appendix B, Figure B3.2.10). The learner's notion further suggests that the learner based the message on self-experience rather than a social movement or religious setting.

School C, Learner C1: PAT 1

Formal Criteria	✓
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1. Line & Shape and form:

- | | |
|--|-----|
| <ul style="list-style-type: none"> • Any dominating lines? <i>What</i> type of line? <i>Where</i> can it be seen? | Yes |
|--|-----|

Elaborate:

Like most paintings, paint eliminates the distinction between dominant outlines by using colour and tonal elements to create the illusion of a line. The indication line

was therefore replaced by colour. There are a few indications of lines which were presented as highlights, for example, the hummingbird and the female figure on the left (Appendix B, Figure C1.1.2). Furthermore, the learner used a painting technique called sfumato, where the learner softened the outline of these figures (Appendix B, Figure C1.11). In addition, the learner applied a solid dominant line to these portraits' noses, lips, and eyes to suggest depth (Appendix B, Figure C1.1.3). In principle, the learner used lines in the artwork to make it much more straightforward for the viewer what "they" are perceiving, making the work more recognizable (Appendix B, Figure C1.1.6).

- | | |
|--|-----|
| <ul style="list-style-type: none"> • Is there a variety or repetition of shape/forms? Balance composition? Harmony? <i>How, where?</i> • Does it create visual interest? <i>How?</i> | Yes |
|--|-----|

Elaborate:

This painting is static, with an asymmetrical composition (Appendix B, Figure C1.1.4). On the left side, a figure and a hummingbird occupy most of the space, while on the right side, two square shapes with portraiture painted within occupy this space. Hence, the artwork contains both organic and geometric shapes within it. The geometric shapes exist due to the two rectangular forms created on the right side of the painting. In addition, these two geometric forms seem to reflect the past, almost like mirrors. The term 'past' is due to the colour used within the artwork, black and white, which usually represents something of the past (Appendix B, Figure C1.1.5).

On the left side of the canvas are primarily organic forms; female portraiture and a hummingbird; both seemed to contain a symbolic value. Furthermore, the whole painting has repetitive portraits of people with different expressions. This can suggest the repetitive use of these forms reflect certain emotions the learner wanted to express.

2. Colour & Tone

- | | |
|---|-----|
| <ul style="list-style-type: none"> • Has colour been used? <i>What</i> colours have been used? Are the colours realistic/ abstract / etc. • Has colour contrast been used within the artwork? <i>How</i> was it used? | Yes |
|---|-----|

Elaborate:

The learner tried to create an artwork based on a realistic style, using natural colours. The learner placed shading on specific areas of the portrait's skin and the hummingbird's feathers to create a sense of depth. In addition, the learner highlighted the hummingbird and the female portraiture in colour, with tinted

highlights surrounding these subjects, emphasising these two subjects (Appendix B, Figure C1.1.2).

The other two black-and-white portraits employ a technique called chiaroscuro (Appendix B, Figure C1.1.5). This term refers to clear tonal contrasts, often used to suggest the volume and modelling of the subjects depicted. In other words, it shows a dark contrast between light and dark, which both these portraits possess. In these two portraits, chiaroscuro added volume to these subjects, which indicates that the learner wanted to move away from flat paintings and add depth. Furthermore, the portrait in the right top corner's background is pure black, contrasting with the portrait painted in a contrasting light colour. The contrast of light and dark draws attention to the significance of this portrait in the coloured portrait and the hummingbird, where the light highlights the colours surrounding the subjects. In comparison, the other black-and-white portrait in the bottom right corner has a similar format; however, this is presented as semi-abstract and does not focus on emphasis; on the contrary, it seems as if the subject is losing his or her essence due to the distorted manner of application. That means that the black-and-white portrait is not recognisable as a human being.

- Is there tonal differentiation? Has a wide tonal range been used? (Broad range of darks, highlights, and mid-tones). If so, *where*, and *how*?

Yes

Elaborate:

As stated in the rationale, the learner claimed that he wanted to add earthy colours to the painting so that it appeared more visually appealing and less dull (Appendix B, Figure C1.1.6). As an additional measure, the learner applied not only brown to the background but also mixed brown with tonal values rather than black.

The portraits on the right side of the canvas, painted in this monochromatic manner of black and white, can also express negative emotions (Appendix B, Figure C1.1.5). This monochromatic grey colour represents the learner's recollection of something terrible, which co-exists with the distorted semi-abstracted portrait and the portrait gazing directly at the viewer.

3. Texture:

- Are there any attractive textural qualities within the artwork? *What* was used to create this texture? *Where* does it reveal?

Yes

Elaborate:

The learner created a visual texture of smoothness on the skins of the portraits and feather-like textures on the hummingbird to mimic the actual world texture (Appendix B, Figure C1.1.7). Additionally, the background shows the visible

brushstrokes of the paint, painted in an expressionistic manner. How the strokes are applied means that the learner painted rough and in different directions to allow the viewer to see each stroke (Appendix B, Figure C1.1.8).

4. Space:

- Is there a variety of viewpoints used? Has any unusual view been used? *How* was it used?
- Is the artwork self-contained/ close off/ eye contact with the viewer?

Yes

Elaborate:

Since the learner painted many subjects in the artwork, each with a unique sense of perspective, the work contains unusual viewpoints. The hummingbird seems to gaze into the distance, flying up towards something (Appendix B, Figure C1.1.7). The colour portrait staring into the space with an expression of longing suggests that the portrait is seeking something (Appendix B, Figure C1.1. 9). In the black and white portrait, the individual looks at the viewer with a fearful expression (Appendix B, Figure C1.1.10). His lips are tightening, and his eyes are widening as if frightened. And lastly, the semi-abstract portrait, which seems to stare downwards, is challenging to determine due to the distorted figure. All these portraits contain their expressions.

The negative space surrounding these subjects is painted " earthy " to make the work less dull, according to the learner (Appendix B, Figure C1.1.11). In addition to this broad use of negative space within the loose-standing subjects, these figures are also rendered.

5. Craftmanship/Formal Qualities:

- Does the artwork show intense compositions, clearly reflecting an understanding and application of design structures, elements, and principles? *Where* and *how* is it applied in the painting?

Yes

Elaborate:

By painting the facial features within proportions of what is expected of how a human being will look, the learner demonstrates multiple understanding of the use of art elements and the placement of proportion. However, the one portrait on the corner right side of the painting expresses a distorted figure that is difficult to make out the facial features. In addition, the learner applied an unusual composition in dividing each subject from the other to express their symbolic representation, instead of grouping the composition into one whole artwork to say one narration. Instead, the viewer must analyse each subject, such as the different displays of portraits and the hummingbird, to conclude the message the learner wants to convey. Furthermore, the application of the paint suggests that the learner either wanted to use these

expressive brushstrokes to express feelings or ran out of time to complete the painting, which was made aware by the Visual Arts educator. In a sense, the artwork is placed unusually with an unusual way of applying the paint via brushstrokes.

Nevertheless, the learner took notice of replacing the black paint with brown because the learner wanted to make the artwork more visually appealing (Stated in the Rationale). Additionally, the learner even considered applying monochromatic grey to the two portraits on the right side, which will convey their notion, whether it is about recollection of the past or giving harmful elements such as sadness or fear, still shows the learner's awareness. To conclude, this whole painting suggests that the learner planned out her work, placing each subject in the manner of composition she wanted. Although the learner faced specific challenges, like not finishing her artwork on time, the learner applied the brushstrokes that way because of the circumstances. Please note that the learner is taught the responsibilities of PAT's within their Grade 10 work, which means that the learner is taught the expectations from the educator. Overall, the learner showed awareness of what the learner wanted to convey to the viewer.

Conceptual Criteria	✓
1. Content, context and meaning:	
<ul style="list-style-type: none"> Content: Does the artwork promotes the cultivation of the mental powers (cognitive) for social communication? <i>What</i> is seen in the work? Describe the work and explain what depictions were made. 	Yes
<p>Elaborate:</p> <p>The painting does suggest that one needs to have an understanding of deeper iconographical meanings. The work incorporates subject matter such as the hummingbird and applies contrasting colours to convey more profound meaning to what the learner tries to convey.</p> <p>Analysis of the work that is also relevant to the expected theme, "Expressions," suggests that the painting must demonstrate or communicate the learner's feelings or incorporate different facial expressions to illustrate these feelings. As a result of the learner's own experiences or those of others, she created a work of art that included specific elements to describe these feelings; (1) using the monochromatic grey colour and applying it to two portraits on the right side of the canvas, represented negative emotions (Appendix B, Figure C1.1.5). (2) the use of the hummingbird seems to evoke notions of joy, which can imply that the learner seeks happiness (Appendix B, Figure C1.1.7). (3) the way the figure is portrayed with wide</p>	

eyes and pressed lips indicates the person is scared or frightened (Appendix B, Figure C1.1.10). This reflection of an individual seeking pleasure or happiness may be interpreted as the female portrait in colour gazing into the distance. It can suggest the learner is losing oneself (due to the distorted figure in the right bottom corner) or is scared of changing into someone she is frightened of. Placing the hummingbird can imply that the learner is fighting off these negative feelings. Since the learner did not mention why she used the composition she did and what each subject means, the entire work is based on my interpretation, which can be misinterpreted as the learner's true intentions.

- Context: Does the artwork communicate an action, narrative, or story? If yes, what is the situation that is depicted in the work? Explain the socio-cultural, religious, etc. connotations that can be made.

No

Elaborate:

The viewer can assume that the artwork would have contained notions of facial features to convey certain expressions since the learner added a hummingbird to the mix of portraits, which is different from what is expected from a theme expression (Appendix B, Figure C1.1.11). Nevertheless, placing the hummingbird can tell a story, indicating that the hummingbird possesses symbolic value (Appendix B, Figure C1.1.7). Using the colours she used, she arranged the portraits and painted them to express her feelings. The use of black-and-white portraits can refer to negative emotions or recollections of the past, like the black-and-white picture on the bottom right corner, which is painted semi-abstracted (Appendix B, Figure C1.1.5). The semi-abstracted style resulted in a distorted figure with an unreadable expression, implying someone losing themselves in the process. As a result of the figure in colour staring into the distance with a longing expression and the black-and-white figure staring directly at the viewer with a frightened expression, it appears as if the learner is terrified of losing her joy, which is what the hummingbird represents; the idea of losing joy in the change process. However, it may be a stretch to suggest these meanings behind the work, as the learner does not attempt to explain why she painted this way, but it is essential to note.

- Context: Did the work focus on the artist's self-interests or what they want to express/accomplish? *What* situation is depicted in work? Sense of self, identity, pride, expression, and accomplishment?

Yes

Elaborate:

As stated previously, it is difficult to suggest whether the work is based on the learner's personal feelings or that of people in general. But taking the Rationale into account, I concluded this work could be based on what the learner wanted to

<p>express, as the learner repetitively uses the words “I wanted”. Where the learner is describing the theme called “Expressions”. As the message can be attractive as the learner wants to escape the feeling of anxiety and seek joy in the process</p>	
<ul style="list-style-type: none"> • Meaning: Do the images convey symbolic value or importance? If yes, <i>how</i> is the symbolic value used, and in <i>what</i> sense does it mean? 	Yes
<p>Elaborate:</p> <p>The only meaning that could derive from the hummingbird in the theme "Expression" is that the hummingbird symbolises a notion of joy. Also, note that the hummingbird represents overcoming negativity with ease, which is why I believe the work expresses the sensation of negativity that the learner wants to escape.</p> <p>Another symbolic element to note is the use of colour; the learner chose brown as a substitute for black, but that was the purpose of making the artwork more appealing. The monochromatic shade of grey can represent negative emotions or memories. The learner used colour contrast to portray a struggle between a positive and negative attitude. It isn't easy to understand what the learner tried to achieve, but it is safe to assume that the learner used these colours for a reason.</p>	
<ul style="list-style-type: none"> • Meaning: Do the images convey deeper, conceptual themes (i.e., allegory or iconographic elements)? <i>What</i> was the meaning behind the work? 	Yes
<p>Elaborate:</p> <p>The work contained a much deeper iconological meaning if the learner unravelled more. The reflection is only touching the surface of the work. As stated before, the Hummingbird can symbolise joy and ease combat negativity, suggesting the learner seeks happiness. Even the colours could have had symbolic meaning to strengthen the notion of contrasting between colour and non-colour subject matters, which can express ideas of the learner seeking “colour” in her life. So, by combining these elements, the female/ learner seeks to free herself from the shackles of unhappiness or society to enjoy her life.</p>	
<p>2. Wider Contexts:</p>	
<ul style="list-style-type: none"> • Is there any intention or purpose to work? <i>What</i> is the original meaning or intent (explore the <i>Rationale</i> and <i>Reflection/Artist Statement n</i> of PAT) – decorative, created in response to a design brief and illustrative 	Yes
<p>Elaborate:</p> <p>According to the theme of the PAT, the subject matter is "Expressions", in a similar vein to the previous school B's PAT on feelings. The learner explored various</p>	

expressions, from a portrait expressing a longing to an image portraying being frightened. The lesson's theme focuses on practising facial expressions to convey how details are necessary to make the viewer understand what is being expressed. The PAT has no explanation for why the learner-generated the final in this manner; the only reason is that the learner used expressions in the creation.

- | | |
|---|----|
| <ul style="list-style-type: none"> • Did natural events or historical events influence the work? <i>How?</i> | No |
|---|----|

Elaborate:

The following project focuses on composing a PAT around the theme: "Expressions". While the entire project and the final artwork are centred around the learner's understanding of expressing specific feelings through different expressions, the learner failed to explain why there is a hummingbird on the canvas or why the portraits are arranged in the manner they are by adding two grey-scale portraits on the right and left, a hummingbird and an image gazing into the distance. Thus, it becomes difficult to determine what the learner tried to accomplish.

3. Imaginative Expression:

- | | |
|---|----|
| <ul style="list-style-type: none"> • Did the learner present visual explorations, forms, and creative, original, and unique solutions? • How did the learner present their ideas and visual forms in an inventive manner? | No |
|---|----|

Elaborate:

I mentioned earlier that the learner used an unusual composition where the learner placed each subject matter in a different location, each having its message (Appendix B, Figure C1.1.11). With the hummingbird in the upper left corner, the colour portrait in the bottom left corner, the black-and-white portrait in the upper right corner, and the other in the bottom right. The learner is still trying to figure out how to compose a composition into a meaningful, cohesive message to the viewer.

School C, Learner C1: PAT 2

Formal Criteria	✓
------------------------	---

1. Line & Shape and form:

- | | |
|--|-----|
| <ul style="list-style-type: none"> • Any dominating lines? <i>What</i> type of line? <i>Where</i> can it be seen? | Yes |
|--|-----|

Elaborate:

In a similar way to PAT 1, the learner softened the outline of these figures using a technique called sfumato. In most paintings, colours and tonal elements create the illusion of lines by eliminating the distinction between dominant outlines (Appendix B, Figure C1.2.2). Colour has taken the place of the line as an indication. In the female portrait, for example, some outlines act like highlights, and the shadow is

cast over the face of the female. These portraits were further enhanced with a solid dominant line on the nose, lips, and eyes to imply depth and accurately depict facial proportions. As a result, the learner used colour as a substitute for lines in the artwork to help make it more straightforward for the viewer what's being perceived, making the work more easily recognizable.

- | | |
|--|----|
| <ul style="list-style-type: none"> • Is there a variety or repetition of shape/forms? Balance composition? Harmony? <i>How, where?</i> • Does it create visual interest? <i>How?</i> | No |
|--|----|

Elaborate:

This painting is static, with an asymmetrical composition (Appendix B, Figure C1.2.3). The right side occupies most of the space due to the placement of the portrait's shoulders that is coming into view on the right side of the canvas. The painting is mainly centred around organic shapes due to a human taking over much of the space on the canvas, with no other subject matter incorporated with it.

As stated before, the painting is placed rather statically, with no movement, only a female portrait staring into space. In this assignment, the learner intends only to portray a familiar person related to the learner's growth in South Africa. With little focus on visual interest and more on painting realistically as the learner sees.

2. Colour & Tone

- | | |
|---|-----|
| <ul style="list-style-type: none"> • Has colour been used? <i>What</i> colours have been used? Are the colours realistic/ abstract / etc. • Has colour contrast been used within the artwork? <i>How</i> was it used? | Yes |
|---|-----|

Elaborate:

The learner tried to create an artwork based on a realistic style, using natural colours (Appendix B, Figure C1.2.1). The learner placed shading on the right side of the portrait's skin to reflect that the sun is coming from the canvas's right side and create a sense of depth. Furthermore, the learner added a soft pastel blue colour to the background to emphasise the female portrait. Due to the learner's use of brown, the learner rejected the notion of portraying an African woman; instead, Learner C1 opted to represent an African woman familiar to him. Additionally, the learner indicated that they are focusing on the concept of Voortrekker's, which is also based on Dutch immigrants to South Africa known as "Boers". Thus, the learner is displaying the heritage of South Africa.

- | | |
|---|-----|
| <ul style="list-style-type: none"> • Is there tonal differentiation? Has a wide tonal range been used? (Broad range of darks, highlights, and mid-tones). If so, <i>where</i>, and <i>how?</i> | Yes |
|---|-----|

Elaborate:

As stated in the rationale, the learner claimed that he wanted to add earthy colours to the painting so that it appeared more visually appealing and less dull (Appendix B, Figure C1.2.4). As an additional measure, the learner applied not only a soft blue to the background but also mixed brown with tonal values rather than black. Moreover, the learner showed a strong awareness of where the light sources were coming from. By applying a darker tone on the left side of the face and even a darker tone on the left side of the nose. The learner also placed a branch-like shadow on the face, which ranked each tonal variation on the left side to imply that the light was coming from the right side and casting a shadow on the face. The learner attempted to remain accurate with the work by mimicking the actual subject in terms of tone and value.

3. Texture:

- | | |
|--|-----|
| <ul style="list-style-type: none"> Are there any attractive textural qualities within the artwork? <i>What</i> was used to create this texture? Where does it reveal? | Yes |
|--|-----|

Elaborate:

The learner created a visual texture of smoothness on the skins of the portraits to mimic the appearance of the real world. The learner tried to paint realistically, which is why the learner added the smooth texture seen within the painting. Additionally, the background is painted similarly to the foreground, where the learner applied soft, gentle brushstrokes. The learner did not try to test other ways of using different textures within the painting, and instead, the learner spread smooth texture throughout the whole painting.

4. Space:

- | | |
|--|-----|
| <ul style="list-style-type: none"> Is there a variety of viewpoints used? Has any unusual view been used? <i>How</i> was it used? Is the artwork self-contained/ close off/ eye contact with the viewer? | Yes |
|--|-----|

Elaborate:

The female figure in the portrait has her body facing away from the viewer while her head is facing the viewer, establishing direct eye contact with the viewer (Appendix B, Figure C1.2.5). This type of artwork is straightforward, with no confusing implications for the painting.

As a result of the light blue pigments used on the background, the negative space surrounding these subjects is considered calm by the learner, making the work less dull (Figure 6). Additionally, this general use of negative space within the loose-standing subjects resulted in a single focus on the female portrait.

5. Craftmanship/Formal Qualities:	
<ul style="list-style-type: none"> Does the artwork show intense compositions, clearly reflecting an understanding and application of design structures, elements, and principles? <i>Where</i> and <i>how</i> is it applied in the painting? 	Yes
<p>Elaborate:</p> <p>The learner demonstrates multiple understandings of the use of art elements and the placement of proportion by painting facial features within proportions that will define a human being's appearance. The learner improved from applying paint in an expressionist manner to a subtler way. Furthermore, the learner intended to apply the brushstrokes to mimic skin texture gently. The sfumato technique used in this painting results in a softer tone, which indicates that the learner was striving to create an aesthetically pleasing image.</p> <p>Further, the learner noticed the black paint was being replaced with brown paint because the learner wanted the artwork to be more visually appealing. To conclude, this painting suggests that the learner planned out her work, placing the portrait in this manner to illustrate the effect of shadow reflected by the light source. There is an overall improvement from the previous PAT, as the learner completed in time and produced realistic artwork. PAT 1 and PAT 2 illustrate the difference between a learner developing conceptual or formal skills based on past mistakes. Consequently, the learner's PAT shows that the learner is gaining more self-actualisation, meaning that the learner has ample time to complete the PAT. As a result, the learner was able to create realistic artwork that reflected a gentle application technique and a significant improvement in formal skills.</p>	

Conceptual Criteria	
✓	
1. Content, context and meaning:	
<ul style="list-style-type: none"> Content: Does the artwork promotes the cultivation of the mental powers (cognitive) for social communication? <i>What</i> is seen in the work? Describe the work and explain what depictions were made. 	No
<p>Elaborate:</p> <p>In contrast to the previous PAT, the learner chose a subtler artwork, which is easy to understand upon viewing the painting. Like the work of all the artists before the learner, this may seem like an ordinary portrait. This portrait, however, is based on the Voortrekkers, a group of South Africans. Voortrekkers are known as <i>Boere</i>, and they immigrated through South Africa. It makes sense that the learner will base the painting on a country's heritage in Africa since the visual art educator presented an assignment brief with the theme "Out of Africa". The learner explained further that</p>	

the portrait would have a shadow cast on her face that would symbolise a notion drawn from the traditions or cultures of South Africa.

The purpose of PAT 2 differs from PAT 1 in that it implies that the painting promotes more profound cognitive development through meanings derived from deeper iconographic contexts. However, since the learner did not mention why she used the composition she did and what each subject means, the entire work is based on my interpretation. This interpretation can result in misunderstanding the original intentions of the learner. While PAT 2 is a different matter, the learner explained the intent behind each element within the artwork.

- Context: Does the artwork communicate an action, narrative, or story? If yes, what is the situation that is depicted in the work? Explain the socio-cultural, religious, etc. connotations that can be made.

No

Elaborate:

Upon gazing at the portrait, the viewer is presented with a portrait of a female staring directly at the viewer (Appendix B, Figure C1.2.5). The learner suggested that the work was based on an African subject. In this case, an acquaintance of the learner was born in South Africa, a country in Africa. But the painting is rigid with no movement and looks almost like an ordinary portrait. Therefore, suggesting an idea or story behind it will be challenging. It can be stated, however, that this painting represents a personal matter rather than one of socio-cultural significance; though the learner wished to evoke interest in The Voortrekkers, it does not appear that the painting conveys the message (Appendix B, Figure C1.2.7).

