



Republic of Namibia

MINISTRY OF EDUCATION, ARTS AND CULTURE

JUNIOR SECONDARY PHASE

VISUAL ART SYLLABUS

GRADE 8 & 9

**For implementation:
Grade 8 in 2025
and
Grade 9 in 2026**

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Visual Art Syllabus Grade 8 & 9

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IMPORTANT NOTIFICATION:

THIS SYLLABUS IS ONLY TO BE USED FOR GRADE 8 IN 2025. THE GRADE 9'S SHOULD USE THE 2021 REVISED SYLLABUS FOR 2025.

1. INTRODUCTION

This syllabus describes the intended learning and assessment for Visual Art in the Junior Secondary phase. As a subject Visual Art is within the aesthetic area of learning in the curriculum, but has thematic links to other subjects across the curriculum.

The aesthetic area includes learning to value and to communicate through the arts and to apply aesthetic qualities in other content areas. It involves sensory, emotional and intellectual experience, as well as creative thinking and activity.

2. RATIONALE

The visual arts make a major contribution to the education of the individual. While the school curriculum often places much attention to developing the learners' ability to express themselves in writing and in numbers (verbal and numerical understanding), the ability to express one aesthetically is equally important and needs to be developed. When preparing learners for the world outside school, it is important to develop the qualities of capability and adaptability. The visual arts encourage the ability to innovate and to show initiative and enable learners to be involved in problem solving and in identifying and pursuing opportunities and qualities that are highly sought after in the world of work today. By enabling learners to have ideas about the world and to act within it, art can also assist learners to develop additional skills and qualities with a wide application and a great value to the learner, the school and the community.

The visual arts make an important contribution to the development of both creative and critical thinking, which is essential for the holistic development of the child to understand both our cultural heritage and that we are part of a global village. The development of arts is imperative to the learning process and the intelligence of the learner as a whole.

The particular features of Visual Art at this phase are to develop in learners the ability to express themselves aesthetically, the ability to be innovating and to show initiative, problem solving skills, the ability to identify and pursue opportunities and creative and critical thinking.

3. AIMS

Visual Art promotes the following aims in the curriculum: technical, expressive, perceptual and appreciation.

Technical aims include:

- developing critical thinking and decision making
- developing skills in the handling of visual arts media
- developing the ability to choose appropriate media for the task at hand
- developing a sense of fulfilment in their own ability to use media and technique and an appreciation of the technical ability of other artists
- developing of entrepreneurial skills which are essential to promote the economy of Namibia

Expressive aims include:

- developing the ability to express their own ideas, feelings and opinions both visually and verbally
- exploring the potential of various visual arts media as vehicles for their personal expression
- developing confidence in their individual powers of expression

Perceptual aims include:

- developing a sense of the aesthetic potential of the visual environment and an understanding of the possibilities for its artistic interpretation
- developing the ability to transform visual arts media into an individual response to reality
- demonstrating their understanding of visual, spatial and conceptual realities
- developing the ability to conceptualise ideas and transform it into reality

Appreciation aims include:

- attaining an understanding of the meaning and significance of visual art from their own and other cultures, both historical and contemporary and the contributions made by such work to the world today
- being able to relate the work of other artists to their own artistic activity
- using the terminology of art with confidence when evaluating their own work and that of other artists

4. INCLUSIVE EDUCATION

Inclusive education is the right of every learner and promotes access to and participation in the full range of educational programmes and services offered by the education system in mainstream schools. It is based on the principle of supporting and celebrating the diversity found among all learners and removing all barriers to learning. The Visual Art teacher in the Junior Secondary phase should therefore accommodate learners with special educational needs by adapting this syllabus to the needs of the learner through differentiation of teaching methods and material as indicated in the *Inclusive Education Curriculum Framework (2023)*. The adaptation for assessment of learners with special educational needs must be done as prescribed in the *Handbook for Centres (2022)* by the Directorate of National Examinations and Assessment (DNEA). The accommodations prescribed in this handbook are not only for external examinations but apply to learners from Grade 1 to 12.

Learners who are so severely impaired that they cannot benefit from attending mainstream schools will be provided for according to their needs in learning support units, resource units or resource schools until such time that they can join a mainstream school structure, if possible.

A small number of learners may have special educational needs, which might require greater individual attention or resources. Some will have disabilities, which do not necessarily limit cognitive and affective learning and development, e.g. visual or hearing impairments or other physical challenged. The arts lend themselves especially well to developing perceptive and expressive skills in learners with special educational needs. Teaching, materials, and assessment for these learners will need to be more specifically adapted in inclusive classes. Visual Art as a subject opens doors to learners of different talents to be more creative and use the technical skills they have acquired to productively after school.

Learners that show an ability to rise above the normal can use this subject to excel as a professional in a variety of careers such as architecture, web designing, film- and fashion industry, visual communication and quaternary design careers.

Gender issues should be approached through artistic expression and through the organisation of work. Boys and girls have different ways looking at and reacting to the world around them and expressing these views in their art. By working together in art they can enrich one another's way of understanding and expressing themselves. Through the development of equality in gender, stereotyping and stigmatising of artists can be eradicated.

5. LINKS TO OTHER SUBJECTS AND CROSS-CURRICULAR ISSUES

The cross-curricular issues include environmental learning, HIV and AIDS, population education, Education for Human Rights and Democracy (EHRD), Information and Communication Technology (ICT) and road safety. These issues have been introduced to the formal curriculum, because each of the issues deals with particular risks and challenges in our Namibian society. They should be dealt with across all phases and in every subject where the topics overlap with the content of that subject.