- Context: Did the work focus on the artist's self-interests or what they want to express/accomplish? *What* situation is depicted in work? Sense of self, identity, pride, expression, and accomplishment?

Yes

Elaborate:

The artwork is based on Learner C1's personal feelings, as stated in this data analysis. In the painting, the learner refers to a friend who was born in South Africa, which relates to the theme. In addition, the friend's portrait suggested that the learner uses a subject from Africa, specifically South Africa, which is situated within Africa. Thus, following the theme that the educator set out in the assignment brief for the PAT.

- Meaning: Do the images convey symbolic value or importance? If yes, *how* is the symbolic value used, and in *what* sense does it mean?

Yes

Elaborate:

Using the cultures and traditions of South Africa as a basis, the learner wanted to convey a message. The learner used an acquaintance to create a portrait of a white female. With this idea in mind, it does carry significant value as a fellow South African member of Africa. But in terms of the learner, this work is based on a friend. Accordingly, this follows the theme of portraying something from Africa. A further suggestion is that the learner, because of the research done in the PAT, also research the history of Voortrekkers. This is difficult to tell, as the painting looks like a regular portrait, with no symbolism or imagery that would mean the Voortrekkers, such as the crest of a Voortrekker. Painting an acquaintance of the learner also demonstrates that the learner followed the assignment brief to portray an object "out of Africa" (Appendix B, Figure C1.2.7).

- Meaning: Do the images convey deeper, conceptual themes (i.e., allegory or iconographic elements)? *What* was the meaning behind the work?

No

Elaborate:

In the learner's portraiture, a shadow is cast onto the face of the subject; however, when I researched the learner's project, I found it was based on a South African subject casting a shadow on the face to convey a deeper meaning. However, based on what I could understand from the learner's Brainstorm and Rationale, it seemed that the learner wanted to make the work more interesting. This was accomplished by casting a shadow on the face. But that is not all; the learner wanted this shadow to incorporate iconographic meaning (Appendix B, Figure C1.2.8). Therefore, the learner wished the shadow to represent a Protea flower, a common and national flower of South Africa, or a similar one.

Nevertheless, upon further analyses of the painting, I thought it had something to do with rock art, as it represents African art. However, the more I looked at it, the more the shadow looked like a branch or scar. I concluded that the work could not reference any known South African flower. The shadow is just an everyday shadow reflected from the light source, with no deeper meaning. In addition, it can also be implied that the learner only applied this shadow to make the work more visually attractive.

2. Wider Contexts:

- Is there any intention or purpose to work? *What* is the original meaning or intent (explore the *Rationale* and *Reflection/Artist*

Yes

<p><i>Statement n of PAT) – decorative, created in response to a design brief and illustrative</i></p>	
<p>Elaborate:</p> <p>As stated previously, the learner wanted to create a painting based on the theme of the PAT; “out of Africa”. The learner made this artwork personal by painting someone close to the learner. By portraying the friend as a subject, the learner achieved what was expected from the learner (Appendix B, Figure C1.2.9). Furthermore, according to the learner, the main focus of this PAT was to improve shading by casting shadows onto the face of the portrait, to practice this formal element. The learner nevertheless sought to portray something of South Africa through the shadow, such as a plant, particularly a Protea (Appendix B, Figure C1.2.8). But instead of looking like a Protea, the shadow on the face looked like a branch or a scar. Based on the Rationale, most of what the learner stated suggested that the learner wanted to focus more on formal skills, such as application of paint, the colour being used and precisely the tone, than any other conceptual notions. It is difficult to tell whether the learner succeeded in conveying the intended message since the painting looks like an ordinary portrait.</p>	
<ul style="list-style-type: none"> • Did natural events or historical events influence the work? <i>How?</i> 	No
<p>Elaborate:</p> <p>The learner did explain the work is based on the heritage of South Africa, specifically the Voortrekkers. The Voortrekkers were descendants of the Dutch, called "Boers", who immigrated to South Africa. Voortrekkers refer to white settlers who settled on South Africa's land and began farming. However, this imagery or reference does not reveal itself within the portrait of the learner. There is no symbolic imagery linking to the notion of Voortrekkers, so it is difficult to suggest the artwork is based on a historic event in South Africa (Appendix B, Figure C1.2.7).</p>	
<p>3. Imaginative Expression:</p>	
<ul style="list-style-type: none"> • Did the learner present visual explorations, forms, and creative, original, and unique solutions? • How did the learner present their ideas and visual forms in an inventive manner? 	No
<p>Elaborate:</p> <p>The previous section discussed how the learner created a work based primarily on formal skills to paint realistically. The conceptual meaning of the work is challenging to grasp, as the learner did not clarify the intent behind the work. Upon looking at the painting, it is easily mistaken as just a standard portrait with no hidden agenda. In addition to adding creative means to suggest the meaning behind the painting, the learner intended to paint a Protea shadow to represent the national flower of</p>	

South Africa. Despite this, the learner did not create a shadow of a Protea in the end.

Furthermore, the learner explained that the portrait painted was not the face of someone random; on the contrary, the work is based on someone she knew who came “out of Africa”. The viewer will not see this until they read the Rationale or artist statement of the learner. Overall, the conceptual elements are challenging to understand, and this work could be mistaken for just a regular portrait painting.

School C, Learner C2: PAT 1

Formal Criteria	✓
1. Line & Shape and form:	
<ul style="list-style-type: none"> Any dominating lines? <i>What</i> type of line? <i>Where</i> can it be seen? 	Yes
<p>Elaborate:</p> <p>The learner used colour as a substitute for lines in the artwork to help make it more straightforward for the viewer what's being perceived, making the work more easily recognisable. Furthermore, the learner added clear, tinted highlights around the glass to create a clear outline and emphasise the subject.</p> <p>The work focuses on the repetitive use of horizontal fictional lines (Appendix B, Figure C2.1.2). With the bodies placed upon the floor, the background image separating the bed from the floor and the clear outline of the glass formed a horizontal image; whether this was intentional or not, the painting creates a sense of motionlessness and peace</p>	
<ul style="list-style-type: none"> Is there a variety or repetition of shape/forms? Balance composition? Harmony? <i>How, where?</i> Does it create visual interest? <i>How?</i> 	No
<p>Elaborate</p> <p>This painting is unique in that it does not vertically show an upright portrait but figures lying on the ground in a horizontal format. A glass almost in the centre and the figures' bodies taking most of the floor space on the right created an asymmetrical composition within the work.</p> <p>The painting is placed rather statically, with no movement, only a portrait on the floor staring through the glass. Glass is a symbol that the learner uses to convey the meaning of the painting. In addition, the glass is categorised as a geometric form with emphasis placed on the glass (Appendix B, Figure C2.1.3). In addition, the glass itself, or the figure gazing through it, shows a distorted, unrecognisable figure.</p>	

Still, the geometric shape is easily discernible within the painting as it is outlined in rigid lines that make it easily recognisable. Unlike the glass, the organic form of the figures is distorted and difficult to make, and the outline is distorted and unclear. Therefore, the learner created artwork with no repetitive shapes solely to draw attention to the unmistakable design of the glass and the deformed being peering through the glass.

2. Colour & Tone

- Has colour been used? *What* colours have been used? Are the colours realistic/ abstract / etc.
- Has colour contrast been used within the artwork? *How* was it used?

Yes

Elaborate:

The learner tried to create an artwork based on a realistic style, using natural colours. As if the learner wanted to create a gloomy atmosphere, the learner selected darker sombre colours (Appendix B, Figure C2.1.4). In my analysis of the PAT and the concepts the learner intended to convey, I believe using these sombre colours conveys the message the learner wants to convey to the viewer.

The learner used the chiaroscuro technique with a darker colour (tone) placed on the background and a lighter tinted colour to the glass (Appendix B, Figure C2.1.3). As previously stated, the learner uses more than one element to emphasise the glass throughout the work. Hence, it will be repeatedly noted that the learner focused on the glass.

- Is there tonal differentiation? Has a wide tonal range been used? (Broad range of darks, highlights, and mid-tones). If so, *where*, and *how*?

Yes

Elaborate:

A contrast was placed between the tone of the glass (foreground) and the tone of the whole painting (background). The learner wanted to emphasise the glass, so the learner applied tinted shades onto the glass (Appendix B, Figure C2.1.3). Additionally, the entire outer edges of the canvas are painted in a darker tone and gradually fade into a lighter tonal hue as they approach the centre. As stated previously, it could reflect a gloomy atmosphere the learner intentionally created for the message behind the painting. The learner also applied several tonal variations, including the folding of the clothes and the duvet covers of the bed in the background, which were used. As opposed to a flat painting, this work focused more on depth. In addition, it made the work more visually attractive.

3. Texture:	
<ul style="list-style-type: none"> Are there any attractive textural qualities within the artwork? <i>What</i> was used to create this texture? Where does it reveal? 	Yes
<p>Elaborate:</p> <p>The learner created a visual texture of smoothness on the skins of the portraits to mimic the appearance of the real world. This included the textures of the clothes the people were wearing, the duvet covers on the bed in the background, and even the floor and transparency of the glass. The learner tried to paint realistically, which is why the learner added the smooth texture seen within the painting. Additionally, the background is painted similarly to the foreground, where the learner applied soft, gentle brushstrokes. The learner did not try to test other ways of using different textures within the painting, and instead, the learner spread smooth texture throughout the whole painting.</p>	
4. Space:	
<ul style="list-style-type: none"> Is there a variety of viewpoints used? Has any unusual view been used? <i>How</i> was it used? Is the artwork self-contained/ close off/ eye contact with the viewer? 	Yes
<p>Elaborate:</p> <p>The whole composition is unusually placed, with an unusual viewpoint. The portraits' faces are distorted, and the figures are lying flat on the floor, on top of one another with glass almost in the centre of the person's face (Appendix B, Figure C2.1.5). There is a possibility that these figures are looking directly at the viewer, but it isn't easy to be precise since facial features cannot be identified. Additionally, the darker tonal value at the edges of the canvas, surrounding most of the subject matter, and the dark, sombre colour, suggest that the work is closed off and self-contained, especially the glass covering the faces of the figures. The learner's intentions are a strong visual message of what the learner wants to convey. Glass, with a heightened tone in the middle, emphasising this subject matter, creates a focus on the viewer's view. Therefore, the viewer gazes directly at the glass, trying to make sense of the message behind it. Several times before, I have said that this whole work presents a visual impression of a painting whose composition is unusual.</p>	
5. Craftmanship/Formal Qualities:	
<ul style="list-style-type: none"> Does the artwork show intense compositions, clearly reflecting an understanding and application of design structures, elements, and principles? <i>Where</i> and <i>how</i> is it applied in the painting? 	Yes
<p>Elaborate:</p> <p>The learner demonstrates multiple understandings of the use of art elements, the placement of colour, and its effect on the painting. The learner applied a darker tone</p>	

to the work and used sombre colours to create the gloomy atmosphere the learner intended for the message. Also, the learner became aware of how to emphasise a subject of importance, hence, the glass by placing it in the centre and providing it with a lighter tonal value. Moreover, the learner intended to apply the brushstrokes with minimal to no visible brush strokes.

Conceptual Criteria	✓
1. Content, context and meaning:	
<ul style="list-style-type: none"> Content: Does the artwork promotes the cultivation of the mental powers (cognitive) for social communication? <i>What</i> is seen in the work? Describe the work and explain what depictions were made. 	Yes
Elaborate: The learner emphasised the glass, which is placed in the centre with a light lighter colour applied to it, contrasting the rest of the sombre colours of the artwork (Appendix B, Figure C2.1.4). Because of these factors make it easier for the learner to show what the viewer must focus on, in this instance, the glass. The glass in the middle and the face hidden behind it represent the use of a mask to suppress one's identity. According to the learner, the work is based on the theme of expressions; just analysing a person's expression can suggest how that person feels. For example, an expression such as a smile can mean happiness. However, this smile can also indicate that someone is faking it and that no one knows what the other person is feeling just because of an expression. Therefore, the learner distorted the face behind glass to convey the meaning that people tend to wear masks as an expression and not actually to portray emotions (Appendix B, Figure C2.1.6)	
<ul style="list-style-type: none"> Context: Does the artwork communicate an action, narrative, or story? If yes, what is the situation that is depicted in the work? Explain the socio-cultural, religious, etc. connotations that can be made. 	No
Elaborate: It will be challenging to acknowledge that there is a story or action behind it. It is more of a personal matter than one of high socio-cultural significance that the learner attempted to evoke interest in expressions or people wearing masks in her painting. The learner believes people are expressing false declarations to hide what they are feeling and that a word is just a mask people tend to wear for faking an emotion.	
<ul style="list-style-type: none"> Context: Did the work focus on the artist's self-interests or what they want to express/accomplish? <i>What</i> situation is depicted in work? Sense of self, identity, pride, expression, and accomplishment? 	Yes

Elaborate:

The artwork is based on Learner C2's personal feelings, as stated in this data analysis. The learner explored the belief that people tend to wear "masks" around others to "fake" the feeling they are experiencing. According to the learner, "expressions" are merely a "mask" hiding our true intentions, which may also be why the learner depicted two figures lying on top of one another. Although these figures represent intimacy or romance, distorting their facial expression through the glass can suggest that they are hiding their genuine emotions. That they may or may not be romantically involved with one another.

- Meaning: Do the images convey symbolic value or importance? If yes, *how* is the symbolic value used, and in *what* sense does it mean?

Yes

Elaborate:

From the perspective of the whole painting, the glass has the most significance and emphasis. The light tonal variations in the glass contrast with the sombre colour applied to the rest of the painting, highlighting the symbolic importance of the glass. Instead of using a regular mask to symbolise the faking of emotions, the learner used glass instead (Appendix B, Figure C2.1.3). As a result, the glass became the substitute for the mask and still symbolises similar concepts. In addition, distorted facial expressions communicate that the learner is not aware of how they feel because the expressions on the face are absent. The work generally focuses on expressions used as a "mask" to convey "fake" emotions and not knowing what the other person is feeling. Further, the learner used dark, sombre colours to express a gloomy atmosphere, which may coexist with people masking their negative emotions with more positive expressions so that others may not know how they feel.

- Meaning: Do the images convey deeper, conceptual themes (i.e., allegory or iconographic elements)? *What* was the meaning behind the work?

Yes

Elaborate:

As stated previously, the meaning behind the work is expressing the belief that people's facial expressions do not always convey what they are feeling. Nevertheless, I believe the painting contains a more profound meaning; the learner placed two couples on top of each other in an intimate manner, which indicates they are romantically involved. Furthermore, the way they are displayed can suggest the intense feeling of affection called love. One of the most substantial feelings people can experience. Yet, the learner placed a glass in front of this couple and distorted their faces (Appendix B, Figure C2.1.6). Throughout the analysis, the glass reflected the "mask" people wear to hide their faces. However, the glass has been positioned

in front of a couple's faces, which suggests that this couple is faking their feelings for each other. By placing these topics together, the learner emphasises how strongly the learner can feel about fake expressions that conceal emotions, even from a romantic perspective (Appendix B, Figure C2.1.7). However, this is only my opinion, and the learner could only have used these couple to enhance the painting's aesthetic qualities.

2. Wider Contexts:

- | | |
|--|-----|
| <ul style="list-style-type: none"> Is there any intention or purpose to work? <i>What</i> is the original meaning or intent (explore the <i>Rationale</i> and <i>Reflection/Artist Statement</i> of PAT) – decorative, created in response to a design brief and illustrative | Yes |
|--|-----|

Elaborate:

As stated previously, the learner wanted to create a painting based on the theme of the PAT; "Expressions". In the learner's opinion, people often "fake" their emotions by "faking" their expressions. According to the learner's Rationale, the learner wanted to improve the formal elements, by painting in a realistic format, with the use of dark, sombre colours to express emotions of negativity (Appendix B, Figure C2.1.8). Furthermore, the learner emphasised the glass by highlighting the glass with a lighter tone, which resulted in the subject standing out from the whole dark colour painting. In addition to the highlighted glass, the learner distorted the couple's faces behind the glass to convey the idea of hidden emotions that people tend to hide. Overall, the learner showed competence in applying conceptual notions and what the learner wanted to achieve.

- | | |
|---|----|
| <ul style="list-style-type: none"> Did natural events or historical events influence the work? <i>How?</i> | No |
|---|----|

Elaborate:

The following project focuses on composing a PAT around the theme: "Expressions". At the same time, the entire project and the final artwork are centred around the learner's understanding of expressing specific feelings through different expressions. Instead of depicting how "the other" feel, the learner created a painting that was based on how expressions are misunderstood as masks rather than representing actual feelings. By portraying artwork with no expressions added to the figures' facial features, all recognisable facial features are distorted through the placement of glass in front of the figure, serving the purpose of a "mask". Therefore, the learner created this work to express the learner's own opinion on the term "expressions".

3. Imaginative Expression:

- | | |
|---|-----|
| <ul style="list-style-type: none"> Did the learner present visual explorations, forms, and creative, original, and unique solutions? | Yes |
|---|-----|

<ul style="list-style-type: none"> How did the learner present their ideas and visual forms in an inventive manner? 	
<p>Elaborate:</p> <p>The learner created an exciting painting with an excellent conceptual message to convey to the viewer. In doing so, the learner broke the organic shapes into square geometric rigid forms, which also served to emphasise the subject matter. Furthermore, to strengthen this emphasis, the learner created a dark, gloomy atmosphere by applying dark, sombre colours around the whole canvas, except for the glass, which was painted in a lighter hue. In addition to the glass, the learner then distorted the faces of the couple lying on the floor, thereby removing the couple's expressions. In addition, the theme is based on "expressions" meant to convey some words, such as a smile or a particular person. However, this glass resulted in no expression, which removed the concept from the theme of "expressions". But the learner still shows competence in conveying a message to portray expressions, which is that people wear masks, "faking" their expressions to keep their personal feelings hidden. To summarise, the learner performed extensive conceptual research in the PAT to create a painting that reflected the learner's meaning.</p>	

School C, Learner C2: PAT 2

Formal Criteria	<input checked="" type="checkbox"/>
1. Line & Shape and form:	
<ul style="list-style-type: none"> Any dominating lines? <i>What</i> type of line? <i>Where</i> can it be seen? 	Yes
<p>Elaborate:</p> <p>There is an emphasis on lines throughout the drawing, whether it's the drawing technique or the figure's outline. Hatching lines appear on the facial features and clothes, and these techniques make the work more visually attractive in its expression of movement (Appendix B, Figure C2.2.2). In addition, the drawing techniques creating hatching lines, according to the learner, also created texture within the artwork.</p> <p>By employing various drawing techniques on the three figures, dominating lines are also used to show their organic form. The learner created a dominating outline on the figure to separate the figure from the foreground and background. The learner was aware of what should be included in a drawing technique to make it visually attractive and accentuate the figure.</p>	
<ul style="list-style-type: none"> Is there a variety or repetition of shape/forms? Balance composition? Harmony? <i>How, where?</i> 	Yes

<ul style="list-style-type: none"> Does it create visual interest? <i>How?</i> 	
<p>Elaborate</p> <p>A different colour is used in the middle portrait to emphasise the central figure. However, the work is placed in an asymmetrical composition because the right side takes up more space than the left side.</p> <p>The left to the right depicts three portraits of female faces with no apparent signs of emotion looking directly at the viewer (Appendix B, Figure C2.2.3). Generally, the art shows female portraits in repeated organic forms. Furthermore, the whole painting has repetitive portraits of people with similar expressions. This can suggest the repetitive use of these forms reflects certain emotions or masks the learner wanted to express.</p>	
<p>2. Colour & Tone</p>	
<ul style="list-style-type: none"> Has colour been used? <i>What</i> colours have been used? Are the colours realistic/ abstract / etc. Has colour contrast been used within the artwork? <i>How</i> was it used? 	<p>Yes</p>
<p>Elaborate:</p> <p>Generally, the colours used in the artwork contrast with one another. In the sense that the red colour is a representative of a warm colour, whereas the blue colour represents a colder colour (Appendix B, Figure C2.2.4). Therefore, these two colours contrast each other; (1) the learner wanted to emphasise the middle figure. (2) the colour red represents warmth because the learner wanted to express the warm traditional clothing of the Dogon tribe. Learners studied the Dagon tribe and the concept of Duality as the basis for creating their artwork. Nevertheless, these colours were not used to convey emotional values but to emphasise the subject matter.</p>	
<ul style="list-style-type: none"> Is there tonal differentiation? Has a wide tonal range been used? (Broad range of darks, highlights, and mid-tones). If so, <i>where</i>, and <i>how</i>? 	<p>Yes</p>
<p>Elaborate:</p> <p>Essentially, the learner removed the tonal value and only added a few shades for intended purposes. The repetitive fluted line has been incorporated to reflect the facial features such as the nose, eyes, ears, and lips and creates a sense of depth. Adding these lines closer to one another creates a darker tone, which shows depths, such as the darker tone added to the bridge of the nose, the underlip and the jawline (Appendix B, Figure C2.2.5). The learner is aware of the importance of style but applying only a bare minimum of this tonal value implies the learner only focuses on the facial features that stand out to create a sense of dimension within the artwork.</p>	

The learner fluidly painted darker watercolour paint to the top of the heads to express the figures' hair. Additionally, these hairs are presented in a darker tone than the rest of the portraits.

3. Texture:

- | | |
|--|-----|
| <ul style="list-style-type: none"> Are there any attractive textural qualities within the artwork? <i>What</i> was used to create this texture? Where does it reveal? | Yes |
|--|-----|

Elaborate:

In contrast to the universal belief that hair possesses a lot of hair strands, which in art means lines, tones and textures, the learner experimented in different directions, applying smooth texture to the hair with some detail—the learner created hair with the use of brushstrokes and tone variations of watercolour paint (Appendix B, Figure C2.2.6). The learner used a long and continuous stroke to make sense of a female with long hair. In addition, the learner applied a dapped painting technique to depict short curly hair. As a result, the learner applied brushstrokes to create texture. Moreover, watercolour does not generate brush strokes. As a result, the learner used tonal variations to portray a ghost of a brushstroke on the piece. In addition to drawing the facial features, the learner applied a repetitive cross-hatching technique to the portraits (Appendix B, Figure C2.2.2). The learner wanted to create texture in the portrait and make it more visually appealing.

4. Space:

- | | |
|--|-----|
| <ul style="list-style-type: none"> Is there a variety of viewpoints used? Has any unusual view been used? <i>How</i> was it used? Is the artwork self-contained/ close off/ eye contact with the viewer? | Yes |
|--|-----|

Elaborate:

The artwork of Learner C2 created a work that focused more on the foreground. There is no actual use in the background; most work occurs in the foreground. The negative space (location) used within the work is primarily light and appears to fade. However, in contrast to the background, the foreground's darker tone creates emphasis, focusing on the three portraitures in the foreground. The figures are placed in the middle of the artwork, using a common viewpoint. The three figures have unique postures, yet all portraits gaze directly at the viewer. Frequently, the work takes place in an open space with little indication of the surrounding environment.

5. Craftmanship/Formal Qualities:

- | | |
|--|-----|
| <ul style="list-style-type: none"> Does the artwork show intense compositions, clearly reflecting an understanding and application of design structures, elements, and principles? <i>Where</i> and <i>how</i> is it applied in the painting? | Yes |
|--|-----|

Elaborate:

The learner demonstrates multiple understandings of the use of art elements, the placement of colour, and its effect on the painting. The use of blue and red was intended to present focus on the figure in blue and reflect the African tribe the learner research to incorporate the theme; “Out of Africa”. The learner applied a darker tone to the foreground to emphasise the importance of portraiture in the foreground. In addition to the subject of matter, the learner placed it in the centre with minimal elements added to the background. Moreover, the learner applied interesting visual texture to the hair and facial features using two different mediums. Using watercolour paint and brushstrokes to create textures for the hair and pencil drawing techniques, such as cross-hatching to the facial features, make the artwork more visually attractive.

Conceptual Criteria	✓
1. Content, context and meaning:	
<ul style="list-style-type: none"> Content: Does the artwork promotes the cultivation of the mental powers (cognitive) for social communication? <i>What</i> is seen in the work? Describe the work and explain what depictions were made. 	Yes
<p>Elaborate:</p> <p>The work does promote the use of cognitive powers more than once. The learner had to extensively research the African tribe the learner wanted to incorporate into the artwork. The African tribe is called the Dogon tribe, situated in the North of Africa. The learner focused primarily on the Dogon tribe's belief in duality. In this sense, the learner believed that we as people wear more than one mask and behave differently from encounter to encounter. For example, one tends to be more relaxed with family, whereas, with an educator, one tends to act more respectfully.</p> <p>Furthermore, the learner incorporated the colour of the Dogon tribe within the artwork, the colour of blue and red (Appendix B, Figure C2.2.4). Overall, the learner created artwork with the background knowledge of the Dogon tribe. Consequently, one must possess essential background expertise and understand what is depicted in work. That said, the cognitive ability to understand the artwork can be challenging. The viewer must either read the learner's Rationale or Research to understand what the learner wanted to incorporate from the Donor's tribe.</p>	
<ul style="list-style-type: none"> Context: Does the artwork communicate an action, narrative, or story? If yes, what is the situation that is depicted in the work? Explain the socio-cultural, religious, etc. connotations that can be made. 	No

<p>Elaborate:</p> <p>It will be challenging to acknowledge that there is a story or action behind it. It is more of a personal matter than one of high socio-cultural significance that the learner attempted to evoke interest in expressions or people wearing masks in her painting. Consequently, the learner believes that people tend to have more than one "mask," which explains the repeated portrayals of females. People tend to act differently with each encounter; for example, some people will be more respectful than others; friends, family, and strangers behave differently. Learner C2 focused more on the learner's personal beliefs; the work has a similar concept to PAT 1.</p>	
<ul style="list-style-type: none"> Context: Did the work focus on the artist's self-interests or what they want to express/accomplish? <i>What</i> situation is depicted in work? Sense of self, identity, pride, expression, and accomplishment? 	Yes
<p>Elaborate:</p> <p>The artwork is based on Learner C2's personal feelings, as stated in this data analysis. The learner explored the belief that people tend to wear "masks" around others to change their feelings toward different people. The relationship the person has with others can influence the behaviour and image they have of that person. If a person has a closed-off relationship with others, it is generally due to the person not liking that person. In addition to the notion of duality, people can change their behaviour entirely depending on their relationship with others. Other people can either change the person for the worse or for good. For example, an influential bad friend will result in the person doing things that were never encouraged by their parents. On the contrary, the person becomes someone entirely different from what the parents would have taught the person. Hence, the person starts to wear more than one mask and becomes another, which follows the notion of duality.</p>	
<ul style="list-style-type: none"> Meaning: Do the images convey symbolic value or importance? If yes, <i>how</i> is the symbolic value used, and in <i>what</i> sense does it mean? 	Yes
<p>Elaborate:</p> <p>The learner used colour as a means of conveying a symbolic message. Firstly, the blue and red colour does not represent the colour of emergency or danger; instead, it symbolises the colour of the Dogon tribe. The Dogon tribe incorporate the colour blue and red within their traditional clothing (Appendix B, Figure C2.2.4). Secondly, the learner created the middle figure in blue and the other two portraits in red to focus on the centre portrait.</p>	
<ul style="list-style-type: none"> Meaning: Do the images convey deeper, conceptual themes (i.e., allegory or iconographic elements)? <i>What</i> was the meaning behind the work? 	Yes

Elaborate:

The repetitive use of female portraiture conveys an iconographical message of a “mask” that people tend to wear, depending on their surroundings. The learner created an artwork that depicted female portraits in different postures, yet all these portraits are emotionless. They are staring directly at the viewer as if they are masks. Furthermore, the learner incorporated the notion of “duality” based on the Donor tribe’s beliefs. Similarly, to the learner’s belief in duality, people tend to change their personalities depending on their relationships with others, whether they like the person or not. According to this more profound conceptual notion, the learner studied the Donor tribe, located in the north of Africa, based on a theme, “Out of Africa”, given by the Visual Arts educator.

2. Wider Contexts:

- Is there any intention or purpose to work? *What* is the original meaning or intent (explore the *Rationale* and *Reflection/Artist Statement* of PAT) – decorative, created in response to a design brief and illustrative

Yes

Elaborate:

As stated previously, the learner wanted to create a painting based on the theme of the PAT; “Out of Africa”. According to the learner, people often have more than one personality, which can change depending on the relationship between them. In the learner’s Rationale, the learner indicated he wanted to improve the artwork’s formal elements by using two different mediums: watercolour and pencil (Appendix B, Figure C2.2.8). The learner’s goal was to improve drawing techniques while also applying these qualities to the artwork so that it would be more visually appealing. Furthermore, the learner emphasised the repetitive use of female portraiture and the use of the colours blue and red. In addition, these colours possessed a conceptual purpose within the artwork, such as emphasising the figure in the middle due to the figure being blue and the rest of the artwork red. In addition, the colour blue and red represents the Dogon people’s colour for their traditional attire. Overall, the learner showed competence in applying conceptual notions and what the learner wanted to achieve. Moreover, the learner did a comprehensive research on the Dogon tribe and how the learner would incorporate this information within the artwork.

- Did natural events or historical events influence the work? *How?*

No

Elaborate:

The following project focuses on composing a PAT around the theme: “Out of Africa”. Throughout the project and the final artwork, the learner will understand the Dogon tribe’s belief in Duality. Instead of depicting African masks, the learner created artwork based on the learners’ belief that people possess more than one

personality and change depending on the relationship. By portraying artwork with no expressions added to the three females' facial features and gazing directly at the viewer, it serves the purpose of a "mask". Therefore, the learner created this piece to express the learner's opinion about the concept of duality as it pertains to the Dogon people.

3. Imaginative Expression:

- | | |
|---|-----|
| <ul style="list-style-type: none"> • Did the learner present visual explorations, forms, and creative, original, and unique solutions? • How did the learner present their ideas and visual forms in an inventive manner? | Yes |
|---|-----|

Elaborate:

The learner created an attractive visual artwork with an excellent conceptual message to convey to the viewer. The learner created female portraits by creating repetitive organic shapes, which also served to emphasise the topic. Furthermore, to strengthen this emphasis, the learner applied blue and red colours to the artwork, using the colour blue as the highlighted colour on the central figure within the painting. Further, these expressionless portraits suggest that people tend to hide their true selves behind masks. In the learner's opinion, people change according to the relationship they have with each other. The learner studied the Dogon tribe and their beliefs in duality. The learner used this language to refer to their belief in the inherent dualities of individuals when they change their behaviours and personalities due to their relationships with different people, either having positive or negative influences on them. To summarise, the learner performed extensive conceptual research in the PAT to create a painting that reflected the learner's meaning.

School C, Learner C3: PAT 1

Formal Criteria	✓
1. Line & Shape and form:	
<ul style="list-style-type: none"> • Any dominating lines? <i>What</i> type of line? <i>Where</i> can it be seen? 	Yes
Elaborate: Like most paintings, paint eliminates the distinction between dominant outlines by combining colour and tonal elements to create the illusion of a line. As a result, the colour replaced the recording outline. There are a few indications of lines presented as highlights, for example, the eyes, nose, lips, and fingers. Furthermore, the learner used a painting technique called sfumato. This technique softened the edges around the female face (Appendix B, Figure C3.1.2).	

In contrast, the learner applied more detail to the face. In addition, the learner applied a solid dominant line to these portraits' noses, lips, eyes, and fingers to suggest depth (Appendix B, Figure C3.1.2). In principle, the learner used lines in the artwork to make it much more straightforward for the viewer what "they" are perceiving, making the work more recognisable.

An imaginary vertical line runs right through the portrait and the hand, suggesting that the artwork is stable (Appendix B, Figure C3.1.3). Furthermore, this also makes the work rigid with little movement; however, this could be the learner's intention, as the learner wanted little activity and more focus on facial expression.

- | | |
|--|-----|
| <ul style="list-style-type: none"> • Is there a variety or repetition of shape/forms? Balance composition? Harmony? <i>How, where?</i> • Does it create visual interest? <i>How?</i> | Yes |
|--|-----|

Elaborate

An organic shape takes over the whole space surrounding the paper, the face. The placement of the face and the hand in an upright position resulted in the body being rigid and artificial (Appendix B, Figure C3.1.3). The artwork is more visually appealing due to its asymmetrical appearance since the hand is placed on the left side of the painting, adding more weight to the left side than the right (Appendix B, Figure C3.1.4). Furthermore, the close-up format breaks away from traditional portraiture into a more contemporary style by contrasting how people usually take selfies in their daily lives and use them to make them look more attractive when posting on social networks. The learner did not use the portrait to make it attractive; instead, the learner intended to make it unique by moving away from beautiful skin or an aesthetic, more natural pose to a more expressive manner, with the use of dull colour, lifeless eyes, and taunting expressions

2. Colour & Tone

- | | |
|---|-----|
| <ul style="list-style-type: none"> • Has colour been used? <i>What</i> colours have been used? Are the colours realistic/ abstract / etc. • Has colour contrast been used within the artwork? <i>How</i> was it used? | Yes |
|---|-----|

Elaborate:

The primary colours used in the artwork were crimson red, yellow ochre, and cobalt blue. While applying these three colours to the skin, the learner has also separated them on several occasions, wringing out only crimson red from the hair and yellow ochre from the clothing. Furthermore, the learner replaced black with cobalt blue, resulting in a more visually appealing artwork, and reducing the overcast of black. Rather than painting realistically, the learner dully applied more natural colours to

make the work more expressive. The learner used these colours in this manner, intentionally, to convey the learner's message.

- | | |
|---|-----|
| <ul style="list-style-type: none"> Is there tonal differentiation? Has a wide tonal range been used? (Broad range of darks, highlights, and mid-tones). If so, <i>where</i>, and <i>how</i>? | Yes |
|---|-----|

Elaborate:

In contrast to the lighter surrounding area around the face, the face of the portrait is darker. The reason for this was to emphasise the face so that the viewer knows where to focus. In addition, black has been removed and replaced with cobalt blue to eliminate most of the overshadowing the colour black will create. Instead, the cobalt blue softens the tonal value and makes the artwork more visually attractive.

Most of the tonal value has been removed, with only limited shades added to indicate depth (Appendix B, Figure C3.1.5). A flued highlight line of shades and tints has been applied to the hair, reflecting each strand of hair. The learner darkened the right side of the face, the right side of the nose, and even the right side of the finger to reflect the light source and make the work more three-dimensional since the finger and nose are not flat, causing shadows, as well as the fact that the right side is in front of the hair.

3. Texture:

- | | |
|--|-----|
| <ul style="list-style-type: none"> Are there any attractive textural qualities within the artwork? <i>What</i> was used to create this texture? Where does it reveal? | Yes |
|--|-----|

Elaborate:

The learner created a visual texture of the skins of the portraits to mimic the appearance of the real world (Appendix B, Figure C3.1.1). These included the surfaces of the clothes the portrait was wearing, the hair, and the finger that was skeleton-like. To paint authentically, the learner used expressive brushstrokes for texture. Additionally, the background is painted similarly to the foreground, where the learner applied visible brushstrokes. The learner did not try to test other ways of using different textures within the painting. Instead, the learner painted intentionally in this manner, as the learner attempted to incorporate a technique of the artist the learner researched.

4. Space:

- | | |
|--|-----|
| <ul style="list-style-type: none"> Is there a variety of viewpoints used? Has any unusual view been used? <i>How</i> was it used? | Yes |
| <ul style="list-style-type: none"> Is the artwork self-contained/ close off/ eye contact with the viewer? | |

Elaborate:

The artwork does not use negative space because it focuses primarily on the foreground, especially the facial expression (Appendix B, Figure C3.1.6). The learner created the portrait in a close-up format to emphasise facial expressions. The whole notion of the close-up is because the learner wanted to communicate a message based on the theme “Expressionism”. The portrait takes on a taunting meaning by making a face and pulling the lower eyelid as a sign of sarcasm. Hence, this work mainly focused on facial expressions.

5. Craftmanship/Formal Qualities:

- Does the artwork show intense compositions, clearly reflecting an understanding and application of design structures, elements, and principles? *Where* and *how* is it applied in the painting?

Yes

Elaborate:

The learner demonstrates multiple understandings of the use of art elements, the placement of colour, and its effect on the painting. The use of cobalt blue as a substitute for black to make the work more visually appealing and the dull colour to express the low-spirited atmosphere suggest the learner’s understanding of colour. The learner also used crimson red, yellow ochre, and cobalt blue to convey certain emotions based on the theme. The learner applied a darker tone to the foreground to emphasise the importance of the portrait's facial expressions. In addition to the subject matter, the learner placed it in the centre with minimal elements added to the background. Moreover, the learner applied interesting visual texture to the hair and facial features using visible fluid brushstrokes to create a sense of expression.

Conceptual Criteria

✓

1. Content, context and meaning:

- Content: Does the artwork promotes the cultivation of the mental powers (cognitive) for social communication? *What* is seen in the work? Describe the work and explain what depictions were made.

Yes

Elaborate:

Analysis of the work that is also relevant to the expected theme, "Expressions," suggests that the painting must demonstrate or communicate the learner's feelings or incorporate different facial expressions to illustrate these feelings—as a result of the learner's own experiences or those of others, creating a work of art that includes specific elements to describe these feelings; (1) combining the primary colours of red, blue and yellow to create a dull artwork. As a result of the combination of these colours, the learner made what might be described as a walking corpse. (2) The walking corpse or zombies are best known for their lifeless behaviours and

expressionless facial features. In addition, the viewer should possess some cultural background on zombies to know that their skin is decaying, they are deemed dead, and they do not express any feelings. The learner has incorporated similar skin tones and removed the skin and muscles of the finger and eyes, all white with no sign of life (Appendix B, Figure C3.1.7). This suggests a cognitive ability to identify the painting as a living dead by analysing the painting. Additionally, the learner intended to create an artwork using these notions to convey the message she intended to convey.

- Context: Does the artwork communicate an action, narrative, or story? If yes, what is the situation that is depicted in the work? Explain the socio-cultural, religious, etc. connotations that can be made.

No

Elaborate:

It will be challenging to acknowledge that there is a story or action behind it. It is more of a personal matter than one of high socio-cultural significance that the learner attempted to evoke interest in expressions or people wearing masks in her painting. According to Learners C1 and C2, people tend to hide their feelings through "fake" expressions, as reflected in the past two learners who viewed expressions as a mask to be worn by others. However, Learner C3 believed that expressions are the purest intent in knowing the person's feelings. Thus, a smile will mean the person is genuinely happy. As a result, based on Learner C3's personal beliefs, focusing more on the learner's interest in communicating action or narration.

- Context: Did the work focus on the artist's self-interests or what they want to express/accomplish? *What* situation is depicted in work? Sense of self, identity, pride, expression, and accomplishment?

Yes

Elaborate:

The artwork is based on Learner C3's personal feelings, as stated in this data analysis. Taking the Rationale into account, I concluded that the learner created a painting to express what the learner wanted to convey because the learner frequently uses the words "I want to", where the learner explains the theme "Expressions". The learner explored the belief that people tend to show real intentions when their facial features express certain emotions. Learner C3 believed that expressions are the purest form of conveying feelings.

- Meaning: Do the images convey symbolic value or importance? If yes, *how* is the symbolic value used, and in *what* sense does it mean?

Yes

<p>Elaborate:</p> <p>The learner used colour as a means of conveying a symbolic message. Firstly, the learner combined the primary colours of crimson red, cobalt blue and ochre yellow to create a zombie (Appendix B, Figure C3.1.7). However, instead of only representing a zombie, the learner used this subject to suggest that without expressions will mean that no one is unique, and no one expresses emotions. Furthermore, the learner removed black and replaced it with blue to create a visually attractive painting. Nevertheless, the learner believed everyone is unique, meaning they all have their way of expressing emotions, for expressions are the purest forms of expressing one emotion.</p>	
<ul style="list-style-type: none"> • Meaning: Do the images convey deeper, conceptual themes (i.e., allegory or iconographic elements)? <i>What</i> was the meaning behind the work? 	Yes
<p>Elaborate:</p> <p>The pulling of the eyelid is a traditional Japanese gesture called Akanbe (Appendix B, Figure C3.1.8). This gesture usually indicates that someone is taunting or being sarcastic. The learner used this gesture to express that someone is pulling an inappropriate motion and that they do not care what others think. Learner C3 believes that you should show your real intentions without hiding behind a mask when expressing yourself.</p> <p>Using the finger to pull down the eyelid does not contain any skin, flesh, or muscle, and it is just a skeleton of the finger. According to the learner, only presenting the finger's skeleton represented a deeper meaning of vulnerability (Appendix B, Figure C3.1.7). The learner stated that when one expresses themselves in their purest form, that person tends to open and be vulnerable. Without any muscle, skin, or flesh to protect the finger, it will lose its function.</p>	
<p>2. Wider Contexts:</p>	
<ul style="list-style-type: none"> • Is there any intention or purpose to work? <i>What</i> is the original meaning or intent (explore the <i>Rationale</i> and <i>Reflection/Artist Statement n</i> of PAT) – decorative, created in response to a design brief and illustrative 	Yes
<p>Elaborate:</p> <p>According to the theme of the PAT, the subject matter is "Expressions" within the PAT (Appendix B, Figure C3.1.9). The learner explored various expressions, from a portrait expressing a longing to an image reflecting a gesture of taunt towards the viewer. The lesson's theme focuses on practising facial expressions to convey how details are necessary to make the viewer understand what the learner wants to</p>	

express. The PAT portrays the learner's understanding and beliefs of the term "Expressions"—considering what the learner has observed when someone reflects a particular expression, whether they are happy or not.

A female portrait was created in a close-up scene, taking up most of the space to make the figure stand out. There is no iris or pupil on the figure, just a white eye that stares at the viewer. Furthermore, the figure pulls one of the eyelids down as if this gesture taunts the viewer. In addition, the finger pulling the eyelids has no skin or muscle but just a skeleton finger. In summary, the learner intended all these aspects of the work to convey that everyone is unique and expresses themselves in their way. Moreover, the learner believes expression is the purest form of expressing emotions, which can make the person vulnerable in showing the person's true self. This belief is somewhat different from Learners C1 and C2, for they believed expressions are seen as a mask to hide true feelings.

- Did natural events or historical events influence the work? *How?*

No

Elaborate:

The following project focuses on composing a PAT around the theme: "Expressions". The entire project and the final artwork centre around the learner's understanding of expressing specific feelings through different expressions. It was the learner's wish to include a portrait of a person who does not care about their appearance or behaviour. When someone is authentic, they reveal who they are in a vulnerable way. The learner created a portrait with grey-ish skin, usually classified as ugly, and an inappropriate taunting gesture of pulling an ugly face at the viewer, reflecting the portrait's attitude of not caring what others think.

3. Imaginative Expression:

- Did the learner present visual explorations, forms, and creative, original, and unique solutions?
- How did the learner present their ideas and visual forms in an inventive manner?

Yes

Elaborate:

The learner created an attractive visual artwork with an excellent conceptual message to convey to the viewer. With a taunting expression, the learner created female portraits as if the person was both alive and dead simultaneously. Furthermore, to strengthen this emphasis, the learner applied darker tonal colours to the facial features of the portrait to emphasise the figure's expressions. The taunting expressions further emphasise the importance of not caring what other people think, being open to others, and expressing how we feel. In choosing what painting technique, colour, and how to use an expression within a painting, the

learner carried out extensive research and practice. To summarise, the learner performed a comprehensive conceptual analysis in the PAT to create an image that reflected the learner's meaning.