All our learners need to:

- understand the nature of these risks and challenges
- know how they will impact our society and the quality of life of our people now and in the future
- understand how these risks and challenges can be addressed on a national and global level
- understand how they can play a part in addressing these risks and challenges in their own school and local community

The main risks and challenges have been identified as:

- the challenges and risks we face if we do not care for and manage our natural resources
- the challenges and risks caused by HIV and AIDS
- the challenges and risks to health caused by pollution, poor sanitation and waste
- the challenges and risks to democracy and social stability caused by inequity and governance that ignores rights and responsibilities
- the challenges and risks we face if we do not adhere to road safety measures
- the challenges and risks we face because of globalisation

Since some subjects are more suitable to address specific cross-curricular issues, those issues will receive more emphasis in those particular syllabuses.

In this syllabus the following cross-curricular issues can be dealt with in the themes/topics as indicated:

Cross-curricular issues	Environmental learning	HIV and AIDS	Population education	EHRD	ICT	Road safety
Grade 8	painting, drawing, collage, mosaic, construction, modelling, art works made from recycled materials, art competitions.	drawing, painting, collage, print making, fabric painting, puppet making, masks, poster making, banners.	drawing, painting, murals, collage, print making, fabric painting, puppet making, masks, street art.	drawing, painting, collage, print making, fabric painting, puppet-making, masks.	use a computer paint program to draw pictures/posters/logo designs, digital photography.	drawing, painting, construction, posters, collage, logos.

6. APPROACH TO TEACHING AND LEARNING

The approach to teaching and learning is based on a paradigm of Learner-Centred Education (LCE) described in ministerial policy documents and the LCE conceptual framework. This approach ensures optimal quality of learning when the principles are put into practice.

The aim of learner-centred education is to develop learning with understanding and to impart the knowledge, skills and attitudes that contribute to the development of society. The starting point for teaching and learning is the fact that the learner brings to the school a wealth of knowledge and experience gained continually from the family, the community, and through interaction with the environment. Learning in school must involve, build on, extend and challenge the learner's prior knowledge and experience.

Learners learn best when they are actively involved in the learning process through a high degree of participation, contribution and production. At the same time, each learner is an individual with his/her own needs, pace of learning, experiences and abilities. The teacher must be able to identify the needs of the learners and the learning that still needs to take place and know how to shape learning experiences accordingly. Teaching strategies must therefore be varied and flexible within well-structured sequences of lessons.

The teacher must decide, in relation to the learning objectives and competencies to be achieved, when it is best to convey content directly; when it is best to let learners discover or explore information for themselves; when they need directed learning; when they need reinforcement or enrichment learning; when there is a particular progression of skills or information that needs to be followed; or when the learners can be allowed to find their own way through a topic or area of content.

Work in groups, in pairs, individually, or as a whole class must therefore be organised as appropriate to the task on hand. Co-operative and collaborative learning should be encouraged wherever possible. In such cases, tasks must be designed so that pair or group work is needed to complete it, otherwise the learners will not see any relevance in carrying out tasks together. As the learners develop personal, social and communication skills, they can gradually be given increasing responsibility to participate in planning and evaluating their work, under the teacher's guidance.

As Arts is inspired by everyday life, learners will not have a problem to contextualise and localise the content of the work they are doing. Recycled materials are often used which makes the local environment the source providing for art.

7. END-OF-PHASE COMPETENCIES

On entry to the Junior Secondary phase, all learners are expected to be able to understand and apply the basic elements and principles of art.

A few learners will just be able to manage the minimum number of competencies and must receive Learning Support through adapted teaching approaches, adapted materials, and assistance from peers. A small number of learners have special educational needs to a degree which requires greater individual attention, resources or assessment. Others will have impairments which do not necessarily limit cognitive and effective learning and development, e.g. the visually impaired, hearing impaired and physically challenged.

On completion of the Junior Secondary phase of education in Visual Art, learners are expected to have mastered and apply the art principles and elements. The learners are expected to have mastered the following competencies:

- experimenting with a variety of techniques and processes (drawing, painting and design skills)
- the ability to create a three-dimensional structure/object
- the ability to create a pictorial composition with spatial relations
- personal interpretation and originality rather than literal description
- the ability to understand and apply the design process (from conceptualisation to realisation)

8. SUMMARY OF THE LEARNING CONTENT

Visual Art is first and foremost a developmental rather than a rigidly structured subject. As such, it is not desirable to try to prescribe a structured program. The content and specific objectives are generic. As the learner develops, the command of art topics and expression should become more sophisticated. There should be a development of practical skills and visual awareness.

There are two parts in the Visual Art Syllabus:

- Observation
- Imagination or Design

For each of these the following stages should be worked through in creating art works:

Stages	Elements to consider
Explore	• techniques • art elements and principles • art materials • ideas • research options • colour mixing • values (shade, tints and tones) • spatial relationships • forms • personal innovative ideas, • original compositions (rhythm, harmony, balance, contrast, positive-negative space and focus point) , • perspectives (to establish a 3-dimensional illusion on a 2-dimensional picture plane) • critical awareness on own- and others' artworks
Research/plan/prepare/draw	• individual involvement and interpretation in the observation, imagination and design processes • drawings • choose materials and techniques • do research on specific choice
Create	• still life • human form • natural forms • man-made forms • landscapes/cityscapes/seascapes • imaginative artwork • logo • CD cover/book cover/poster

9. LEARNING CONTENT

Introduction to learning content

The learning content outlined below is designed to provide guidance to teachers as to what will be assessed in the overall evaluation of learners. It is not meant to limit, in any way, the teaching programme of any particular school.

Topics refer to the stages that learners have to work through in creating artwork.

The **general objectives** are derived from the topic/skill and are the general knowledge, understanding and demonstration of skills on which learners will be assessed.

The **specific objectives** are the detailed and specified content of the syllabus, which learners need to master to achieve the general objectives, and on which they will be assessed. For skills-based subjects, specific objectives indicate what learners should be able to do at the end of the year.