School C, Learner C3: PAT 2

Formal Criteria	✓
1. Line & Shape and form:	
<ul style="list-style-type: none"> Any dominating lines? <i>What</i> type of line? <i>Where</i> can it be seen? 	Yes
<p>Elaborate:</p> <p>Like most paintings, paint eliminates the distinction between dominant outlines by combining colour and tonal elements to create the illusion of a line. As a result, the recording outline was replaced by the colour. Because this mirror and snake are painted, these changes in lines are mostly recorded through colour. As for the portrait, Taylor Swift presents a few indications of lines shown as highlights, for example, the eyes, nose, lips, and fingers (Appendix B, Figure C3.2.2). Furthermore, the learner used the scribbling technique within the portraiture to highlight specific shapes within the work. In addition, hatching lines are applied to the hair to portray each strand of hair. In principle, the learner used lines in the artwork to make it much more straightforward for the viewer what "they" are perceiving, making the work more recognisable.</p>	
<ul style="list-style-type: none"> Is there a variety or repetition of shape/forms? Balance composition? Harmony? <i>How, where?</i> Does it create visual interest? <i>How?</i> 	Yes
<p>Elaborate</p> <p>The artwork presents both organic and geometric shapes. The background depicts geometric shapes through the mirror and the painted square background (Appendix B, Figure C3.2.3). In the same way, both the animals and the portraiture represent organic forms (Appendix B, Figure C3.2.4). Due to the addition of geometric and organic forms within the work, the oval and square shapes are categorised as geometric shapes, creating visually exciting elements. In addition, the image primarily displays organic shapes, such as female portraits, snakes, and carnivores placed atop a mirror; several of these shapes appear to have symbolic meanings.</p> <p>Balances are asymmetrical as more weight is placed on the right side of the portrait (Appendix B, Figure C3.2.5). On the left side, the mirror with the snake reflected in it takes up most of the space, compared to the left side with only Taylor Swift being depicted staring directly at the viewer.</p>	

2. Colour & Tone	
<ul style="list-style-type: none"> • Has colour been used? <i>What</i> colours have been used? Are the colours realistic/ abstract / etc. • Has colour contrast been used within the artwork? <i>How</i> was it used? 	Yes
<p>Elaborate:</p> <p>The learner tried to create an artwork based on a naturalistic style, using natural colours. The learner placed shading on specific areas of the portrait's skin, the snake scale, the eagle's feathers and the fur of the jackals and foxes to mimic the texture of these subjects (Appendix B, Figure C3.2.6). In addition, the learner added tinted highlights to these subjects to improve the depth and soft blue colours to highlight shades within the portrait for aesthetic purposes. Many of the works are described as being drawn and painted in an "earthy" manner, with burnt orange for the background, the golden mirror frame, gold-plated carnivores, and the brown tone of the paper upon which the portrait is drawn. Take note that these colours are presented to signify little hints towards the location where this work is based. The only work portrayed darkly is the snake, painted in a monochromatic shade of black and white.</p> <p>Moreover, the snake is painted in this manner to emphasise this subject instead of the other two subjects. In addition, it can be implied that the painted snake employs a technique called chiaroscuro (Appendix B, Figure C3.2.6). This term refers to clear tonal contrasts, often used to suggest the volume and modelling of the subjects depicted. In other words, it shows a dark contrast between light and dark, which the snake possesses; however, this can also indicate the natural colour of the snake. Moreover, these techniques are presented numerous times within the painting. The black and white highlighted tonal values added to the portraiture and the gold-plated carnivores above the golden mirror. The contrast of light and dark draws attention to the significance of this snake, in contrast to this 'earthy' colour applied to the rest of the painting.</p>	
<ul style="list-style-type: none"> • Is there tonal differentiation? Has a wide tonal range been used? (Broad range of darks, highlights, and mid-tones). If so, <i>where</i>, and <i>how</i>? 	Yes
<p>Elaborate:</p> <p>In contrast to the lighter surrounding area of the snake's face, the surrounding area around the serpent is much darker than the rest of the artwork. The reason for this was to emphasise the snake so that the viewer knows where to focus on. In addition, the learner added multiple lighter and darker shades to the snake to replicate the reflection of a snake's scales (Appendix B, Figure C3.2.2).</p>	

The artwork contains tonal values, with shades added to indicate multiple regions within the subjects to enhance depth. A flued highlight line of shades and tints has been applied to the hair of the portrait, reflecting each strand of hair. The learner darkened the left side of the face, the left side of the nose, and even the shadow on the inside of the bottom lip to reflect the light source and make the work more three-dimensional since the facial features are not flat, causing shadows, as well as the fact that the left side is in front of the hair. A similar technique has been applied to the gold frame and the gold-plated animals. The purpose was to create a sense of emphasis so that these subjects in the far back also draw the viewers' attention and move away from a flat artwork.

3. Texture:

- | | |
|--|-----|
| <ul style="list-style-type: none"> • Are there any attractive textural qualities within the artwork? <i>What</i> was used to create this texture? Where does it reveal? | Yes |
|--|-----|

Elaborate:

The learner created a visual texture of the skins of the portraits to mimic the appearance of the real world. These included the surfaces of the clothes the portrait was wearing and the hair. The learner was influenced by an artist named Arsenic Junior, who employed similar drawing techniques within his artwork; the learner intentionally applied scribbling techniques throughout the portrait (Appendix B, Figure C3.2.7). To paint authentically, the learner used expressive brushstrokes for texture, which the learner applied to the background and middle ground imagery, such as the snake, mirror frame and the gold-plated animals. In addition, the background is painted differently from the foreground (the portrait), showcasing visible brushstrokes.

In contrast, the portrait is drawn with colour pencils, which results in a smoother texture. In contrast to the smoothness of the portraiture that mimics the natural world, the painted brushstrokes do not; instead, they create rough textures that are the opposite of what one might expect from smooth textures, like those of a snake or mirror. However, the learner painted intentionally in this manner, as the learner attempted to incorporate a technique of the artist the learner researched, Maryam Mughal. Additionally, differentiate each subject from others to identify everyone's actions.

4. Space:

- | | |
|--|-----|
| <ul style="list-style-type: none"> • Is there a variety of viewpoints used? Has any unusual view been used? <i>How</i> was it used? | Yes |
| <ul style="list-style-type: none"> • Is the artwork self-contained/ close off/ eye contact with the viewer? | |

Elaborate:

Since the learner painted many subjects in the artwork, each with a unique sense of perspective, the work contains eye-contact viewpoints. Taylor Swift is posing in a sense and staring directly at the viewer in this portrait. However, the snake and the gold-plated animals seem to be staring in various directions, not showing affection towards the viewer. A learner may express these viewpoints to focus the viewer's attention on Taylor Swift. Throughout the lesson, the learner intends to focus on the snake's various actions and portraits.

A painter painted the negative space around the mirror "earthy" to make the work less dull and fit the location from which it originated. Additionally, negative space within the loose-standing portraiture eliminates the sense of unity. The unity (Harmony) of the composition seems to lack the details to make the complete artwork in sense. To make the artwork easy to follow and to make sense of all these elements. The negative white space of the paper seems to reflect that the artwork is not whole, almost as if it is incomplete; instead, the learner could have applied the warm colour of the mirror's background throughout the entire artwork (Appendix B, Figure C3.2.8).

5. Craftmanship/Formal Qualities:

- Does the artwork show intense compositions, clearly reflecting an understanding and application of design structures, elements, and principles? *Where* and *how* is it applied in the painting?

Yes

Elaborate:

The learner demonstrates multiple understandings of the use of art elements, the placement of colour, and its effect on the painting. The learner used blue, white, and black colours to enhance the portraiture's toners. In addition, the gold and burnt-orange colours placed in the background to express the ancient atmosphere suggest the learner's understanding of colour. The learner applied a darker tone to the snake to emphasise the symbolic importance of the subject and the message the learner wanted to convey. Furthermore, the learner emphasised the portrait, as Taylor Swift is the main subject.

Additionally, the learner used interesting visual textures and techniques throughout the artwork, based on the medium chosen. The visible brushstrokes create a sense of expression, and the scribbling process creates visual excitement. The only problematic element is the space surrounding these subjects, and the negative white space is visible with no additional formal features, implying that the artwork is incomplete.

Conceptual Criteria	✓
1. Content, context and meaning:	
<ul style="list-style-type: none"> Content: Does the artwork promotes the cultivation of the mental powers (cognitive) for social communication? <i>What</i> is seen in the work? Describe the work and explain what depictions were made. 	Yes
<p>Elaborate:</p> <p>Analysis of the work that is also relevant to the expected theme, "Out of Africa," suggests that the painting must demonstrate or communicate the learner's expression and understanding of the cultures and traditions of African society. The learner created an artwork based on the Ancient Egyptian belief that the Gods possessed Antropomorphic attributes, which meant that they could combine and keep nature, animals and human characteristics. As a result of referencing Ancient Egyptian methodology and using several Egyptian details to reflect the learner's features, the viewer may need some background knowledge of Ancient Egyptian methodologies and history to understand why the learner applied these attributes in the manner that the learner did. Additionally, the learner intended to create an artwork using these notions to convey the message she intended to give.</p>	
<ul style="list-style-type: none"> Context: Does the artwork communicate an action, narrative, or story? If yes, what is the situation that is depicted in the work? Explain the socio-cultural, religious, etc. connotations that can be made. 	Yes
<p>Elaborate:</p> <p>Learner C3 used different mediums and techniques to separate each subject matter so that the learner could express each subject matter uniquely (Appendix B, Figure C3.2.7). Whether as deities, pets, symbols of fertility, or objects of fear, protection and luck, animals played a significant role in royal and non-royal life in ancient Egypt, featuring heavily in everyday secular and religious activities.</p> <p>Animals often had attractive qualities that the ancient Egyptians perhaps admired and wanted to emulate. This included strength, the ability to ward off predators, protective nature, nurturing characteristics, and connections to rebirth. Therefore, displaying their deities in the forms of animals, with traits, demonstrated what they believed about each god or goddess's nature. The gold-plated predators/carnivores rely on the action of strength that can reflect Taylor Swift's behaviour. Taylor Swift is reflected in the mirror, reflecting the snake, implying the royal attributes she possesses, as the cobra is one of the most feared and respected animals of Egyptian culture and a symbol of royalty (Appendix B, Figure C3.2.3 & Figure C3.2.4).</p>	

<ul style="list-style-type: none"> Context: Did the work focus on the artist's self-interests or what they want to express/accomplish? <i>What</i> situation is depicted in work? Sense of self, identity, pride, expression, and accomplishment? 	Yes
<p>Elaborate:</p> <p>Through this artwork, learners explore how famous people are considered royalty. This learner incorporated African elements into his artwork, including Ancient Egypt, located in North Africa. A work of art can express either the learner's beliefs or society's actions. The learner used Ancient Egyptian attributes to successfully convey the message that message how Taylor Swift, a famed American singer, has been perceived by not only Learner C3 but also by society. Taylor Swift is a pop artist and singer who is a pop culture icon of the latest Alpha generation, one of the most famous and most idolised American pop singers. The learner created an artwork based on the actions and beliefs of how the latest generation worshipped these celebrated pop-culture beings.</p>	
<ul style="list-style-type: none"> Meaning: Do the images convey symbolic value or importance? If yes, <i>how</i> is the symbolic value used, and in <i>what</i> sense does it mean? 	Yes
<p>Elaborate:</p> <p>This learner incorporated several symbolic images within the artwork, images that recorded the notions of Ancient Egyptian cultures; (1) the use of golden mirror frames with gold-plated predators placed on the mirror. Egypt produced gold jewellery for daily life and used it in temples and funerary rituals throughout its long history. Gold would quickly come to signify not only godliness but wealth, purity, and prestige. (2) The gold-plated predators, incorporated on the top of the mirror frame, represent the sacred animals of the Ancient Egyptians. Animals played a big part in the mythology and religion of ancient Egypt. Some animals were associated with or holy to the gods, but these Ancient Egyptians did not worship these sacred animals themselves. Some animals sacred to the gods were raised on farms specifically to be killed, mummified, and sold to people who made pilgrimages to the temples. (3) The cobra reflected in the golden mirror represents Taylor Swift's reflection, and the darker tone applied to the snake reflects that significance. The cobra was highly feared and revered by the ancient Egyptians. The Pharaoh adorned King's brows with representations of this deadly snake as a symbol of royalty. The Ancient Egyptians believed that the cobra protected the king. As a result, most of these symbols reflect the power and strength associated with renowned beings, which society often idealises (Appendix B, Figure C3.2.3 & Figure C3.2.4).</p>	

<ul style="list-style-type: none"> • Meaning: Do the images convey deeper, conceptual themes (i.e., allegory or iconographic elements)? <i>What</i> was the meaning behind the work? 	Yes
<p>Elaborate:</p> <p>The ancient Egyptians visualised their deities in many ways. While anthropomorphic gods and goddesses represented only one of the primary forms that Creators took in ancient Egyptian culture, the sub-category was broad and encompassed several different types. Even though all of them had a primarily anthropomorphic identity in their iconography and mythology, the deities of this class could also take hybrid or composite forms. They could include deifications of abstract ideas, non-living things, and deified humans—living, deceased, or legendary. While a category of “anthropomorphic deities” was not one that the Egyptians differentiated, deities of this type included many of Egypt’s greatest gods and goddesses, and the anthropomorphic form was used more than any other to depict the interactions of humans and the gods in religious iconography. Learner C3 incorporated the anthropomorphic attributes</p>	
<p>2. Wider Contexts:</p>	
<ul style="list-style-type: none"> • Is there any intention or purpose to work? <i>What</i> is the original meaning or intent (explore the <i>Rationale</i> and <i>Reflection/Artist Statement</i> of PAT) – decorative, created in response to a design brief and illustrative 	Yes
<p>Elaborate:</p> <p>By theme, the PAT focuses on "Out of Africa". In this course, the learner studied Ancient Egyptian methods located in the northern corner of Africa. The learner combined Ancient Egypt's beliefs with those of modern American popular culture, known as celebrities (Appendix B, Figure C3.2.9). The subject of Learner C3 was Taylor Swift, one of the most celebrities among the Alpha generation (children born between 2010 - 2024), depicting an emotionless expression directed at the viewer. Within a mirror is a snake, specifically a cobra, placed behind the portrait.</p> <p>Additionally, the cobra represents Taylor Swift by describing her as a snake with symbolic meaning. Cobras were worshipped as royalty in Ancient Egypt, which the learner used as an example of how celebrities are idealised and worshipped. In addition, the learner placed a gold-plated mirror frame and the predators on top of the mirror to reflect the value of the mineral gold within Ancient Egyptians. Gold was not only associated with gold likeness but also with wealth and purity. Furthermore, the predators on the mirror are symbolic of the sacred animals that the Egyptians believed housed gods and goddesses and indicate strength. All these elements</p>	

combined into one artwork suggest that people worship celebrities (Taylor Swift) as royalty or godlike beings, presenting them with more power than they do have.

- | | |
|---|-----|
| <ul style="list-style-type: none"> • Did natural events or historical events influence the work? <i>How?</i> | Yes |
|---|-----|

Elaborate:

Ancient Egyptian symbols and beliefs are used throughout the artwork to illustrate how they worshipped their gods. This illustration incorporates elements and ideas of ancient Egyptians, such as the golden frame, the background colour to suggest the warmth of the desert, and of course, the animals. The learner believes these animals represent strength because the Ancient Egyptians believed that sacred animals symbolised power. The learner incorporated anthropomorphic attributes by combining a snake with a human (the snake represents Taylor Swift).

3. Imaginative Expression:

- | | |
|---|-----|
| <ul style="list-style-type: none"> • Did the learner present visual explorations, forms, and creative, original, and unique solutions? • How did the learner present their ideas and visual forms in an inventive manner? | Yes |
|---|-----|

Elaborate:

With a visual artwork that is attractive and conveys an excellent conceptual message, the learner created an outstanding work of visual art. Learner C3 demonstrates a thorough understanding of Ancient Egyptian anthropomorphic religion and incorporates it into the work. They stated that people tend to worship famed beings. Taking the theme "Out of Africa" and expressing it creatively by taking elements from the Ancient Egyptian and portraying them within the artwork. Furthermore, to strengthen this emphasis, the learner applied darker tonal colours to the snake's facial features to emphasise the serpent's symbolic importance. Ancient Egyptians sometimes feared and worshipped the cobra, reflecting its status as a royal animal. The cobra's hood was also why the Faros wore mantles that mimicked the cobra's hood at the back of the neck. In choosing what painting technique, colour, and how to use an expression within a painting, the learner carried out extensive research and practice. Various elements in the artwork, such as the colour scheme and depictions of sacred animals of Ancient Egypt, reinforce the message. To summarise, the learner performed a comprehensive conceptual analysis in the PAT to create an image that reflected the learner's meaning.

APPENDIX B

PRACTICAL ASSESSMENT TASK FIGURES

Each learner's final artwork, together with the Rationale and Research, has been recorded and attached to the following Appendix. The figures are cross-referenced in Appendix A to provide a visual reference, with the data written in Appendix B.

School A, Learner A1: PAT 1



Figure A1.1.1: School A, Learner A1, Untitled, 2020. Colour Pencil, 29.7 x 42 cm.



Figure A1.1.2: The outline of the nose that is definite and creating



Figure A1.1.3: The definite outline of the lips and vertical lines within the lips to create texture.



Figure A1.1.4: The lines used within the hair to create texture of strands of hair as well as the outline of the purple flowers, hovering over the



Figure A1.1.5: The flowers used within the artwork.



Figure A1.1.6: Left corner of the work, showing little negative space shown.



Figure A1.1.7: Right side of the work, showing little negative space shown

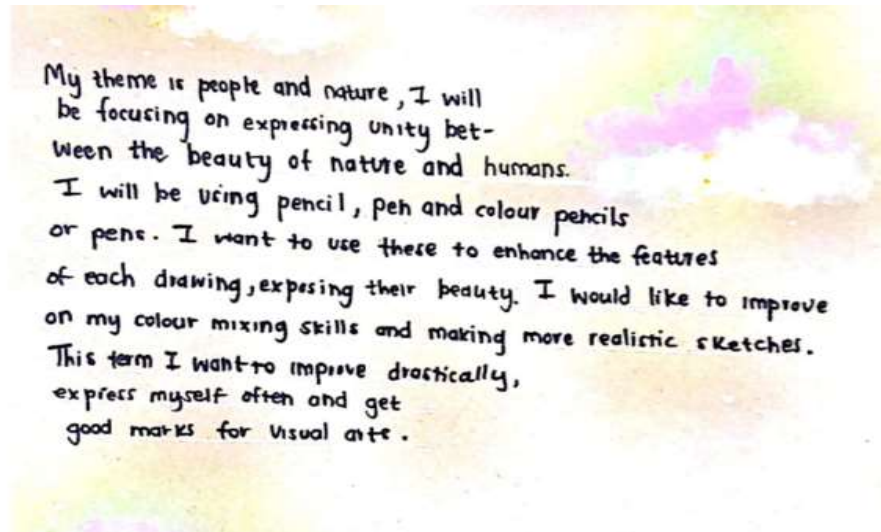


Figure A1.1.8: Rationale.



Figure A1.1.10: The stare of the portrait towards the viewer.

The girl in flowers.

This artwork of a girl and flowers was something I came up with when I wanted to create a illustration about how delicate and beautiful a woman is. I chose the specific girl because of how bold and pretty she is, her face gives a soft and gentle demeanor. I wanted to incorporate all elements of the flowers into her and more than one. Each colour I used had a special meaning. The colour green means growth, harmony, freshness and fertility. Green has a strong emotional correspondence with fertility. The green in the leaf represents all those things. The colour purple from the purple flowers is associated with nobility, power, peace, pride, ambition, it stands for a woman's devotion, independence, dignity. The colour pink represents a woman's love, friendship and inner peace. Pink represents the pink-sweet side of her. I believe that my artwork captures what a woman is. I think that my message was successful.

Figure A1.1.9: Reflection.

School A, Learner A1: PAT 2



Figure A1.2.1: School A, Learner A1, *The Girl in Japan*, 2020. Colour Pencil, 29.7 x 42 cm.



Figure A1.2.2: Contour lines used within the waves in the background.



Figure A1.2.4: The face depicting the clear outlines as well as the tonal values used to show the lips, nose, eyes, ears and hand.



Figure A1.2.3: Divides the artwork in half, the left side is more 'heavier' than the right side as it contains more visual references, such as the wave (asymmetrical).



Figure A1.2.5: The lightbulb's screw showing the reflection of light.



Figure A1.2.6: The reflection of the sun casted on the wave in the background.

Reflection

The Girl in Japan.

I chose this specific theme because my dream is to go to Japan one day. The light bulb holds the dream and the girl inside is me. The wave is inspired by the Japanese wave. I had difficulties with drawing the facial features on the girl's face but the wave was my strong point. I enjoyed adding layers of colour in the wave in an attempt to bring it to life. Japan's culture is an inspiration for me, so doing a Japanese theme was enjoyable.



Figure A1.2.7: The Reflection.



Figure A1.2.8: Texture of the hair.

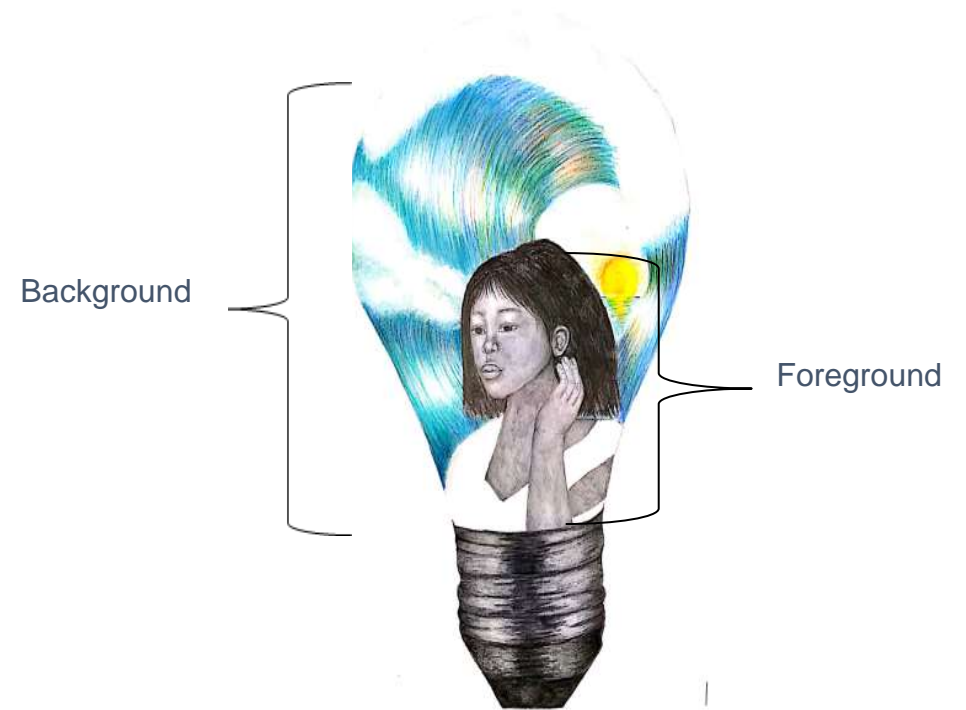


Figure A1.2.9: Space used in the artwork.



Figure A1.2.10: The rising sun.

The dream that I have for this artwork is the dream to go to Japan, learn about their culture, language and history. In my artwork I want to express myself and my dream to go to Japan and learn their artistic ways. I want this project to be a real and realistic presentation of that dream, I want to show that this at the moment is my passion. I love the Japanese language and culture because it's very beautiful and it intrigues me. When I see big blossoming trees I think of the Jasmine trees in Japan, and when I breathe beautiful flowers I remember old paintings from Japan.

In this project I will use colouring pencils and pens to achieve my artwork. In the project I will be practicing shading and contrast from light to dark, highlights and shadows. I think these technical techniques will help me achieve realism and help the viewer of my artwork understand my message clearer. I would like to achieve a distinction in the terms.

Figure A1.2.11: The Rationale.

School A, Learner A2: PAT 1



Figure A2.1.1: School A, Learner A2, Bird genetics, 2020. Colour Pencil, 29.7 x 42 cm.



Figure A2.1.2: Hatching/diagonal lines used within the feathers.



Figure A2.1.3: Hatching and cross hatching used within the face.



Figure A2.1.4: Shows by dividing the artwork in half the left side is more “heavier” than the right side as it contains more visual references, such as the wave.



Figure A2.1.5: The face depicting the clear outlines as well as the tonal values used to show the lips, nose, eyes, ears and hand.

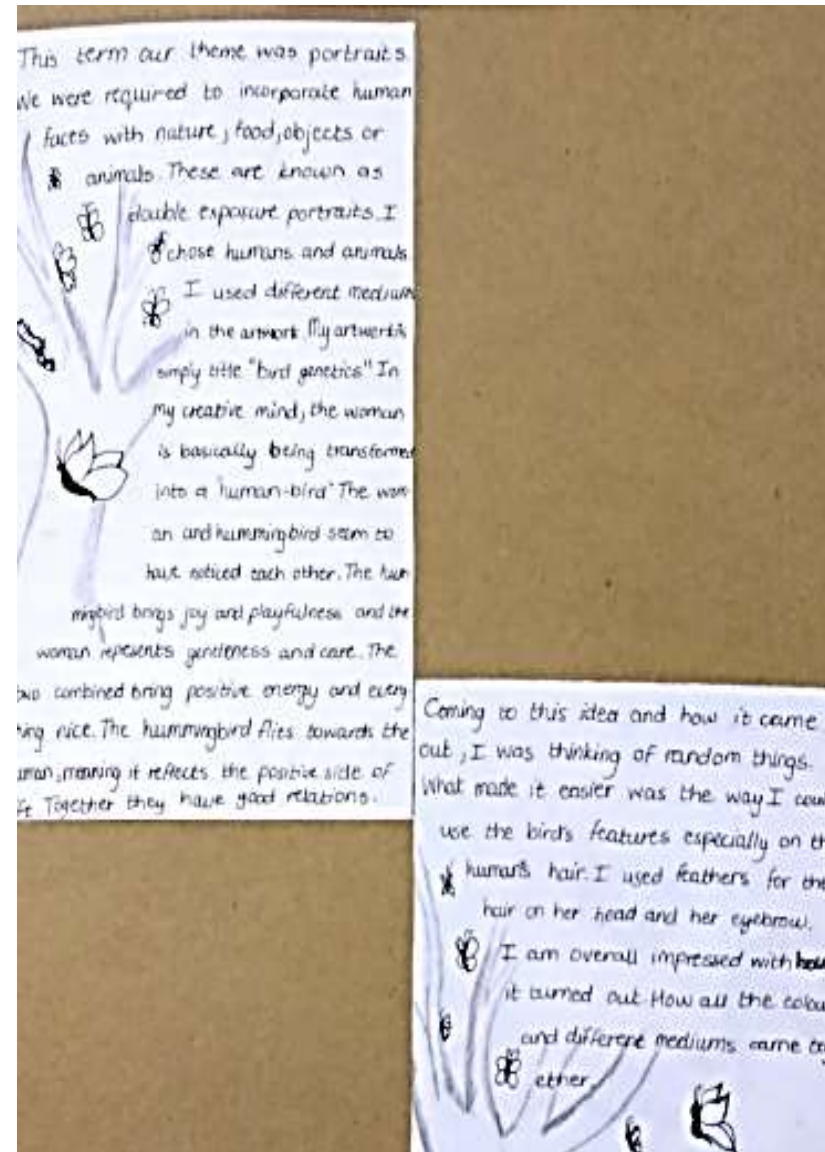


Figure A2.1.6: The Reflection.



Figure A2.1.7: Texture of the lips.



Figure A2.1.8: Texture of the skin.

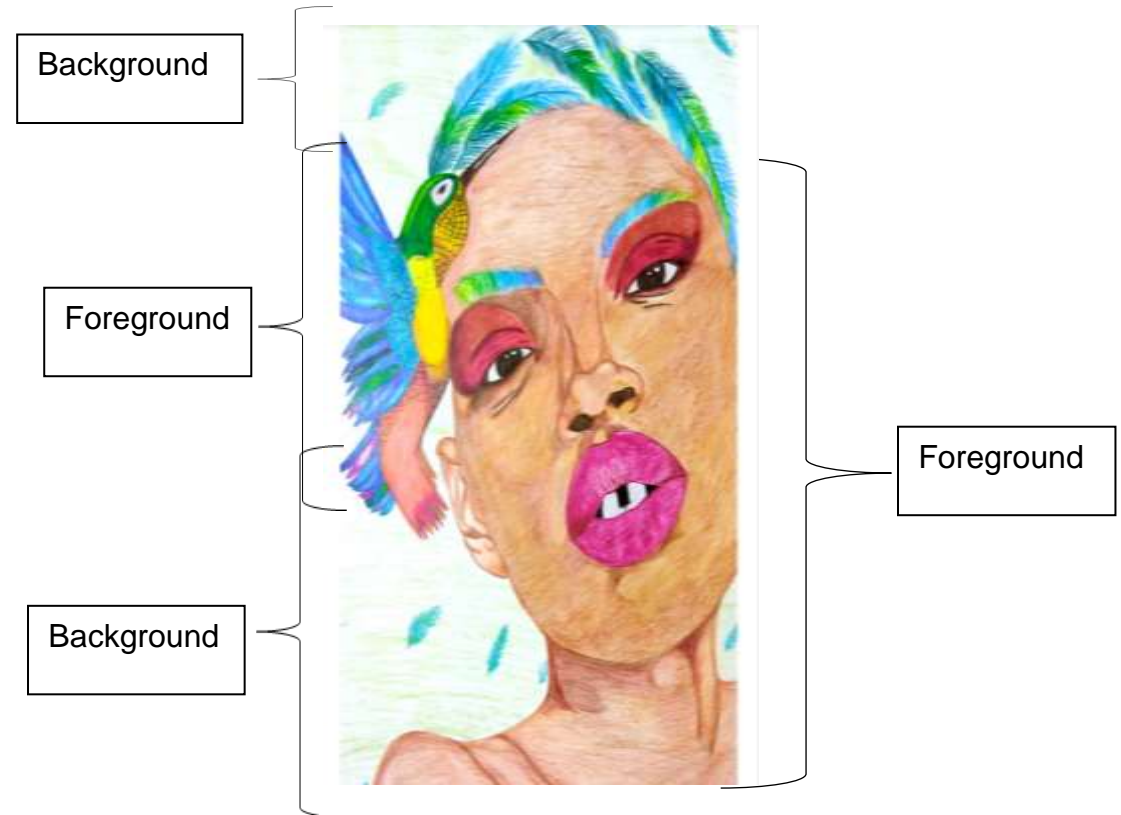


Figure A2.1.9: Space used in the artwork.



Figure A2.1.10: The hummingbird and the feathers floating down.



Figure A2.1.11: The use of features in the work.



Figure A2.1.12: The eye-contact of the hummingbird and female.

School A, Learner A2: PAT 2



Figure A2.2.1: School A, Learner A2, Untitled, 2020. Colour Pencil, 29.7 x 42 cm.



Figure A2.2.2: The recording of the facial features.



Figure A2.2.3: Hatching and cross hatching used within the artwork.



Figure A2.2.4: Shows by dividing the artwork in half, the work seems to show equal weighting.



Figure A2.2.5: Sheep jumping over woman on swing.



Figure A2.2.6: The repetitive patterns of wheat.



Figure A2.2.7: The reflection used within the screw of the lightbulb.



Figure A2.2.8: The reflection used within the blue Sunday dress.



Figure A2.2.9: Claude Monet, 29 versions of the Rouen Cathedral.

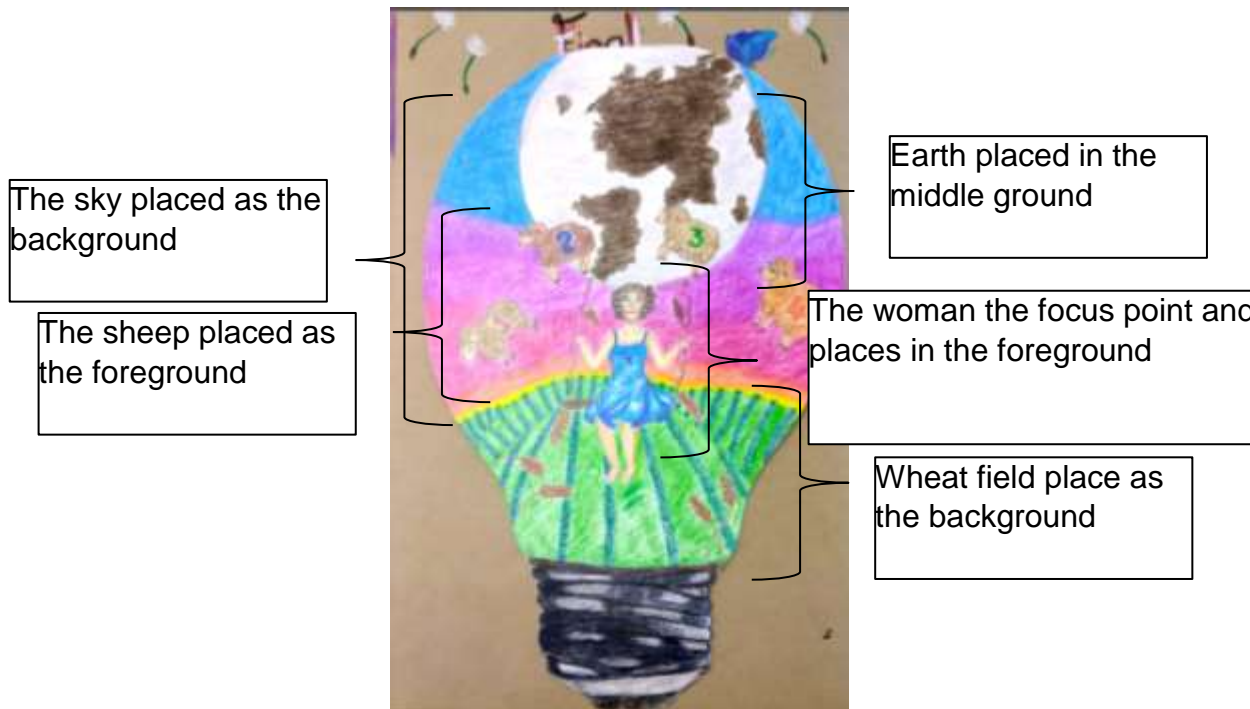


Figure 1 A2.2.1: Space used in the artwork.

For this term, our theme is: life in a lightbulb. So we basically have to make an artwork about our dreams, thoughts and for future goals, and draw them into a lightbulb. I honestly don't remember my dream so I'll try focusing on my future goals like getting a distinction in this subject.

I do not want to fantasise my artwork too much so I will add more realistic thoughts to complete my artwork. The term's theme will be tricky because it is something I haven't done.

The mediums I will be using are pencils. This gives me a chance to explore colour which excites me. I will be practising adding more shades to especially facial features and trying to make artworks as detailed as possible. Drawing techniques I learned at the beginning of the year would really come in handy.

Because there is always room for improvement, some improvements I would like to make are: exploring different mediums - adding more background activation - being more expressive in my artworks while also

Figure A2.2.10: Rationale.



Figure A2.2.12: The tonal value seen in the background.



Figure A2.2.13: The Earth globe.

School A, Learner A3: PAT 1



Figure A3.1.1: School A, Learner A3, Fierce Souls, Mixed Media, 29.7 x 42 cm.



Figure A3.1.2: Curve lines used within the eagle to create an idea of feathers.



Figure A3.1.4: The face depicting the clear outlines as well as the tonal values used to show the lips, nose and eyes.



Figure A3.1.3: Both eyes of each subject within the artwork.



Figure A3.1.5: The use of red and yellow on the lip and beak.



Figure A3.1.7: Texture on the female's skin.

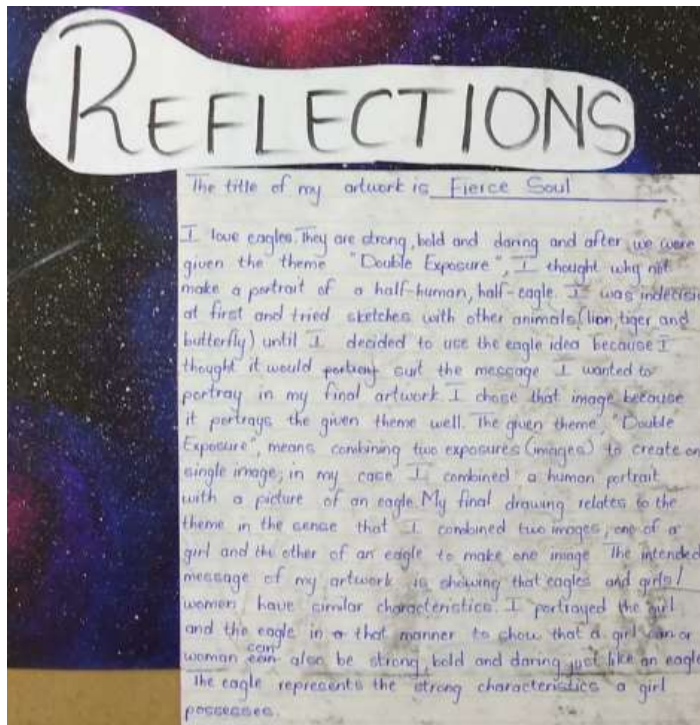


Figure A3.1.6: The Reflection.



Figure A3.1.8: Texture of the eagle's feathers.

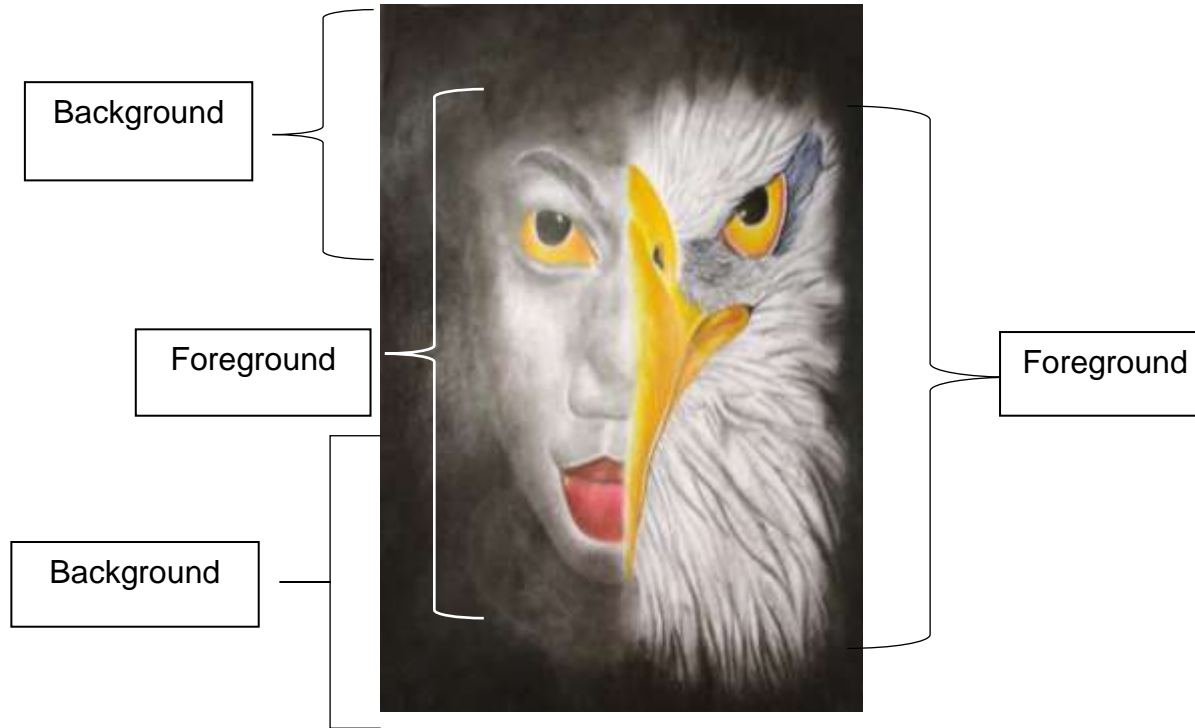


Figure A3.1.9: Space used in the artwork.

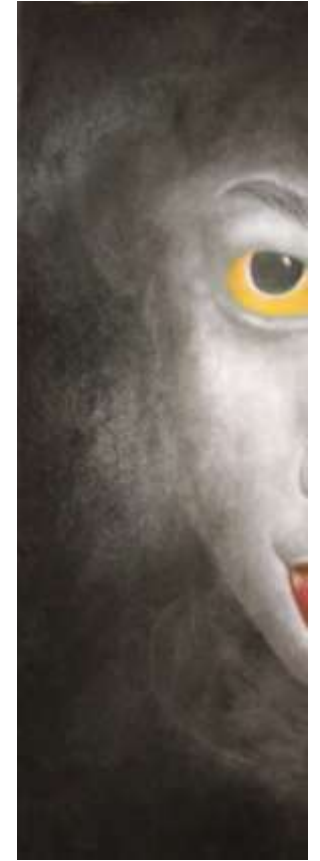


Figure A3.1.10: Darkness surrounding the artwork.

School A, Learner A3: PAT 2

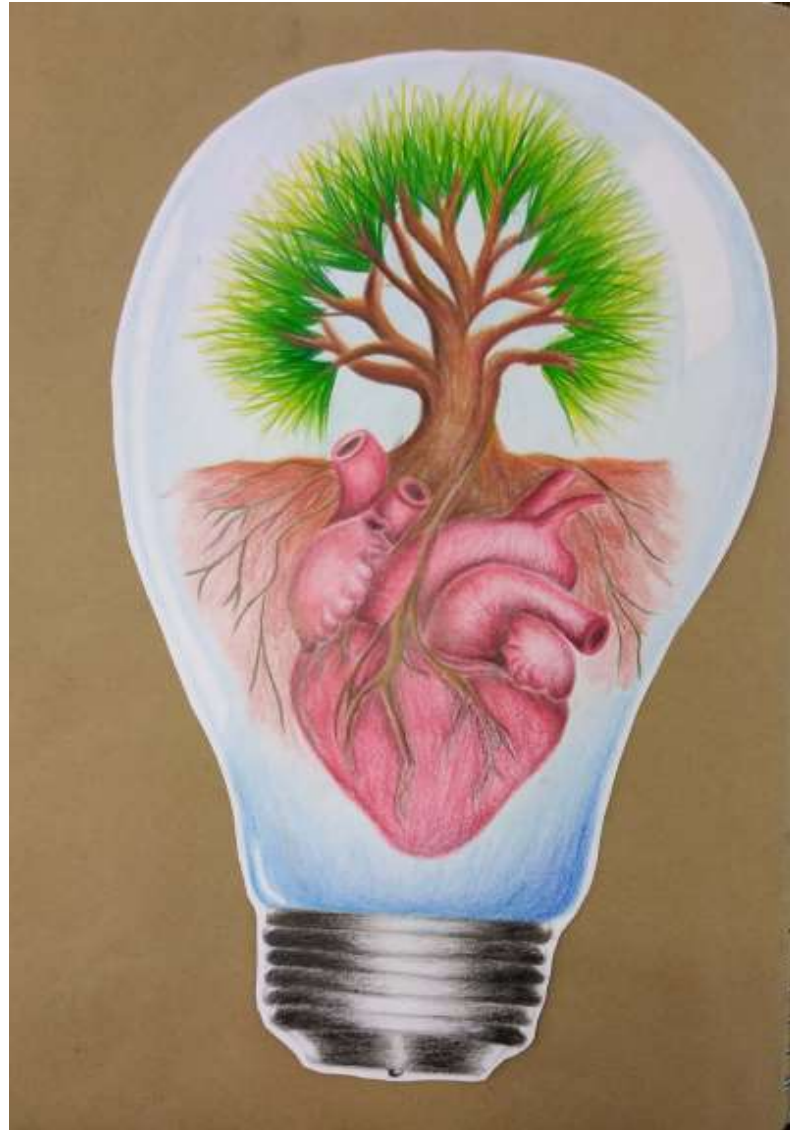


Figure A3.2.1: School A, Learner A3, *Life in a lightbulb*, Mixed Media, 29.7 x 42 cm.



Figure A3.2.2: The basic outline recoded of the tree and heart.



Figure A3.2.3: The lines created to be recorded as leaves.



Figure A3.2.4: Shows by dividing the artwork in half, showing the equal weighting on each side.



Figure A3.2.5: The tonal value used within the tree and heart.

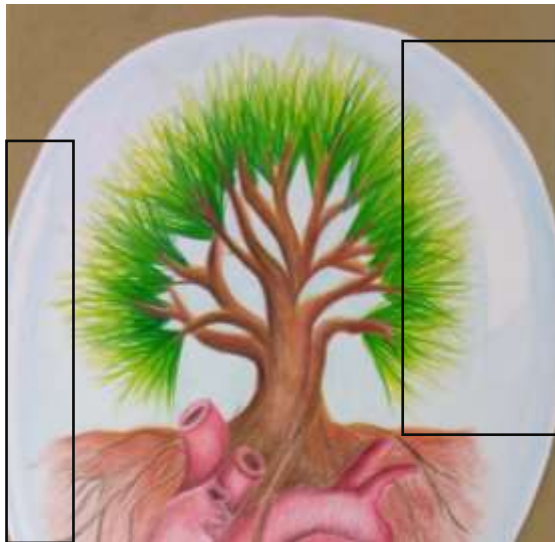


Figure A3.2.6: Reflection of the lightbulb.



Foreground

Figure A3.2.7: Space used in the artwork.

The theme for this artwork is 'Life in a lightbulb' - meaning I must make an artwork of my dreams or aspirations in ~~an~~ a light. With this given theme, I want to portray my love for art and biology. As much as I love art, I have the same amount love for biology. I want to know how the human body work and why it works that way - I want to explore the capabilities of the human body, emphasis on the vital organs. In this artwork I want to explore the beauty of life in the sense of what organs are crucial for life/survival.