Learning content for Grade 8

TOPIC 1: EXPLORE		
GENERAL OBJECTIVES <i>Learners will:</i>	GRADE 8 SPECIFIC OBJECTIVES <i>Learners should be able to:</i>	GRADE 9 SPECIFIC OBJECTIVES <i>Learners should be able to:</i>
realise possibilities for art works	- explore the different techniques, art elements and principles as well as materials to come up with ideas for an art piece - understand and apply art elements - line - form/shape - colour - shade/tone - texture - understand and apply medium - pencil - pen - charcoal - chalk - oil pastel/soft pastel - paints	- explore the different techniques, art elements and principles as well as materials to come up with ideas for an art piece - understand and apply art principles - movement, - rhythm, - repetition - pattern - harmony - contrast - volume - unity - balance - focus - proportion - scale

GENERAL OBJECTIVES <i>Learners will:</i>	GRADE 8 SPECIFIC OBJECTIVES <i>Learners should be able to:</i>	GRADE 9 SPECIFIC OBJECTIVES <i>Learners should be able to:</i>
realise possibilities for art works (continued)	- draw simple objects similar to the following 3D geometric shapes through first hand observation - cylinder - sphere - prism/pyramid - cubes - shade the following 2D geometric shape to a 3D shape - rectangle/square to cylinder - circle to a sphere - triangle to a prism/pyramid - square to a cube - rectangle to cuboids	
- demonstrate an understanding of the following: - observation (compulsory) and	- draw/paint - still life of man-made objects - natural form	- demonstrate through drawing/painting an understanding of the following topics: - human portrait studies - human figure studies - landscapes/cityscapes/seascapes
imagination	develop an original image of something never perceived, by using your own interpretive idea from personal experiences using observational studies as a starting point	develop an original image of something never perceived, by using your own interpretive idea from personal experiences using observational studies as a starting point
or design with lettering and images	- research a few options of ideas by observing and developing existing examples and design - a logo	- research a few options of ideas by observing and developing existing examples and design the following: - a poster - book cover - CD cover

TOPIC 2: RESEARCH/PLAN/PREPARE/DRAW		
GENERAL OBJECTIVES <i>Learners will:</i>	GRADE 8 SPECIFIC OBJECTIVES <i>Learners should be able to:</i>	GRADE 9 SPECIFIC OBJECTIVES <i>Learners should be able to:</i>
plan the chosen art piece	- conduct meaningful basic research on one of the following still-life artists : - Barok: Pieter Claesz (Still life with Roemer) - Post Impressionism: Paul Cezanne (Basket of Apples) - conduct meaningful basic research on one of the following Surrealist artists: - Salvador Dali (Persistence of Memory) - Rene Magritte (The False Mirror) - conduct meaningful basic research on one of the following Namibian artists: - John Mwafengejo (Elephant is killing a lion in a funny way) - Christine Marais (Three Works: Namibian Landscapes) - plan your own art piece - choose suitable materials and techniques for the task undertaken - show the development of Topic 2 in their journal/research/drawing book (refer to Section 10.4) - demonstrate initiative in the creating process - create with competence, by using the elements and principles of art to produce a final product	- conduct meaningful basic research on one of the following portrait artist: - Renaissance Portrait study Artist: Leonardo Da Vinci (Mona-Lisa) - Post-Impressionism: Van Gogh (any self-portrait) - Pop Art: Roy Lichtenstein (Maybe) - conduct meaningful basic research on one of the following Surrealist artist: - Joan Miró (The Garden) - Frida Kahlo (The wounded Deer) - conduct meaningful basic research on one of the following Namibian artists: - Joseph Madisia (Botsotso II) - Isabel Katjavivi (Any from the exhibition 'They tried to bury us') - plan your own art piece - choose suitable materials and techniques for the task undertaken - show the development of Topic 2 in their journal/research/drawing book (refer to Section 10.4) - demonstrate initiative in the creating process - create with competence, by using the elements and principles of art to produce a product

TOPIC 3: CREATE		
GENERAL OBJECTIVES <i>Learners will:</i>	GRADE 8 SPECIFIC OBJECTIVES <i>Learners should be able to:</i>	GRADE 9 SPECIFIC OBJECTIVES <i>Learners should be able to:</i>
know how to create the final art piece	- apply the elements of art to produce: - a still life of man-made objects - natural forms - apply the elements of art to produce one of the following: - an imaginary art work based on first-hand observation as a starting point - a logo based on first-hand observation as a starting point for a specific purpose. - demonstrate initiative and skills in an original way	- apply the elements and principles of art to produce one of the following: - portrait studies - human figure - landscape/cityscape/seascape - apply the elements and principles of art to produce one of the following: - an imaginary art work based on first-hand observation as a starting point - a book/CD cover/poster based on first-hand observation as a starting point for a specific purpose - demonstrate initiative and skills in an original way

9. ASSESSMENT

A learner-centred curriculum and learner-centred teaching encompass a broad range of knowledge and skills which are relevant to the knowledge-based society. The specific objectives in the syllabus state what understanding and skills a learner must demonstrate as a result of this teaching-learning process, and which objectives will be assessed. However, it is intended that the curriculum should focus on learning, not on assessment and examination. Assessment and examination are only to support learning.

10.1 Types and methods of assessment

Continuous assessment

In order to capture the full range and levels of competence, a variety of formal and informal continuous assessment situations is needed to give a complete picture of the learner's progress and achievements in all subjects. Continuous assessment must be clear, simple and manageable, and explicitly anchored in learner-centred principles and practice. Teachers must provide a reliable and valid assessment of the learner's performance in the specific objectives. The information gathered about the learners' progress and achievements should be used to give feedback to the learners about their strong and weak points, i.e. where they are doing well, and why, and where, how and why they need to improve. The parents should be informed regularly about the progress of their children in all subjects, be encouraged to acknowledge achievements, and given suggestions as to how they can support the child's learning activities.

Continuous assessment should be planned and programmed at the beginning of the year, and kept as simple as possible. Marks given for class activities, practical activities, project work, assignments, homework and short tests may be recorded for continuous assessment.