For this artwork, I will be used pencil, pen, & colour pencils and acrylic paint as my mediums; because I think it the ~~or~~ different mediums will create the contrast I want to portray in the final artwork.

I want practice ^{both} realism in the and imagery in this artwork. I want my artwork to look ^{as} realistic as possible but also pleasing for the eye.

I want to explore the techniques cross-hatching, stippling and blending/eraser. I think these techniques will help me portray the intended message of my artwork perfectly. I have always used the blending/eraser technique with all my previous artworks, so I think trying another/new technique will make my artwork stand out.

I always ignore many little details in my artworks and sometimes it ends up ~~running~~ ruining the artwork so I want to work on portraying and focusing on the small details properly because the also add to the artwork. I also want to improve ^{creating} on texture. My strongest points creating contrast, colour, ~~erecting~~ form, blending and proportionet.

My previous percentage was 80% but I want improve to 85%, although I was satisfied with my mark, I think there's always room for improvement.

Figure A3.2.8: The Rationale.

The theme for this term was 'Life in a lightbulb'. My final artwork portrays a tree growing from a human heart. It depicts the way ~~our~~ our hearts give life to our bodies - the importance of human hearts. It also depicts if the way we could grow, if our hearts are pure, just like the tree. This ~~repres~~ ^{heart} is giving life to the tree - it nurtures it, and this is how it relates to the given theme. My strongest point was the tonal and pencil ^{with} drawings - this is the medium I'm most comfortable, and my weakest point was managing my time. This term went quite well, my colour drawing improved and so was my drawing skills in general.

Figure A3.2.9: The Reflection.

School B, Learner B1: PAT 1



Figure B1.1.1: School B Learner B1, Untitled, 2020. Acrylic on canvas, 29.7 x 42 cm.



Figure B1.1.2: The lines used within the flower.



Figure B1.1.3: The tear providing a dominant line.



Figure B1.1.4: Lines used on the hand to create a sense of depth and separate each finger.



Figure B1.1.5: Flowers presented as organic shapes.



Figure B1.1.6: Contrast used within the face to show various tonal values used.



Figure B1.1.7: Brush strokes used on the figure.



Figure B1.1.8: Brush strokes used within the background.

Background crowded by colour and use of brush strokes



Placing of depth though the placing of flowers in front of figure (Foreground)

Figure placed in middle, due to minimal perspective of flowers in front of figure

Figure B1.1.9: Space used in the artwork.



Figure B1.1.10: The gaze of the figure.

Rationale:

In accordance to the given theme of "Feelings", the subject of my final will depict the emotion sorrow. The emotion is a type of sadness but at an extreme level of sadness for another person. Usually sorrow is typically felt when another person dies a sad death. Therefore in my final I wish to depict a crying face of a person at a funeral.

The final is to be a portrait, where the subject is going through grief at a funeral. However the background will not depict a funeral-setting but it will be filled with a bunch of lilies. Lilies, as researched, are symbols of sadness. The subject's mouth will be covered by her hand, so as to depict the subject to be crying silently. The eyes will shed tears too and the flower 'Forget-me-not' will also be seen in the subject's hair. As 'Forget-me-nots' are symbols of loneliness, this being chosen because people who go through grief tend to seclude themselves.

The main colors are to be blue and grey as their metaphysical properties depict feelings of sadness too.

Figure B1.1.11: Rationale.



Figure B1.1.12: Forget-me-not flower.



Figure B1.1.13: Forget-me-not flower.

School B, Learner B1: PAT 2



Figure B1.2.1: School B Learner B1, Untitled, 2020. Acrylic on canvas, 29.7 x 42 cm.



Figure B1.2.2: The vertical lines used within the artwork.



Figure B1.2.3: Repetitive use of forms such as nurses/doctors.



Figure B1.2.4: Shading placed on the floor, via brown colour.



Figure B1.2.5: Folding of the



Figure B1.2.6: Brush strokes called Impasto.



Background crowded by the actions these doctors/nurses are taking and the brush strokes

Figure placed in of figure the foreground

Figure B1.2.7: Space used in the artwork.

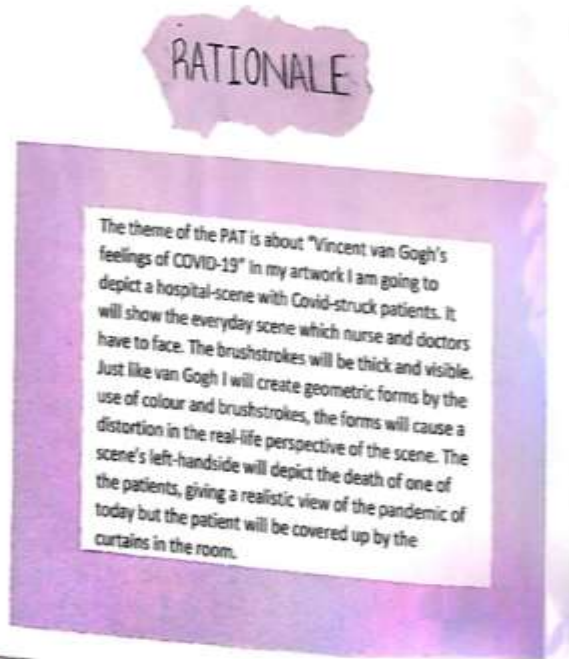


Figure B1.2.8: Rationale.



Figure B1.2.9: Geometric shape of curtain.



Figure B1.2.10: Impasto brushstrokes.



Figure B1.2.11: The difference in tonal value .



Figure B1.2.12: The foreground the gaze of the figure.

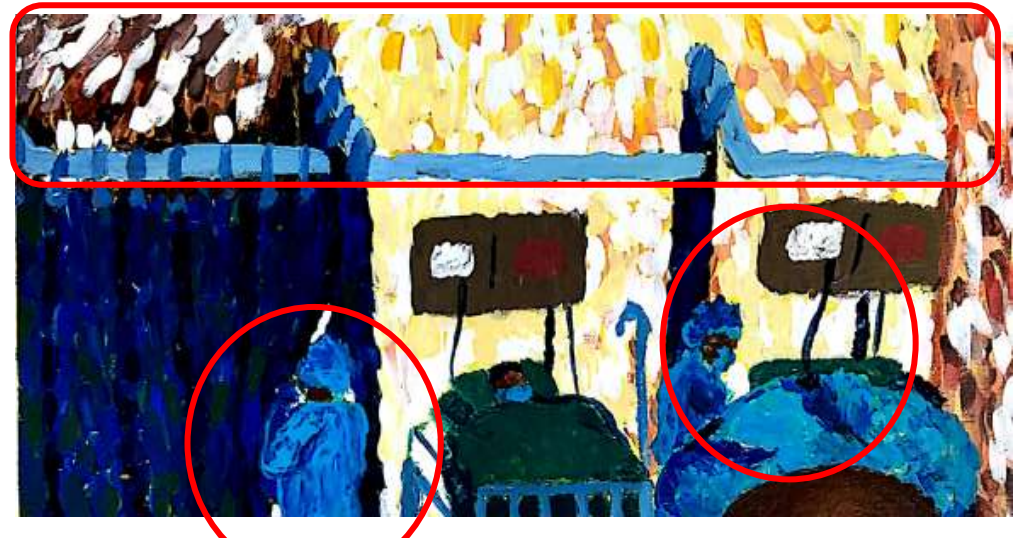


Figure B1.2.13: The narration occurring in the background.

School B, Learner B2: PAT1



Figure B2.1.1: School B Learner B2, Untitled, 2020. Acrylic on canvas, 29.7 x 42 cm.



Figure B2.1.2: The vertical lines used within the



Figure B2.1.3: The painted eyes, lip and nose.



Figure B2.1.4: Shades placed around the eyes.



Figure B2.1.5: Shades along the chin.



Figure B2.1.6: Shades placed around the hair.



Figure B2.1.7: Purple colour in the background.



Figure B2.1.8: Blue colour on the shirt.



Figure B2.1.9: Brush strokes freely applied.



Figure B2.1.10: Space used in the artwork.

Happiness is an emotional state characterized by feelings of joy, satisfaction, contentment, and fulfillment. While **happiness** has many different definitions, it is often described as involving positive emotions and life satisfaction. ... **Happiness** is generally linked to experiencing more positive feelings than negative.

Figure B2.1.11: The Research.



Figure B2.1.12: The smile.



Figure B2.1.13: The foreground the gaze of the figure.

School B, Learner B2: PAT 2



Figure B2.2.1: School B Learner B2, Untitled, 2020. Acrylic on canvas, 29.7 x 42 cm.



Figure B2.2.2: Lines presented within the painting.



Figure B2.2.3: Repetitive use of forms such as the tree, bird and female figure.



Figure B2.2.4: Tonal elements used within the window frame.



Figure B2.2.5: Colour blue added to the garments of the female figure.



Figure B2.2.6: Colour green applied to the mask.



Figure B2.2.7: Brush strokes used on the female figures garment.



Figure B2.2.8: Brushstrokes applied to the hair of the female figure.



Figure B2.2.9: Space used in the artwork.



Figure B2.2.10: Leafless Tree.



Figure B2.2.11: The bird that is flying away.



Figure B2.2.12: the closed eyes of the figure.

School B, Learner B3: PAT 1

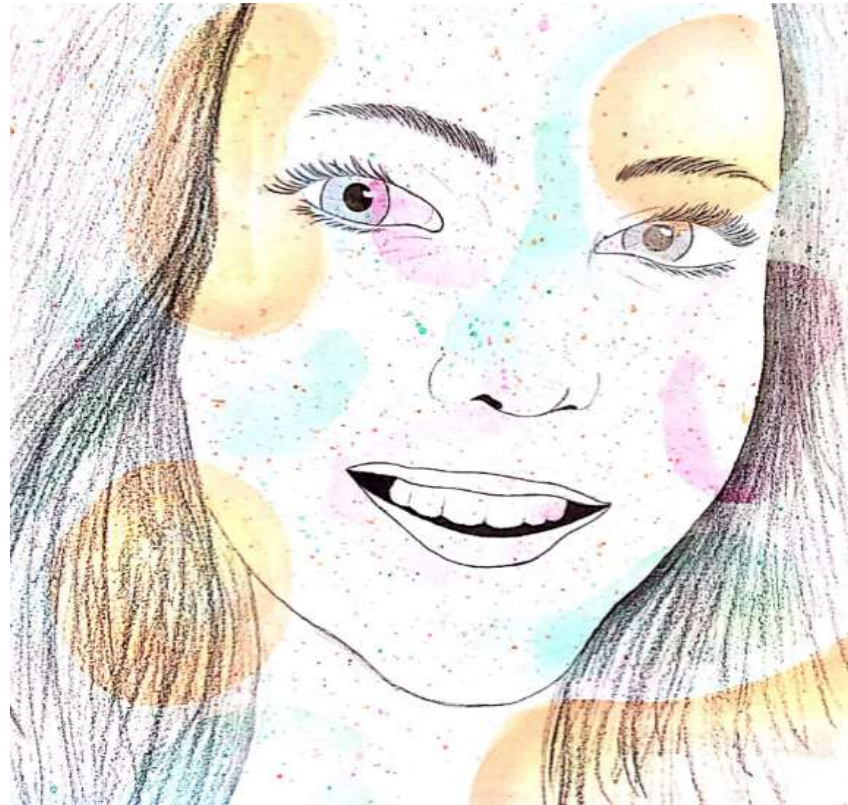


Figure B3.1.1: School B Learner B3, Untitled, 2020. Mixed media, 29.7 x 42 cm.

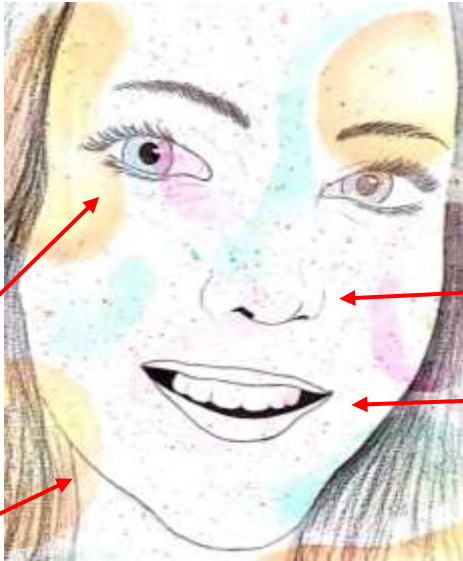


Figure B3.1.2: Lines presented within the painting.



Figure B3.1.4: Hair strands closer together creates a sense of depth.

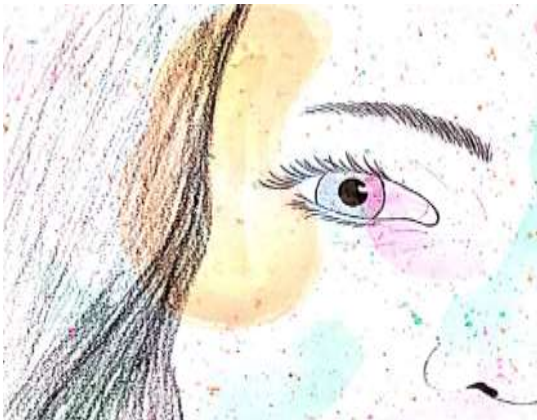


Figure B3.1.3: The application on how the paint has been applied.



Figure B3.1.5: Tonal elements used on the mouth and nose.



Figure B3.1.6: Repetitive lines used to mimic strand of hair.

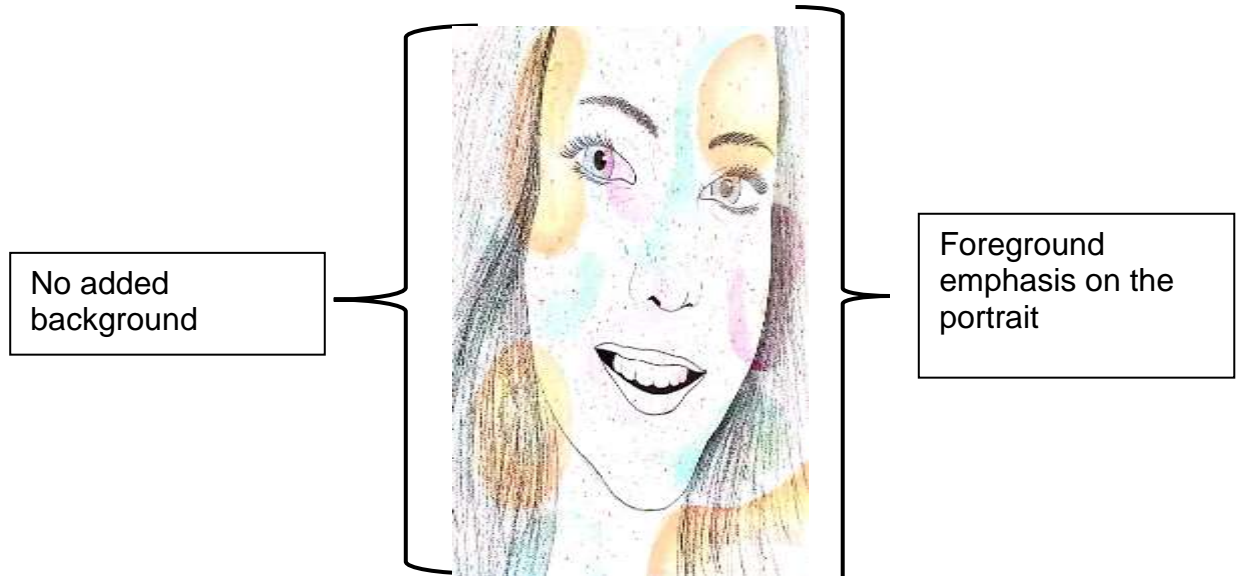


Figure B3.1.7: Space used in the artwork.

In this painting of a woman, I was inspired by the work of Henri Matisse. The idea of using different colours came to me after looking at the painting Matisse did of his wife, "The woman in a hat". In my painting I roughly applied different colours across her face and then I added in the final details, such as the outline of her eyes etc. The feeling I chose to paint is happiness but my painting is meant to depict how all the different colours can make you have different feelings even as you "fake a smile" for the rest of the world. The feeling I chose to depict is happiness. It is depicted in the woman's smile, her smile distorts her face and allows her teeth to be visible in the painting. This painting is an unrealistic depiction of any skin colour seeing as skin colours are not bright colours. Since Henri Matisse was known for his fauvist artworks, naturally, my painting has fauvism traits. The unrealistic colours is a good example of the fauvism art style. The wild brushstrokes were inspired by the thickness of the brushstrokes in fauvist artworks.

Figure B3.1.8: Rationale.



Figure B3.1.9: The smile.

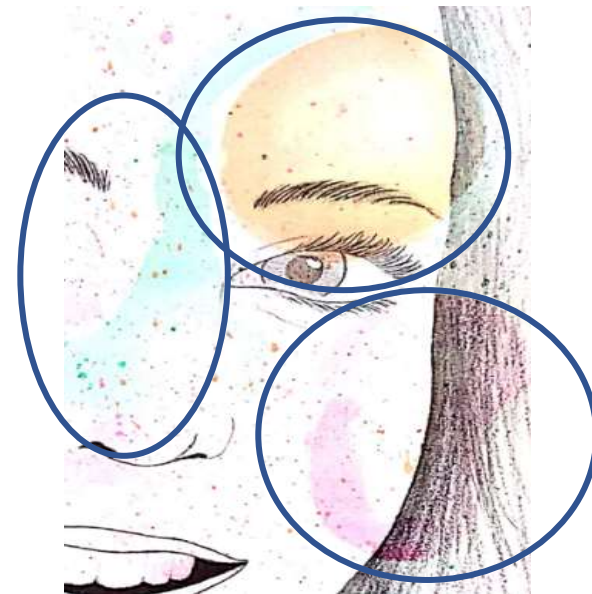


Figure B3.1.10: The colours placed within the portrait.

School B, Learner B3: PAT 2

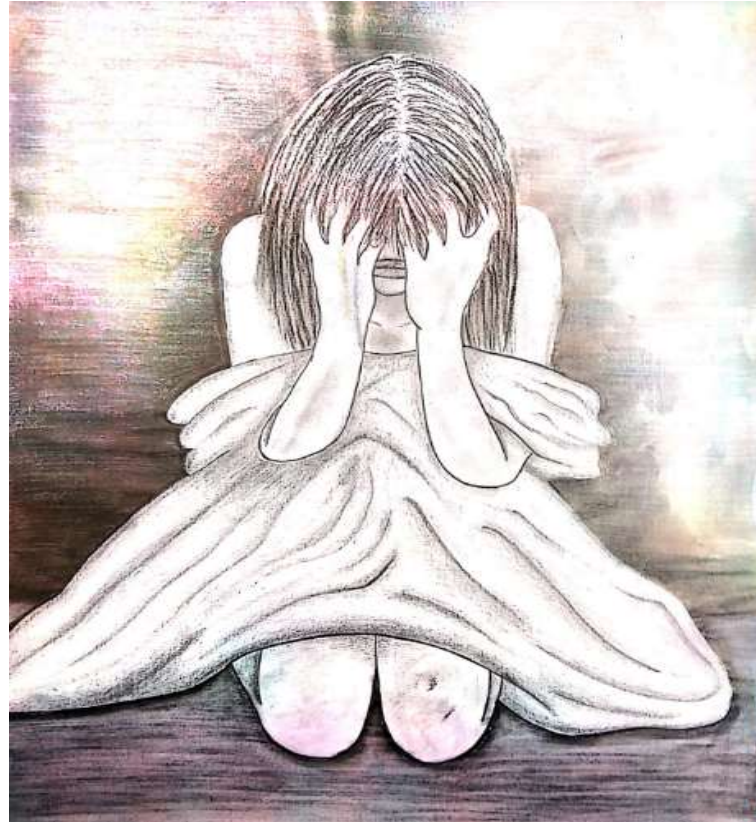


Figure B3.2.1: School B Learner B3, Untitled, 2020. Pencil on paper, 29.7 x 42 cm.

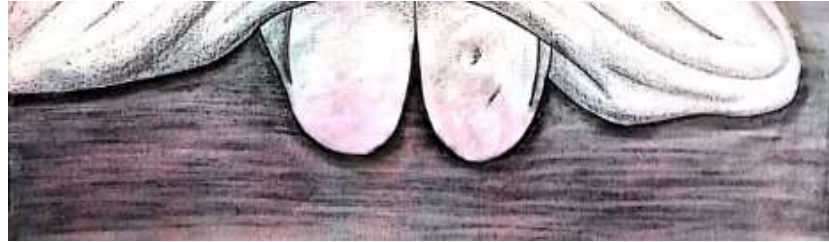


Figure B3.2.2: Lines applied to the floor.



Figure B3.2.4:
Lines used in
background.



Figure B3.2.3: Lines presented within the blanket.



Figure B3.2.5: Repetitive lines used for the hair.



Figure B3.2.6: The organic form; the blanket.



Figure B3.2.7: Contrasts of background and foreground.

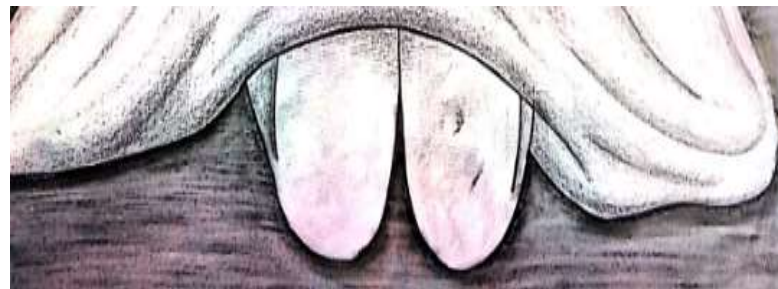


Figure B3.2.8: Shadows casted on blanket and legs.



Figure B3.2.9: Dangling of hair.

In this work of art I am depicting how I feel about COVID-19. The artwork shows a girl crying into her blanket. The colourful tears symbolise how her feelings are suppressed by the darkness of COVID-19. I feel that this virus has had a depressing effect on all its victims.

Figure B3.2.10: Rationale.



Figure B3.2.11: Space used in the artwork.

School C, Learner C1: PAT1



Figure C1.1.1: School C Learner C1, Untitled, 2020. Acrylic on Canvas, 29.7 x 42 cm.



Figure C1.1. 2: Two subjects highlighted in tinted hues.



Figure C1.1.3: Outlines of eyes, lips and nose.



Figure C1.1.4: Asymmetrical composition of artwork.



Figure C1.1.5: Portraits applied in monochromatic colour of grey.



Figure C1.1.7: The application of the hummingbird.

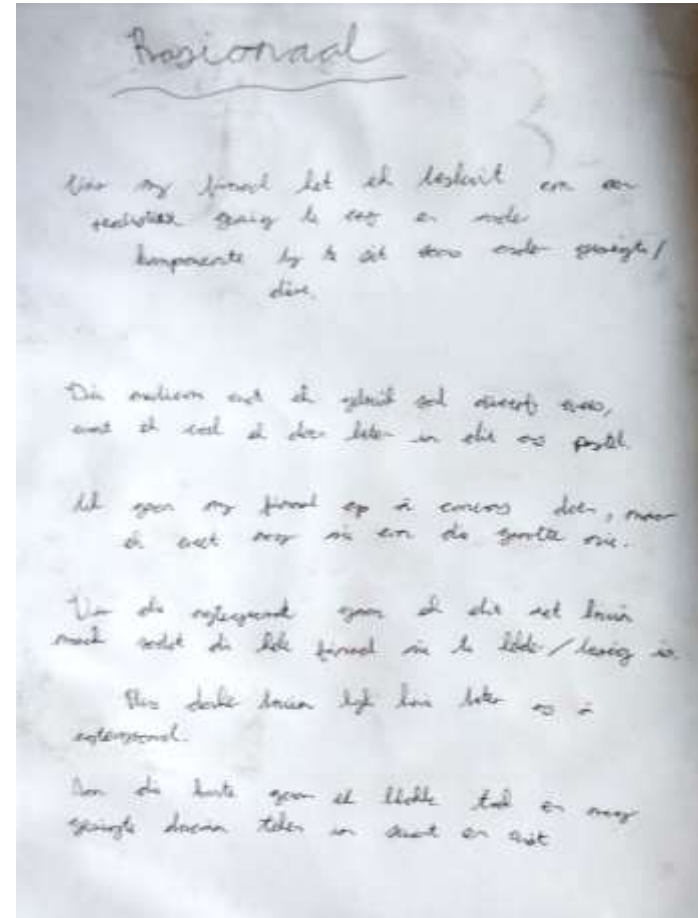


Figure C1.1.6: The Rationale.



Figure C1.1.8: The application of the brushstrokes in the background.



Figure C1.1.9: The gaze of the colour portrait.



Figure C1.1.10: The Expression of the portrait in right top corner.

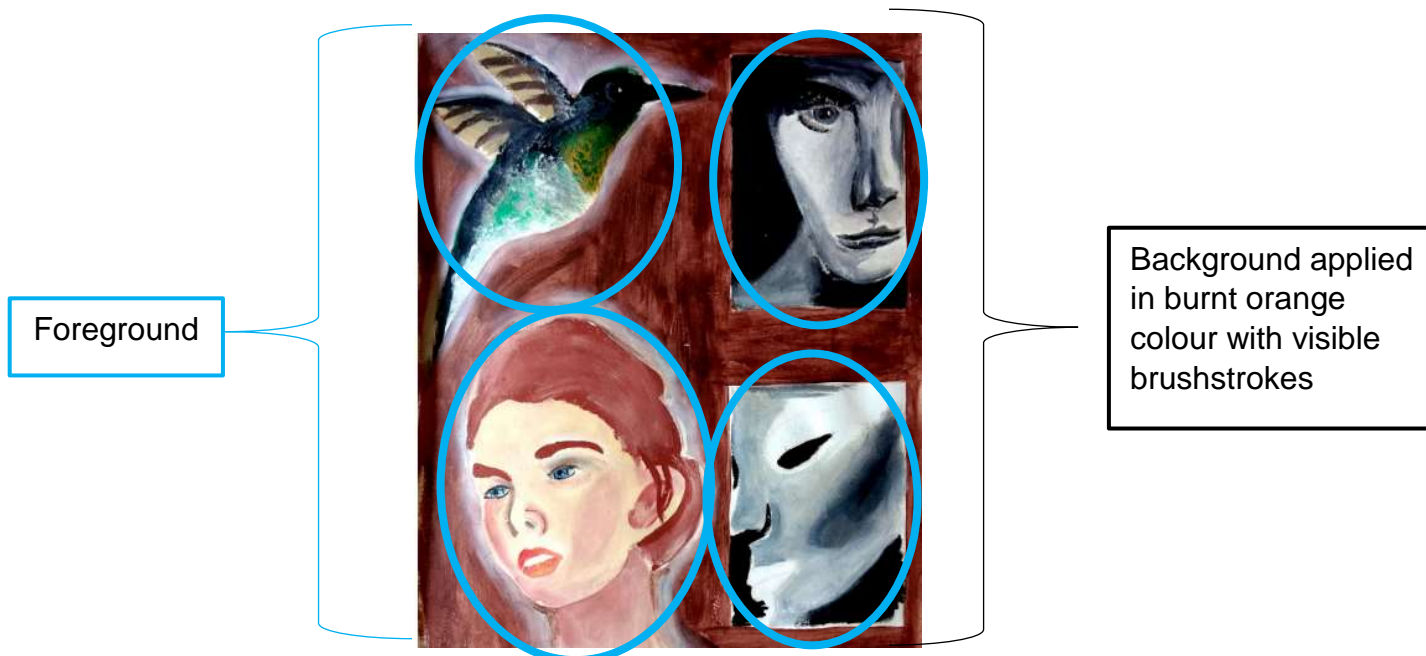


Figure C1.1.11: Space used in artwork.

School C, Learner C1: PAT 2



Figure C1.2.1: School C Learner C1, Untitled, 2020. Acrylic on Canvas, 29.7 x 42 cm.



Figure C1.2.2: Outline of portrait.



Figure C1.2.3: Space divided in the painting.

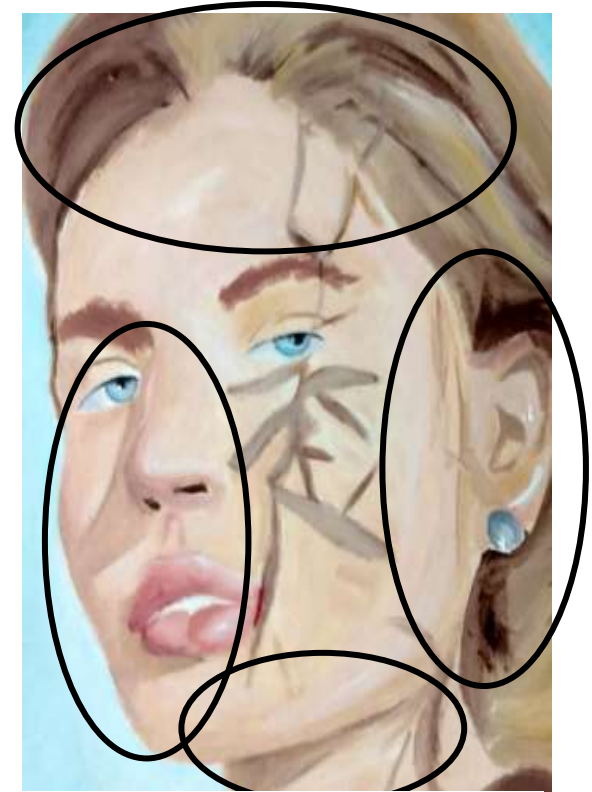


Figure C1.2.4: Brown used to create tone.



Figure C1.2.5: Gaze on the viewer.



Figure C1.2.6: Space applied in the painting.

School C, Learner C2: PAT1



Figure C2.1.1: School C Learner C2, Untitled, 2020. Oil on Canvas, 29.7 x 42 cm.



Figure C2.1.2: Horizontal lines applied throughout painting.



Figure C2.1.3: Geometric form (Glass).



Figure C2.1.4: Application of Chiaroscuro.

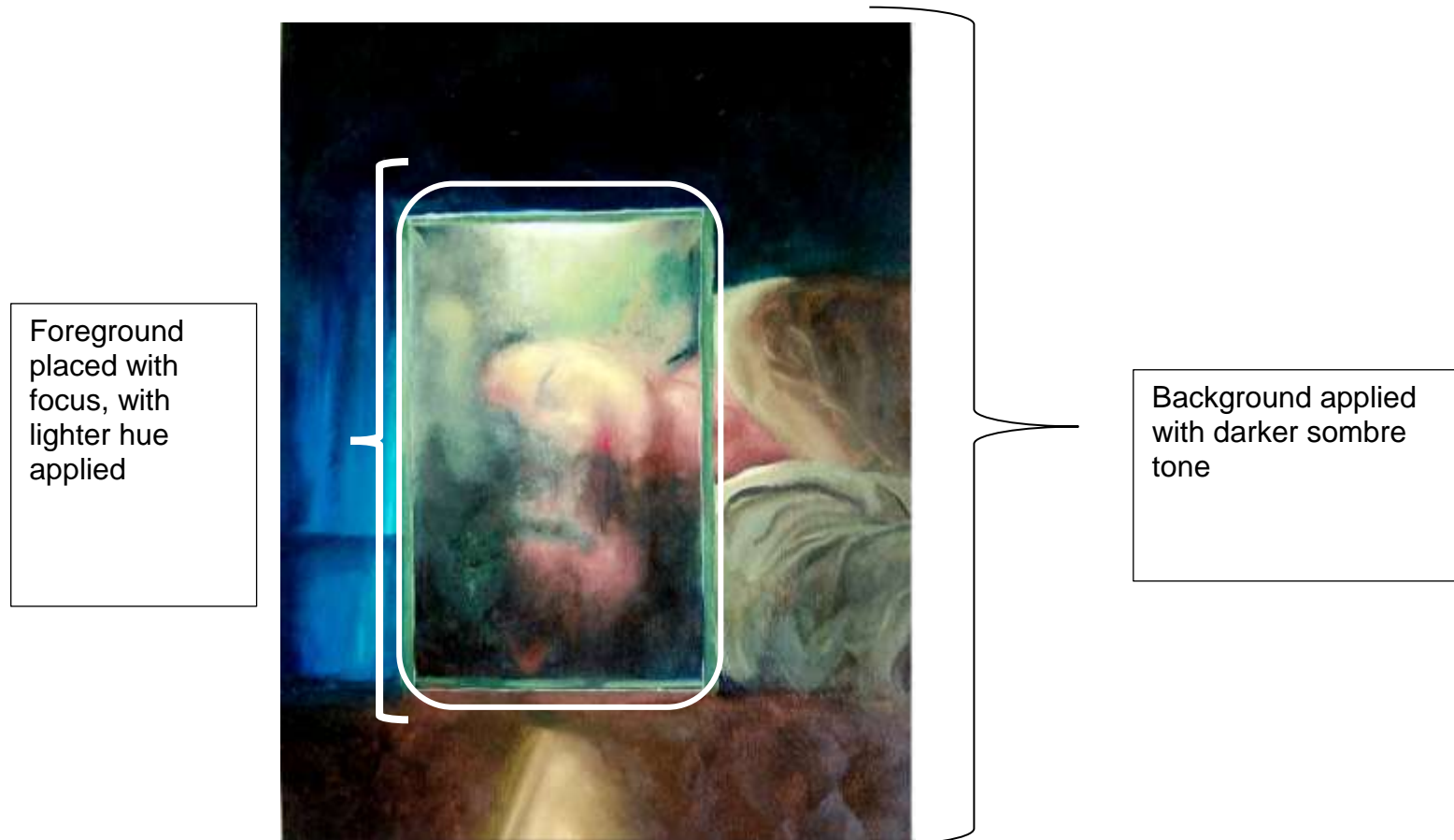


Figure C2.1.5: Use of space.



Figure C2.1.6: Distortion of faces.



Figure C2.1.7: Couple laying on top of each other.

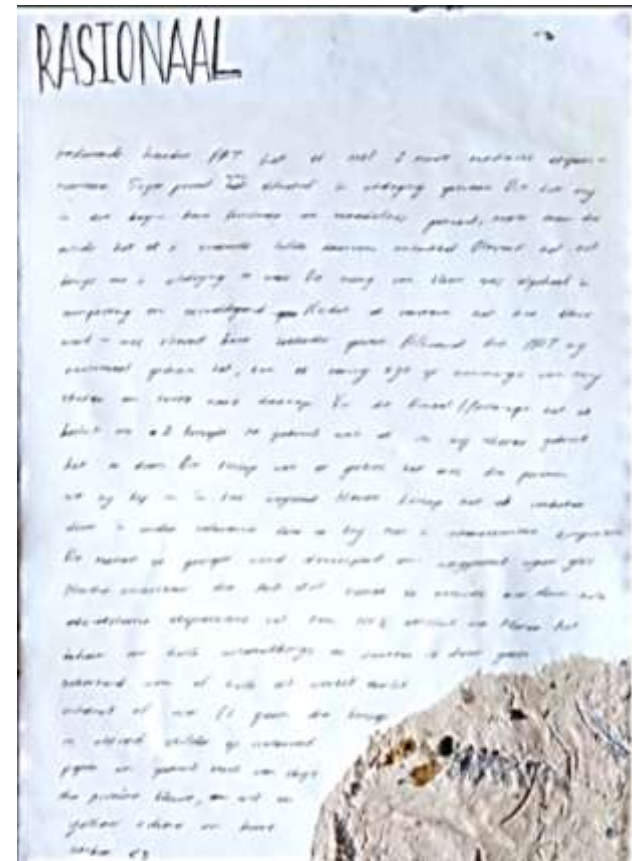


Figure C2.1.8: Rationale.

School C, Learner C2: PAT 2



Figure C2.2.1: School C Learner C2, Untitled, 2020. Mixed Media,
29.7 x 42 cm.
187



Figure C2.2.2: Drawing techniques applied to the artwork.



Figure C2.2.3: Repetitive use of portraits.



Figure C2.2.4: Application of blue and red colour.

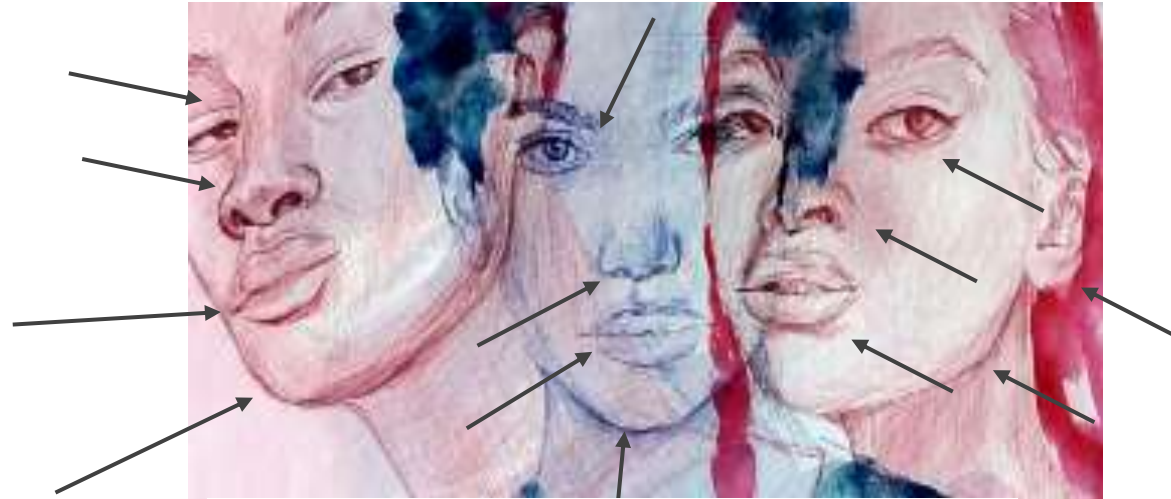


Figure C2.2.5: Application of line and the use of tone.



Figure C2.2.6: Brushstrokes applied to the hair.

Foreground emphasis on female figures



Figure C2.2.7: Space used in the artwork.

Background mostly empty with minimal elements

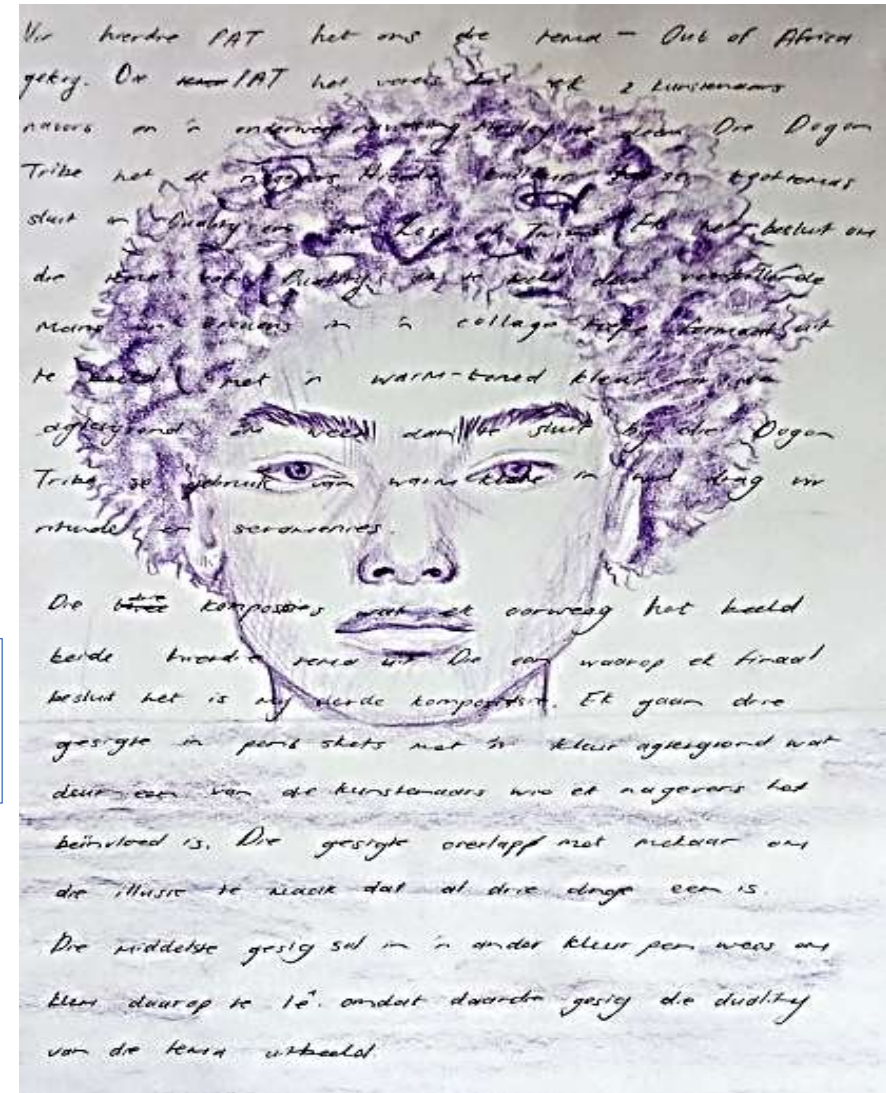


Figure C2.2.8: Rationale.

School C, Learner C3: PAT 1



Figure C3.1.1: School C Learner C3, Untitled, 2020. Oil Paint, 29.7 x 42 cm.



Figure C3.1.2: Recording of the line.



Figure C3.1.3: Recording of the fictional vertical line.



Figure C3.1.4: Asymmetrical balance.

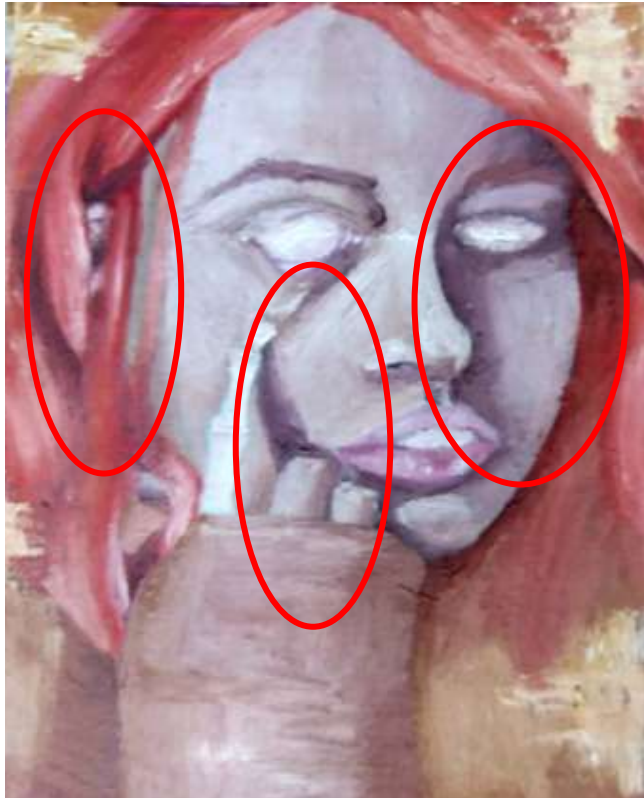


Figure C3.1.5: Use of tone.

Foreground -
emphasis



No negative
space, instead soft
application on
paint applied
around face to
create emphasis
on the facial
features

Figure C3.1.6: Space used
within painting.

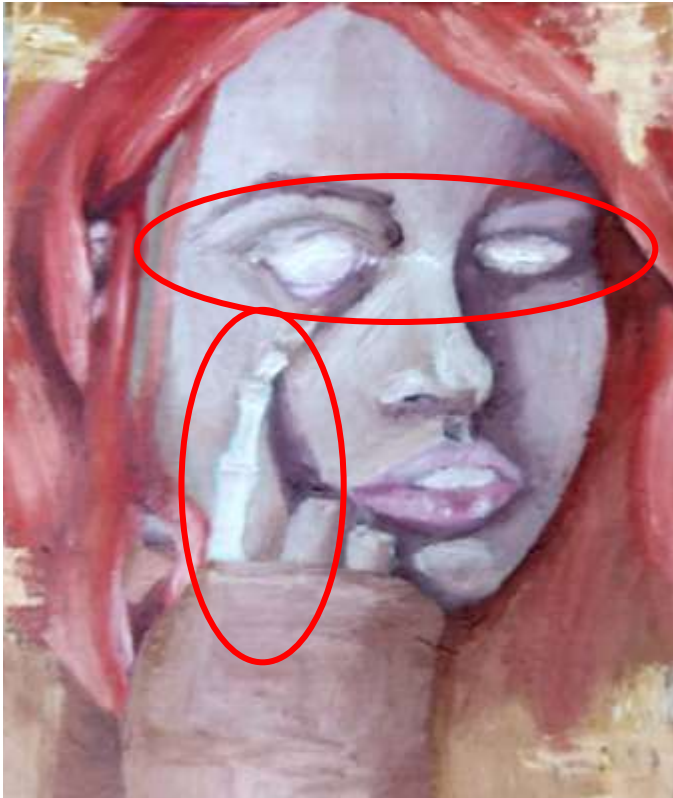


Figure C3.1.7: Applied zombification elements to the artwork.