The learner's progress and achievements in this subject must be reported to parents in the school report.

Informal and formal methods

The teacher must assess how well each learner is mastering the specific objectives described in the syllabus and from this gain a picture of the all-round progress of the learner. To a large extent, this can be done in an informal way and in their participation in general, through structured observation of each learner's progress in learning and practice situations while they are investigating things, interpreting phenomena and data, applying knowledge, communicating and making value judgements.

When it is necessary to structure assessment more formally, the teacher should as far as possible use situations similar to ordinary learning and practice situations to assess the competency of the learner. Formal written and oral tests can be used to assess only a limited range of specific objectives and therefore should not take up a great deal of time. Short tests should be limited to part of a lesson and only in exceptional cases use up a whole lesson.

Formative and summative assessment

The two modes of assessment used are formative continuous assessment and summative assessment. Formative continuous assessments any assessment made during the school year in order to improve learning and to help shape and direct the teaching-learning process. Assessment has a formative role for learners if and when:

- it is used to motivate them to extend their knowledge and skills, establish sound values, and to promote healthy habits of study

- assessment tasks help learners to solve problems intelligently by using what they have learnt
- the teacher uses the information to improve teaching methods and learning materials

Summative assessment is an assessment made at the end of the school year based on the accumulated total of the progress and achievements of the learner throughout the year in a given subject, together with any end-of-year tests or examinations. The result of summative assessment is a single end-of-year promotion grade.

Informal and formal methods

The teacher must assess how well each learner is mastering the specific objectives described in the syllabus and from this gain a picture of the all-round progress of the learner. To a large extent, this can be done in an informal way and in their participation in general, through structured observation of each learner's progress in learning and practice situations while they are investigating things, interpreting phenomena and data, applying knowledge, communicating and making value judgements and in their participation in general.

When it is necessary to structure assessment more formally, the teacher should as far as possible use situations similar to ordinary learning and practice situations to assess the competency of the learner. Formal written and oral tests can be used to assess only a limited range of specific objectives and therefore should not take up a great deal of time. Short tests should be limited to part of a lesson and only in exceptional cases use up a whole lesson.

Evaluation

Information from informal and formal continuous assessment is to be used by the teacher to ascertain where it is necessary to adapt methods and material to the individual progress and needs of each learner. At the end of each main unit of teaching and at the end of each term, the teacher, together with the learners, should evaluate the learning-teaching process in terms of tasks completed, participation, what the learners have learnt, and what can be done to improve the working atmosphere in and achievements of the class.

Criterion-referenced grades

When grades are awarded in continuous assessment, it is essential that they reflect the learner's actual level of achievement in the specific objectives, and are not related to how well other learners are achieving these objectives or to the idea that a fixed percentage of the learners must always be awarded a Grade A, B, C, and so on (norm-referencing). In criterion-referenced assessment, each letter grade must have a descriptor for what the learner must demonstrate in order to be awarded the grade. Grade descriptors must be developed for each subject for each year. It is important that teachers in each department/section work together to have a shared understanding of what the grade descriptors mean, and how to apply them in continuous assessment, so that grades are awarded correctly and consistently across subjects. Only then will the assessment results be reliable.

10.2 Grade descriptors

The learner's summative achievement in the specific objectives will be shown in letter grades A to E, where A is the highest and E the lowest grade for learners achieving minimum

competency level. In cases where a learner has not reached the minimum level of competency a U will be awarded. When letter grades are awarded, it is essential that they reflect the learner's actual level of achievement in relation to the specific objectives. The relation between the letter grades and specific objectives is shown in the table below.

Grade	% Range	Grade descriptions
A	80%+	Achieved objectives exceptionally well. The learner is outstanding in all areas of competency.
B	70-79%	Achieved objectives very well. The learner's achievement lies substantially above average requirements and the learner is highly proficient in most areas of competency.
C	60-69%	Achieved objectives well. The learner has mastered the specific objectives and can apply them in unknown situations and contexts.
D	50-59%	Achieved objectives satisfactorily. The learner's achievement corresponds to average requirements. The learner may be in need of learning support in some areas.
E	40-49%	Achieved the minimum number of objectives to be considered competent. The learner may not have achieved all the specific objectives, but the learner's achievement is sufficient to exceed the minimum competency level. The learner is in need of learning support in most areas.
U	0-39%	Ungraded. The learner has not been able to reach a minimum level of competency in the objectives, even with extensive help from the teacher. The learner is seriously in need of learning support.

Conducting and recording assessment

10.3 Assessment objectives

The assessment objectives for Visual Art are:

- A Knowledge with understanding
- B Interpretive and creative response
- C Personal investigation and development

A description of each assessment objective follows:

Assessment objective A: Knowledge with understanding

Learners should be able to:

- recognise and render form and structure
- handle tone and colour in a controlled and intentioned manner
- appreciate space and spatial relationship in two and three dimensions and understand space in terms of pictorial organisation
- use chosen media with quality and clarity of intention and be able to explore surface qualities

Assessment objective B: Interpretative and creative response

Learners should be able to:

- express ideas visually

- respond in an individual and personal way
- demonstrate quality of idea as seen by interpretation rather than literal description of theme
- make aesthetic judgements

Assessment objective C: Personal investigation and development

Learners should be able to:

- impress with personal vision and commitment and make purposeful movement towards maturity
- conduct research of appropriate resources
- assess a design problem and arrive at an appropriate solution
- show the development of ideas in a series of rough layouts or experiments which lead to a final solution

10.4 Continuous assessment: detailed guidelines

Assessment is based on artistic abilities, research, understanding and approach. For this purpose learners should keep a portfolio throughout the phase.

In this phase, assessment will also consist of informal and formal continuous assessment. In addition there will be a practical internal end of year examination in Grade 8 & 9 of six hours per practical paper spread over two days.

Continuous assessment will contribute 50% to the promotion mark in Grade 8 & 9. It is important that the planning process (preparation work) is assessed as well as the product. Continuous assessment must be related to objectives.

Continuous assessment will relate to the technical, expressive, perceptual and appreciation domains. There should be a clear distinction between the level of development in Grade 8 Visual Art. The journal/research/drawing book must show a clear development of the thinking processes of the learner. With the use of drawings, sketches and paintings the learners must show their way of thinking and the development of the idea into the final piece of art. Teachers must record progress by making use of the assessment grids (see Annexe 2). A minimum of two art piece per term should be done.

Types of continuous assessment tasks

In Visual Art in the Junior Secondary phase the continuous assessment tasks are as follows:

Journal/research/drawing book:

Each learner must have a journal/research/drawing book to show the learner's development during the phase. All the preparation and final outcomes must be kept in the journal/research/drawing book. It must show the development of the learner's ideas and competencies. All marks given for the journal/research/drawing book should be given as an average out of a hundred on the Assessment Record Sheet (ARS).

Practical final work:

Each learner needs to create visual art pieces during the year. The pieces can be either in 2- or 3-dimensional format. The learners can choose from the topics and mediums as provided by the teacher. The learners must use different materials and techniques for their practical work. A minimum of two practical final art pieces should be done per term. Teachers may do more than two practical final art pieces and use all marks towards the Term Total marks. All marks obtained should be given as an average out of a hundred on the Assessment Record Sheets (ARS).

Topic tests:

No formal written test will be undertaken.

End-of-semester test:

At the end of the second term the learners will do a practical test based on a final Paper 1 and 2.

Summary of continuous assessment tasks:

Continuous assessment Grade 8				
Components	Semester 1		Semester 2	
	Number & marks	Total	Number & marks	Total
Journal/research/ drawing book	1 x 50	50	2 x 50	100
Practical work	1 x 50	50	2 x 50	100
End-of-term test	1 x 100	100		
Term marks		200		200
Weighted term marks (report marks)		(200÷2) 100		

The continuous assessment (CA) marks for one semester is converted to a mark out of 100 (weighted mark). Only this mark should be used for the report at the end of Semester 1. Learners should not write an examination at the end of the first semester, but only an end-of-term test where applicable), which is part of the CA and part of the weighted term mark.

10.5 End-of-year examinations: detailed guidelines

In Grade 8 there will be an internal end-of-year examination. The purpose of this examination is to focus on how well learners can demonstrate their thinking, communication, and problem-solving skills related to the areas of the syllabus which are most essential for continuing in the next grade. Preparing for and conducting these examinations should not take up more than fifteen school days altogether right at the end of the year.

The description of the various papers for the practical examination is as follows:

Practical examination			
Grade	Description of papers	Duration	Marks
8	Paper 1: Observation	6 hours	100
	Paper 2: Imagination/Design	6 hours	100

The purpose of the examination is to assess how far each learner can demonstrate their achievement in reaching the competencies as a preparation for everyday life and for further studies or training, and to what extent the system as a whole is enabling learners to achieve optimally.

Description of papers

Proof of preparation work must be submitted. A minimum of two A3 sheets, which may be both sided, must be submitted. In the case that 3-dimensional work is to be submitted at least one A3 page of planning plus three small models must be submitted.

During each of the six-hour examination period, the learner should complete a final art outcome.

Paper 1: Observation

The fifteen school day preparation work and the practical examination of 6 hours are to be assessed as a whole (see Annexe 2 for marking grid).

Learners will receive a set examination paper fifteen school days before the examination. During this preparation period the learner will experiment with different ideas and techniques-

Questions will be set to test the learner's ability to represent from observation.

In observation, learners must be prepared to draw or paint a subject from a choice as indicated in the list below

Grade 8
Man-made objects
Natural form

Paper 2: Imagination/Design

The fifteen school day preparation work and the practical examination of 6 hours are to be assessed as a whole (see Annexe 2 for marking grid).

Learners will receive a set examination paper fifteen school days before the examination. During this preparation period the learner will experiment with different ideas and techniques-

In imagination, the question paper will be set to test the learners' ability to organise a pictorial composition, based on interpretation rather than literal description

The piece of work should be **one** item from any **one** of the groups in the following:

Grade 8: Imagination
Use your own interpretive idea based on first-hand observation as a starting point to create an imaginary piece of art.
Grade 8: Design
Logo

Assessment is to be used by the teacher to know where it is necessary to adapt methods and materials to the individual progress and needs of each learner. At the end of each main unit of teaching, and at the end of each semester, the teacher, together with the learners, should evaluate the process in terms of tasks completed, participation, what the learners have learnt, and what can be done to improve the working atmosphere and achievements of the class.

Examination procedures

A practical examination of 6 hours per paper is to be undertaken. **Learners should receive their examination papers at least fifteen (15) school days before the examination.** During the fifteen school days they must prepare for the examination.

Learners may wear protective or old clothing during the end-of-year examination.

Learners may be allowed to listen to music according to the discretion of and played by the teacher during the examination. Learners may not walk around unnecessarily, disrupt or help others in their work. No cell phones, mp4 or any other technical music devices may be brought into the examination venue by learners. The venue and materials are to be prepared by the teacher in advance. The teacher must create a conducive environment.

Paper 1: Observation

Questions will be set to test the learner's ability to represent direct observation. Learners must be prepared to draw or paint a topic from a given choice which will include human form, portrait studies, landscape, cityscape, seascape and a still-life that consists out of man-made objects and natural forms. A minimum of two A3 sheets of preparation work for each paper which may be both sided. Preparation should show experimenting with different ideas and or techniques. During the six hour examination the learners may refer to their preparation work. The preparation work must not be duplicated in the examination but a new original artwork should be created.