Figure C3.1.8: Akanbe.

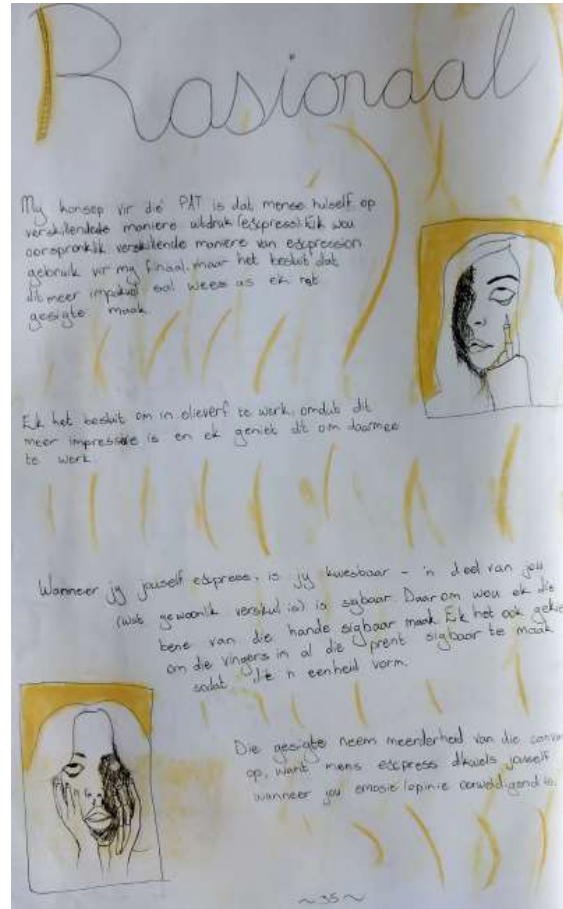
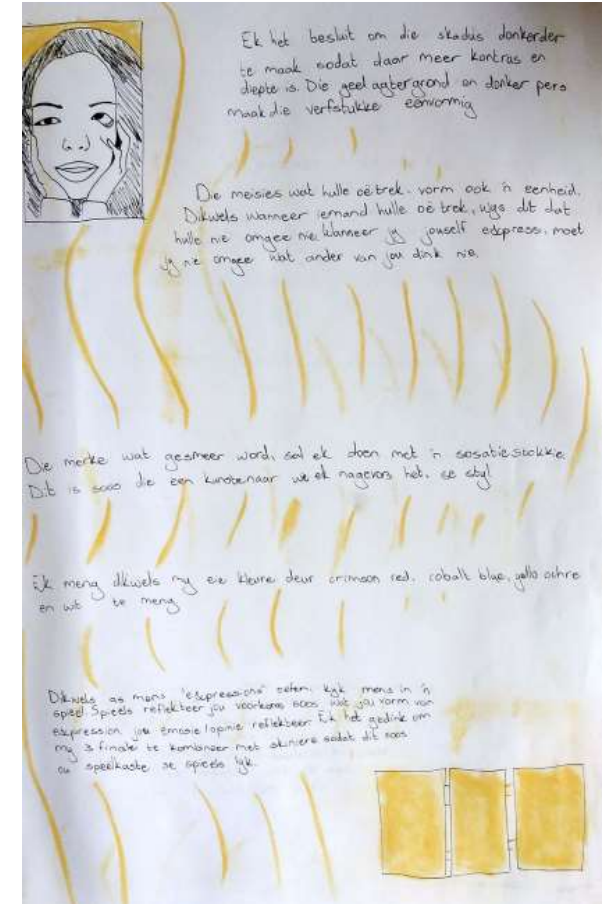


Figure C3.1.9: Rationale.



School C, Learner C3: PAT 2

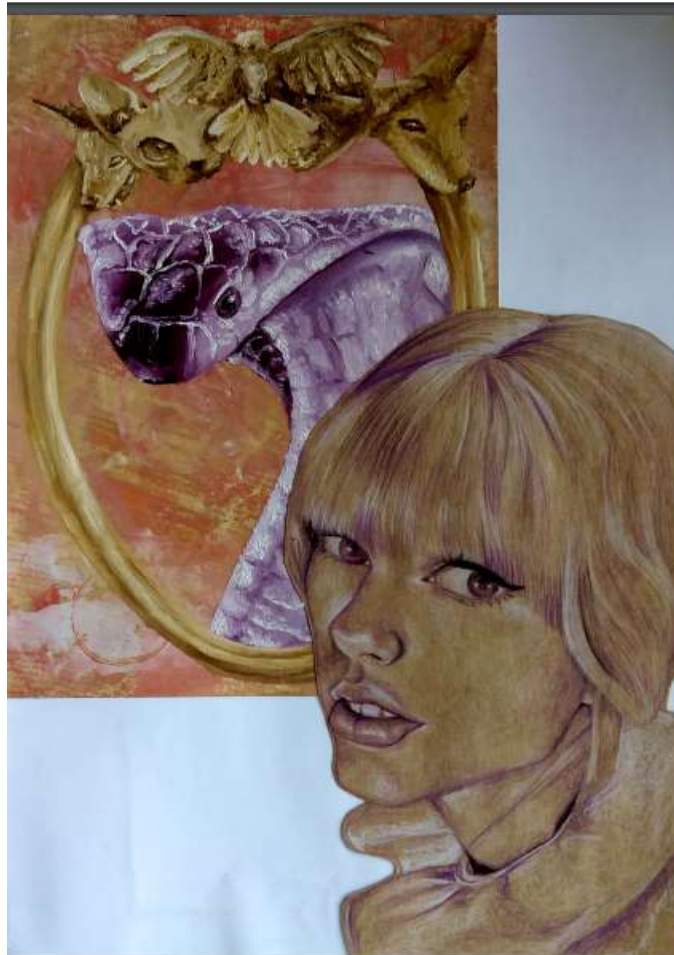


Figure C3.2.1: School C Learner C3, Untitled, 2020. Oil Paint, 29.7 x 42 cm.



Figure C3.2.2: Line used to record subject matter.



Figure C3.2.3: Geometric form the mirror.

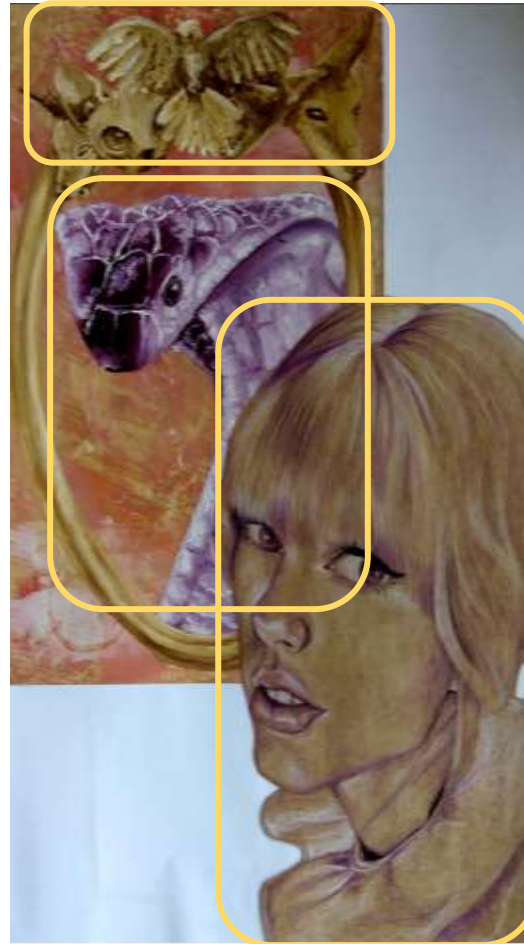


Figure C3.2.4: Organic forms .



Figure C3.2.5: Asymmetrical balance.



Figure C3.2.6: The application of colour.



Figure C3.2.7: Textures applied to the artwork.

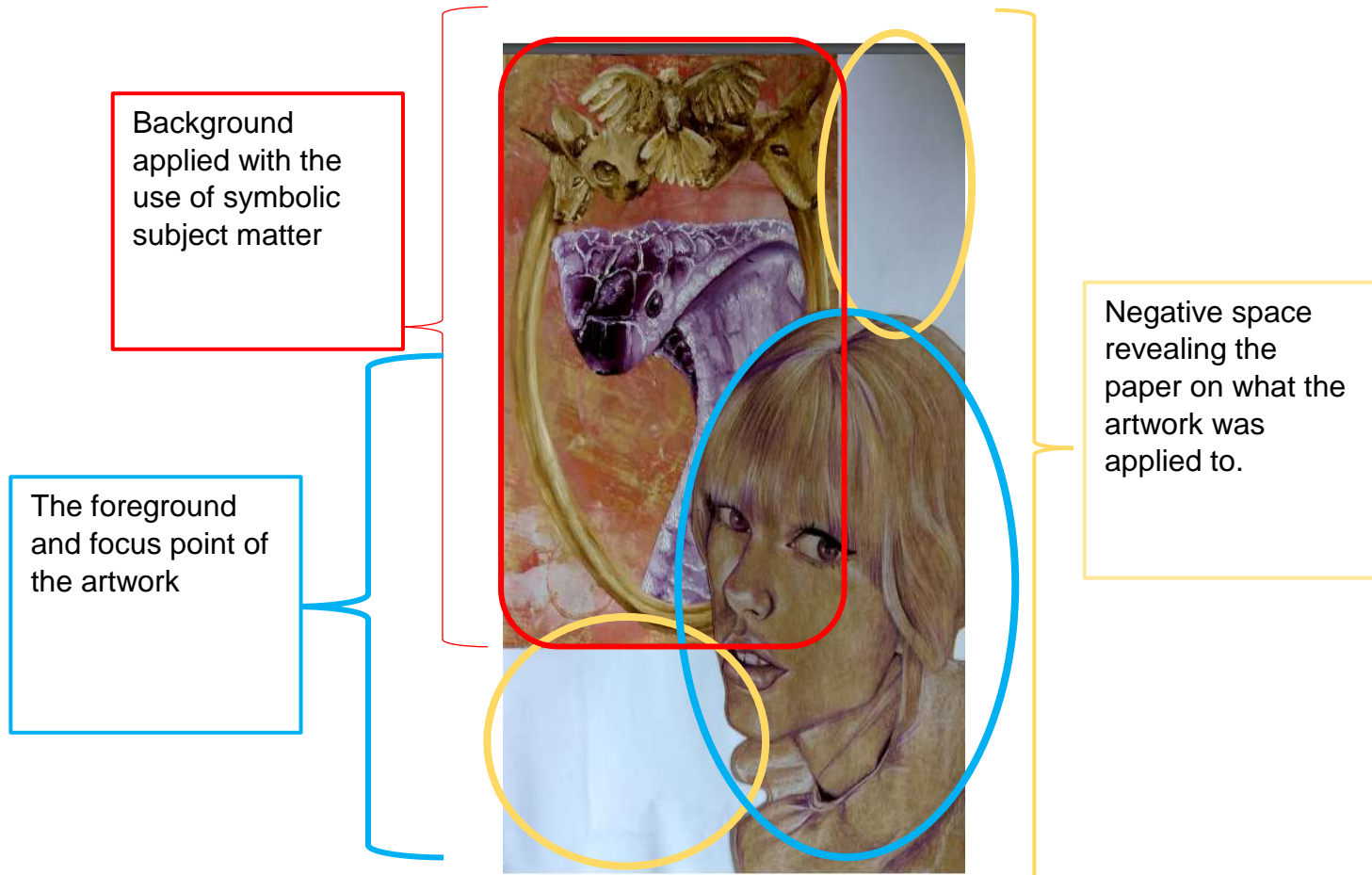


Figure C3.2.8: Space used in the artwork.

Vir hierdie PPT sal ek die antropomorfiese konsep van Antieke Egipte en probeer dit op my eie manier interpreteer. Ek sal "celebrities" wat dier soos gode hanteer/voorkom word en dit hulle van diere wat die voel by hulle paaie. Ek probeer om antropomorfie op 'n ander manier uit te beeld sodat dit meer duidelik is. Ek probeer verskeie maniere, soos om sekere gedeeltes van die dier te "meng" met die mens; sowel as om die dier te plaas op die mens se liggaam te plaas, ek sal ook kyk na om die dier om te persoon te plaas (maar dit dra nie die konsep so effektief oor nie), en ek probeer om die dier en mens "te oor" mekaar te teken.

Vir my finale sal ek Taylor Swift se plaas haar voor 'n speet, maar sy het haar regte reaksie daar in slang. Die agtergrond is met oranje en wit afbeelding wat gemeen is met toekennings en 'n palete rooi. Die agtergrond is my eie interpretasie van my nagesoekte kunstenaar, Margery M. Swift. Die agtergrond Taylor Swift is gebaseer op bruin papier met wit en pers potlood in die sirkelarsiering begreep in my ander nagesoekte kunstenaar, Arsenic Junior. Die slang en speet word in die wit gebied in pers en rooi afsonderlik.

Figure C3.2.9: Rationale.

APPENDIX C

PARTICIPANT INTERVIEWS

Interviews were conducted with each Visual Arts educator to understand their opinion and experience during the national lockdown. In addition, Visual Arts educators can also provide a better understanding of the impact online learning has on the formal and conceptual skills of the respected learners:

1. What skill, conceptual or formal, do you believe, as a Visual Arts teacher, is most important for an upcoming artist/ Visual Arts learner?

Teacher A

“To be open to the creative process

To experiment and work outside the box.”

Teacher B

“Formal...mostly, but it is also important to be able to conceptualise.”

Teacher C

“Believe the first step is to develop the learner’s artistic style with regards to basic formal skills. Then slowly improve the creative thinking and thinking outside the box.”

2. Do you agree with the pre-COVID CAPS document that states that 60% of practical artworks need to focus on technical aspects and skills and 40% conceptual? Please substantiate your answer.

Teacher A

“It all depends on the requirements for a project

Some learners work more intuitively...

One must always be open to being flexible in your approach.”

Teacher B

“Yes, because if you don’t have the necessary skills, you won’t be able to draw your actual concept.”

Teacher C

“Yes, as it lessens the burden of completing a PAT without the guidance of the learner. Removed a lot of work that is difficult to teach without them being in class.”

3. How did the lockdown affect the Visual Art learners’ artworks?

Teacher A

“Some learners lost their creativity and started drawing very small.”

Teacher B

“Drawing/painting techniques did not develop as it should have. There was definitely a need for face-to-face learning.”

Teacher C

“Struggled to get work done, no motivation, Gr 10s that started Visual Arts, were confused on what was expected from them.”

4. Did you see any change/development when the learners started working from home in comparison to their previous work?

Teacher A

“Again, the answer has a duality...

The learners that are good individual workers

Liked it and blossomed. self-discipline

Learners that need more structure

Did not achieve a lot.

They need the routine and structure of a class”

Teacher B

Yes. Not as detailed or good as previously.

Teacher C

“Yes, the learner showed different creativity away from the structure of the class. However, the learners did not have the self-discipline in completing the work.”

5. What is the biggest factor that influenced online learning?

Teacher A

“The availability of data”

Teacher B

“You should have dedicated learners”

Teacher C

“Learners’ should be able to work from home without any pressure from the teacher in class.”

6. Did you use any online methods to teach the learners during COVID-19?

Teacher A

“WhatsApp groups and emails.”

Teacher B

“Google classroom, teams etc”

Teacher C

“Google Classroom, WhatsApp and Emails.”

7. Does this online learning have a positive or negative impact on the learners and you, as an educator? Substantiate your answer.

a. If online learning has a negative impact, please list examples

Teacher A

“Learners don’t have money for data. There is also the concern if Learners have access to internet”

Teacher B

“Online does not work for practical subjects. You need physical contact.”

Teacher C

“Money, not everyone has access to internet, it is expensive.”

b. If online learning has a positive impact, please list examples

Teacher A

“Can see a lot more relevant art and ideas

If you have internet access.”

Teacher B

“Online learning has too much negative impact, the only positive side were that the learners were creative in the process.”

Teacher C

“Creativity blossomed and could get ideas from the internet”

8. Do you believe that online learning has greater value than that of traditional learning? Why? / Why not?

Teacher A

“No.

Not if a community can't afford internet/data

Were food being a necessity

If in a richer community it will have great value.”

Teacher B

“No. One on one is crucial when teaching art and design.”



Teacher C


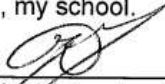
No, the teacher needs to be present in guiding the learners and teaching them new techniques and skills. It is crucial for practical resources that the educator is present.”



APPENDIX D


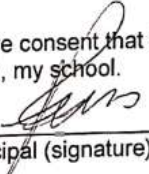
PROOF OF CONSENT



Appendix D, provides the attachment of the consent given by the principles of the respected schools, to complete this study with the data obtain from each school. The learners, educators and schools will remain anonymous. However, this Appendix also provides the consent obtain by the Department of Basic Education to complete the study under the governmental schools.



I, , hereby give consent that the research study may be undertaken at  (name of school), my school.

 _____ Principal (name and surname)  _____ Principal (signature) 24/5/2021 Date

I, , hereby give consent that the research study may be undertaken at  (name of school), my school.

 _____ Principal (name and surname)  _____ Principal (signature) 21/05/2021 Date

I, , hereby give consent that the research study may be undertaken at  (name of school), my school.

 _____ Principal (name and surname)  _____ Principal (signature) 27/05/2021 Date



GAUTENG PROVINCE

Department: Education
REPUBLIC OF SOUTH AFRICA

8/4/4/1/2

GDE RESEARCH APPROVAL LETTER

Date:	13 April 2021
Validity of Research Approval:	08 February 2021– 30 September 2021 2021/95
Name of Researcher:	Fourie, C
Address of Researcher:	Villa Lecile 10, Braam Pretorius 539 Magalieskruin
Telephone Number:	0765296950
Email address:	clintonf87@gmail.com
Research Topic:	Exploring the development of formal and conceptual skills of Visual Arts learners within an online environment
Type of qualification	MA Fine Arts
Number and type of schools:	5 Secondary Schools
District/s/HO	Gauteng North and Tshwane North

Re: Approval in Respect of Request to Conduct Research

This letter serves to indicate that approval is hereby granted to the above-mentioned researcher to proceed with research in respect of the study indicated above. The onus rests with the researcher to negotiate appropriate and relevant time schedules with the school/s and/or offices involved to conduct the research. A separate copy of this letter must be presented to both the School (both Principal and SGB) and the District/Head Office Senior Manager confirming that permission has been granted for the research to be conducted.

The following conditions apply to GDE research. The researcher may proceed with the above study subject to the conditions listed below being met. Approval may be withdrawn should any of the conditions listed below be flouted:

1. Letter that would indicate that the said researcher/s has/have been granted permission from the Gauteng Department of Education to conduct the research study.

Making education a societal priority

Office of the Director: Education Research and Knowledge Management

7th Floor, 17 Simmonds Street, Johannesburg, 2001

Tel: (011) 355 0488

Email: Faiih.Tshabalala@gauteng.gov.za

Website: www.education.gpg.gov.za

2. *The District/Head Office Senior Manager/s must be approached separately, and in writing, for permission to involve District/Head Office Officials in the project.*
3. **Because of COVID 19 pandemic researchers can ONLY collect data online, telephonically or may make arrangements for Zoom with the school Principal. Requests for such arrangements should be submitted to the GDE Education Research and Knowledge Management directorate. The approval letter will then indicate the type of arrangements that have been made with the school.**
4. **The Researchers are advised to make arrangements with the schools via Fax, email or telephonically with the Principal.**
5. *A copy of this letter must be forwarded to the school principal and the chairperson of the School Governing Body (SGB) that would indicate that the researcher/s have been granted permission from the Gauteng Department of Education to conduct the research study.*
6. *A letter / document that outline the purpose of the research and the anticipated outcomes of such research must be made available to the principals, SGBs and District/Head Office Senior Managers of the schools and districts/offices concerned, respectively.*
7. *The Researcher will make every effort obtain the goodwill and co-operation of all the GDE officials, principals, and chairpersons of the SGBs, teachers and learners involved. Persons who offer their co-operation will not receive additional remuneration from the Department while those that opt not to participate will not be penalised in any way.*
8. *Research may only be conducted after school hours so that the normal school programme is not interrupted. The Principal (if at a school) and/or Director (if at a district/head office) must be consulted about an appropriate time when the researcher/s may carry out their research at the sites that they manage.*
9. *Research may only commence from the second week of February and must be concluded before the beginning of the last quarter of the academic year. If incomplete, an amended Research Approval letter may be requested to conduct research in the following year.*
10. *Items 6 and 7 will not apply to any research effort being undertaken on behalf of the GDE. Such research will have been commissioned and be paid for by the Gauteng Department of Education.*
11. *It is the researcher's responsibility to obtain written parental consent of all learners that are expected to participate in the study.*
12. *The researcher is responsible for supplying and utilising his/her own research resources, such as stationery, photocopies, transport, faxes and telephones and should not depend on the goodwill of the institutions and/or the offices visited for supplying such resources.*
13. *The names of the GDE officials, schools, principals, parents, teachers and learners that participate in the study may not appear in the research report without the written consent of each of these individuals and/or organisations.*
14. *On completion of the study the researcher/s must supply the Director: Knowledge Management & Research with one Hard Cover bound and an electronic copy of the research.*
15. *The researcher may be expected to provide short presentations on the purpose, findings and recommendations of his/her research to both GDE officials and the schools concerned.*
16. *Should the researcher have been involved with research at a school and/or a district/head office level, the Director concerned must also be supplied with a brief summary of the purpose, findings and recommendations of the research study.*

The Gauteng Department of Education wishes you well in this important undertaking and looks forward to examining the findings of your research study.

Kind regards



Mr Gumani Mukatuni
Acting CES: Education Research and Knowledge Management

DATE:13/04/2021.....

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