Paper 2: Imagination/Design

Questions will be set to test the learners' ability to create and design according to a given topic. A minimum of two A3 sheets of preparation work for each paper which may be both sided. Preparation should show experimenting with different ideas and or techniques. During the six hour examination the learners may refer to their preparation work. The preparation work must not be duplicated in the examination but a new original artwork should be created.

Promotion marks

For Visual Art in Grade 8 continuous assessment contributes 50% to the promotion mark and the end-of-year examination contributes 50%.The weighting of each assessment component is as follows:

Component	Description	Marks	Weighting
Practical examination	Paper 1: Observation	100	25%
	Paper 2: Imagination/ Design	100	25%

Component	Description	Marks	Weighting
Continuous assessment	Practical final work	100	50%
	Journal/research/drawing book	100	
Total Marks		400	100%

The promotion marks are calculated as follows:

Promotion mark for Grade 8			
	Semester 1	Semester 2	Total
Term mark	200	400	600
CA mark	(600÷6)		100
End-of-year examination	(200÷2)		100
Promotion mark	(200÷2)		100

10.6 Specification grid

The Specification grid below indicates the weighting allocated to each objective for both continuous assessment and for the written examination.

Assessment objectives for practical examination	
Components	Weighting
Objective A Knowledge with understanding	33.3%
Objective B Interpretative and creative response	33.3%
Objective C Personal investigation and development	33.3%
Total	100%
Assessment objectives for continuous assessment	
Components	Weighting
Objective A Knowledge with understanding	33.3%
Objective B Interpretative and creative response	33.3%
Objective C Personal investigation and development	33.3%
Total	100%

ANNEXE 1: GLOSSARY OF TERMS

abstract art	style of art that shows objects, people, and/or places in a simplified arrangement of shape, line, texture and colour; abstract artwork is created by changing the lines, shapes, or colours of something you see or remember
accent	contrasting detail
action sculpture	sculpture full of energy or showing movement
aesthetic	beauty in art
anatomy	structure of the human body, or of animals or plants; it usually shows the details of muscles and bones
appliqué	craftwork made by stitching pieces of fabric onto a larger piece of cloth to make a design or picture
arrange	to organise things in a certain way
art appreciation	recognition of value in artwork; enjoyment of artwork
art elements	parts that can be combined to make artwork: line, colour, shape, form, value, space, texture
art principles	guidelines used in creating a work of art: balance, contrast, emphasis, visual movement, pattern, rhythm, unity
asymmetry (informal)	type of balance in which the two sides of a work of art are not exactly alike, but are still visually balanced
balance	art principle that refers to the arrangement of elements in an art work; there are three types of balance: formal (symmetry) informal(asymmetry), radial(from the centre)
batik	method of designing on fabric by sealing with melted wax those areas not to be dyed
beadwork	craftwork made by stringing beads in various designs and patterns; objects of adornment made with beads
blend	to combine and harmonise
brushstroke	mark made by moving the paintbrush
bisque	clay in its fired or bake state
calligrapher	artist who decorates letters for special awards, plaques, and documents
calligraphy	beautiful writing created by using a variety of special pens
canvas	a strong fabric (cotton, linen, etc.) that is prepared as a surface for painting on
carving	way of making artwork by cutting away unwanted parts

ceramic	a word used to describe clay construction and products
charcoal	drawing stick or pencil made from blackened, charred wood
collage	work of art created by gluing pieces of paper, cloth, tiles, wood, etc., to a flat surface
colour	an art element that refers to the way something looks when light strikes it. <i>Primary colours:</i> red, yellow and blue <i>Secondary colours:</i> orange, purple and green <i>Tertiary colours:</i> mix a primary colour and a secondary colour that appears right next to it
colour wheel	a circle which shows the relationship between different colours; complementary colours are directly opposite each other in this arrangement
complementary colours	colours opposite each other on the colour wheel that are contrasting; when mixed together they make a grey or brownish hue
composition	arrangement of the parts in a work of art, usually according to the art principles
construction	method of making artwork where parts are added, arranged, and joined until the work is finished
contour	line that represents the edge of a form or the outline of a shape
contrast	art principle that refers to the difference between two things (i.e. a light colour contrasts with a dark colour)
crafts	works of art that generally have a functional purpose (i.e. pottery, leatherwork, weaving, batik, jewellery)
creative	ability to plan, design or make things in a new or different way
decorate	make artwork more beautiful by adding such things as colour, pattern, line, etc.
design	the process of arranging parts of artwork; steps of the design process: identifying, sketching, researching, selecting, refining, producing, evaluating
distort	to change the way something looks
drawing	making pictures or designs with lines using pencil, charcoal, ink, and others
dynamic	full of energy; constantly changing or active; in a state of imbalance or tension
exhibit	displaying something in a formal manner

experiment	method of getting the most satisfactory results by trying several different ways before choosing the best
expressive	communicating strong personal feeling or emotion
foreground	in two-dimensional artwork, the lower portion of the picture, where things usually appear brighter, larger and closer to the viewer
form	the three-dimensional shape and structure of an object
hue	another name for colour
intensity	strength, brightness or purity of a colour
line	art element that refers to the path made by a pencil or brush; progressing movement
linoleum	a hard material used to cover floors; linoleum can also be used to make relief prints called lino-cuts
loom	framework used for weaving fibres to make a cloth
marionette	jointed puppet controlled from above by a string attached to the head, body, and limbs
mask	three-dimensional artwork of a face covering; it usually has the facial features of a person, animal or imaginary creature; traditionally used in Africa for harvest celebrations, initiation ceremonies, rituals, etc.
medium	substance/material used for doing artwork (i.e. ink, paint, clay)
modelling	method of making artwork in which soft material, e.g. clay, papier-mâché, is gently pulled, squeezed, and built up
mosaic	artwork made with small pieces of coloured stone, glass, and paper.
mural	a monumental painting, usually painted directly on a wall or side of a building
natural material	material from natural sources such as plants, minerals and animals
neutral colours	colours that are brown, black, white or grey
non-functional	created mainly for decoration rather than practical use
observation	act of carefully looking at or noticing things
oil pastel	a kind of pastel for colouring; combines qualities of both chalk and oil
overlap	when one thing appears to be in front of another

papier-mâché	a name given to paper crafts utilising newsprint paper moistened with wallpaper paste or laundry starch
pattern	art principle that refers to the design created by repetition of shapes, colours, and lines
perspective drawing	method of drawing on a flat surface that gives the illusion of depth or space
plaster-of-paris	a white, powdery substance, which, when mixed with water, forms a quick-setting moulding or casting material
portfolio	a portable folder or case for carrying flat (2D) artworks
portraits	an artwork which depicts the likeness of a person; portraits usually shows the head and shoulders only but they can also include the whole body
printing	the process of transferring an image from one surface to another
profile	side view of the face
proportion	the relationship between the size, position, and shape of the different parts of a whole; size, location or amount of something, as compared to that of another
realism	showing things as they really are
relief print	print made by using a stamp or block
relief sculpture	sculpture that stands out from a flat surface; is usually hung or displayed on a wall
rhythm	is brought about by employing the elements of art, or some of the elements of art in such a manner that they lead the eye from one part of the picture to another, or to a focal point
sculpture	a three-dimensional artwork which can be viewed from all sides
shade	darker value of colour made by adding black to the original colour
shape	art element that refers to things that can be two or three-dimensional; describes an area of volume, (in two-dimensional work, line and colour can describe a shape; in three-dimensional work, form can describe a shape)
sketch	rough drawing that is made to try out an idea or to use for other artwork
space	art element that refers to the area between and around shapes and objects; the area on a flat surface, showing depth or perspective

stencil	paper or flat material with a cut-out design used for printing or lettering; ink or paint is pressed through the cut-out design onto the surface to be printed
still life	arrangement of inanimate (non-living) objects to draw or paint
style	original qualities found in works of art of one person, period of time, or place
symmetry	type of balance that refers to artwork that has been arranged so that one half looks very similar to the other half
tempera paint	an opaque, water-soluble paint; available in liquid or powder form; also called poster paint
texture	art element that refers to the way an object feels when it is touched, and the way an object looks like it feels, such as rough or smooth
three-dimensional	artwork that can be measured three ways: height, width, depth (or thickness); artwork that is not flat
tint	lighter value of a colour made by adding white to the original colour
tone	the degree of lightness or darkness
two-dimensional	a two-dimensional artwork has a flat surface, e.g. drawing, painting, print
tie-dye	textile design technique in which cloth is tied in knots and dipped in dye
value	art element that refers to the lightness and darkness of black or
volume	amount of space occupied by something
waste materials	discarded materials which have been thrown away e.g. litter, old scraps of leather, litter, etc.
unity	art principle that refers to the quality of having all parts looks as if they belong together

ANNEXE 2: VISUAL ART MARKING SCHEMES

VISUAL ART: MARKING SCHEME

YEAR: _____

NAME OF LEARNER: _____ GRADE: _____

Observation/Imagination/Design		
Assignment topic _____		
1. Journal/Research/Drawing book: Preparation towards final art piece		
1.1 Investigation and development		
1.1.1 Observational drawings of possible objects/photos/pictures	10	
1.1.2 Compositional planning of possible objects/photos/pictures	10	
1.1.3 Variety of technique and material experimentation	10	
1.1.4 Use of colour and tone	10	
1.2 Recording process		
1.2.1 Coherent presentation in journal (story-line)	10	
Total Journal/Research/Drawing Book:	50	
Comments: 		

EXPLANATION OF TERMINOLOGY ON VISUAL ART MARKING SCHEMES

Journal/Research/Drawing Book

1.1 Investigation and development

Learners should:

- investigate and explain at least one inspirational artist.
- research a topic and ideas in more detail.

1.1.1 Observational drawings of possible objects/photos/pictures

Marks	Description
8-10	Excellent and highly accomplished observational drawings of possible objects/photos/picture
7	Highly effective/confident observational drawings of possible objects/photos/picture
6	Competent/good prove of observational drawings of possible objects/photos/picture
5	Satisfactory observational drawings of possible objects/photos/picture
4	Adequate observational drawings of possible objects/photos/picture
3	Basic observational drawings of possible objects/photos/picture
2	Limited observational drawings of possible objects/photos/picture
1	Hardly any observational drawings of possible objects/photos/picture
0	No observational drawings of possible objects/photos/picture

1.1.2 Compositional planning of possible objects/photos/pictures

Explore different arrangements of objects/photos/pictures. Draw a chosen composition/arrangement from different angles

Marks	Description
8-10	Excellent and highly accomplished planning of composition and An excellent arrangement of concepts and objects.
7	Highly effective/confident planning of composition and A confident arrangement of concepts and objects.
6	Competent planning of composition and A competent arrangement of concepts and objects.
5	Satisfactory planning of composition and Satisfactory arrangement of concepts and objects.
4	Adequate planning of composition and An adequate arrangement of concepts and objects.
3	Basic planning of composition and A basic arrangement of concepts and objects.
2	Limited planning of composition and A limited arrangement of concepts and objects.
1	Hardly any planning of composition and Little arrangement of concepts and objects.
0	No planning of composition and No arrangement of concepts and objects.

1.1.3 Variety of technique and material experimentation

Show the ability to use different materials and techniques interchangeably, effectively and with confidence.

Marks	Description
8-10	Excellent and highly accomplished use of different materials and techniques to meet the outcome
7	Highly effective use of different materials and techniques to meet the outcome
6	Competent use of different materials and techniques to meet the outcome.
5	Satisfactory use of different materials and techniques to meet the outcome.
4	Adequate any use of different materials and techniques to meet the outcome.
3	Basic use of different materials and techniques to meet the outcome.
2	Limited use of different materials and techniques to meet the outcome.
1	Hardy any use of different materials and techniques to meet the outcome.
0	No use of different materials and techniques to meet the outcome.

1.1.4 Use of colour and tone

Show progress in work through the use of colour and tone

Marks	Description
8-10	Excellent and highly accomplished exploration of colours to meet the outcome.
7	Highly effective exploration of colours to meet the outcome.
6	Competent exploration of colours to meet the outcome.
5	Satisfactory exploration of colours to meet the outcome.
4	Adequate exploration of colours to meet the outcome.
3	Basic exploration of colours to meet the outcome.
2	Limited exploration of colours to meet the outcome.
1	Hardly any exploration of colours to meet the outcome.
0	No any exploration of colours to meet the outcome.

1.2 Recording process

Record all observations, ideas, insights and thought processes visually and in writing in a journal (story line)

Marks	Description
8-10	Excellent recording done in the journal
7	Highly effective/confident recording done in the journal
6	Competent recording done in the journal
5	Satisfactory recording done in the journal
4	Adequate recording done in the journal
3	Basic recording done in the journal
2	Limited recording done in the journal
1	Hardly any recording done in the journal
0	No recording done in the journal

2.1 Application of research

Apply investigation and exploration done in the journal as a starting point for the final work.

Marks	Description
8-10	Excellent and highly accomplished application of the investigation and Excellent exploration done in the journal.
7	Highly effective/confident application of the investigation and Confident exploration done in the journal.
6	Competent application of the investigation and Competent exploration done in the journal.
5	Satisfactory application of the investigation and Satisfactory exploration done in the journal.
4	Adequate application of the investigation and Adequate exploration done in the journal.
3	Basic application of the investigation and Basic exploration done in the journal.
2	Limited application of the investigation and Limited exploration done in the journal.
1	Hardly any application of the investigation and Little exploration done in the journal.
0	No application of the investigation and No exploration done in the journal.

2.2 Communication of elements and principles

Apply visual language to demonstrate a message and/or emotions in the final product.

Marks	Description
8-10	Excellent and highly accomplished use of visual language to communicate your message/emotion.
7	Highly effective/confident use of visual language to communicate your message/emotion.
6	Competent use of visual language to communicate your message/emotion.
5	Satisfactory use of visual language to communicate your message/emotion.
4	Adequate use of visual language to communicate your message/emotion.
3	Basic use of visual language to communicate your message/emotion.
2	Limited use of visual language to communicate your message/emotion.
1	Hardly any use of visual language to communicate your message/emotion.
0	No use of visual language to communicate your message/emotion.

2.3 Mastering of materials and techniques

Execute material and techniques to convey a message and/or emotion in the final product.

Marks	Description
18-20	Excellent and highly accomplished use of materials and techniques.
15-17	Highly effective/confident use of materials and techniques.
12-14	Competent use of materials and techniques.
9-11	Satisfactory use of materials and techniques.
6-8	Adequate use of materials and techniques.
3-5	Basic use of materials and techniques.
1-2	Limited use of materials and techniques.
1	Hardly any use of materials and techniques.
0	No use of materials and techniques.

2.4 Produce a personal vision and meaningful response

Demonstrate the connection between the visual languages from the initial intention/message/emotion.

Marks	Description
8-10	Excellent and highly accomplished execution of personal vision resulting in a meaningful response.
7	Highly effective/confident execution of personal vision resulting in a meaningful response.
6	Competent execution of personal vision resulting in a meaningful response.
5	Satisfactory execution of personal vision resulting in a meaningful response.
4	Adequate execution of personal vision resulting in a meaningful response.
3	Basic execution of personal vision resulting in a meaningful response.
2	Limited execution of personal vision resulting in a meaningful response.
0-1	No execution of personal vision resulting in a meaningful response.

ANNEXE 4: END-OF-SEMESTER EXAMINATION
(the same rubrics on Annexes 2 and 3 should be used)

VISUAL ART: MARKING

YEAR: _____

NAME OF LEARNER: _____

GRADE: _____

Observation/Imagination/Design		
Assignment topic _____		
1. Journal/Research/Drawing book: Preparation towards final art piece		
1.1 Investigation and development		
1.1.1 Observational drawings of possible objects/photos/pictures	10	
1.1.2 Compositional planning of possible objects/photos/pictures	10	
1.1.3 Variety of technique and material experimentation	10	
1.1.4 Use of colour and tone	10	
1.2 Recording process		
1.2.1 Coherent presentation in journal (story-line)	10	
Total Journal/Research/Drawing Book:	50	
2. Practical Work		
2.1. Application of research	10	
2.2. Communication of elements and principles	10	
2.3. Mastering of materials and techniques	20	
2.4. Produce a personal vision and meaningful response	10	
Total Practical Final:	50	
Comments: 		

ANNEXE 5: ASSESSMENT RECORD SHEET FOR GRADE 8 (VALID FOR 2025 ONLY)

Assessment record sheet: Visual Art						Grade 8:						Year:							
Name of School:						Subject Teacher:													
Name of Learner	Semester 1					Semester 2						Year mark							
	Portfolio/ drawing-book 1	Practical work 1	End-of-Term Test	Total term mark	Weighted term mark (200÷2)	Portfolio/ drawing-book 2	Practical Work 2	Portfolio/ drawing-book 3	Practical Work 3	Total term mark	Weighted term mark (200÷2)	Total of term marks (100+100)	CA mark 200/4	Examination mark Paper 1	Examination mark Paper 2	Total examination mark	Weighted examination mark (200 ÷ 4)	Total CA + examination	Promotion mark
	50	50	100	200	100	50	50	50	50	200	100	200	50	100	100	200	50	100	100

ANNEXE 6: ASSESSMENT RECORD SHEET FOR GRADE 9 TO BE RELEASED PRIOR TO JANUARY 2026, FOR IMPLEMENTATION IN 2026.



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