

GRADE 7

TERM 3

VISUAL ARTS

WORKSHEETS

Grade 7 TERM 3 ART FORM: VISUAL ARTS

Activity 1

1.1 All the following sentences define visual arts terms however they are false indicating where they are false and provide the correct sentences:

- 1.1.1** Patterns are repeated **design principles** in an art work with inclusion of **some art elements**
- 1.1.2** **colour** is the most important art element to create an art work **lines** can just be used as additions to bring out the best artwork
- 1.1.3** One centre of attraction (focal point) in an art work is called an harmony:
- 1.1.4** For a canvas art work to come out outstandingly attractive we need to use simple etching techniques like etching, scratching and etching.
- 1.1.5** Arrangement of all living things is called still life.

Activity 2

1.1 Define the following

- 1.1.1** Colour Media _____
- 1.1.2** Art Elements : _____
- 1.1.3** Design principles: _____
- 1.1.4** Craftmanship: _____
- 1.1.5** Collage: _____

Activity 3

Compare the two columns and search for the relevant answer in the next column

Column A	Column B
3.1 Repeating shapes , lines, colour and textures	A. Organic shapes
3.2 Pasting sizeable pieces of papers to create an artwork	B. Surface decoration
3.3 Applying artistic patterns on a surface with the aim to make beautiful	C .Pattern making
3.4 One colour that brings different shades of that colour	D. Collage
3.5 A 2D drawing or painting using natural shapes to bring out an artwork, those shapes are known as	E Monochromatic

Activity 4

Do your own research on the following and discuss with your desk mate/ group/ the whole class

- 4.1 What is a building?
- 4.2 List different buildings and discuss their functions in our functions
- 4.3 Draw your favourite building
- 4.4 What are people who design building do you think they are important?

Activity 2

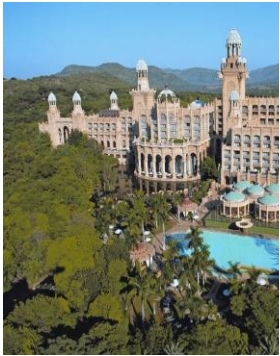
Architecture In class:

Divide into small groups of 3–5. Discuss the following questions and make notes:

1. What is architecture?

2. What role does an architect play in society?

3. Would you say that an architect is an artist? Explain.



Activity 3

1.1 All the following sentences define visual arts terms however they are false indicate where they are false and provide the correct sentences:

- 1.1.1 Constructing a doll using cutting, pasting wrapping, tying, stitching and using a only one type of material clay modelling techniques.
- 1.1.2 Art can never be part of our heritage
- 1.1.3 A person who design buildings is a crafter
- 1.1.4 It is never important to share tools and tools can be used anyhow in an **art centre no needs for a teacher to worry about safety**
- 1.1.5 An artist does not positively contribute to our lives and our societies

Activity 4

Match the column A with Column B to complete the meaning of the words in the two columns

Column A	Column B
3.3.1 Waste materials	A. Strips of papers crossed over/knitted together to complete one object
3.3.2 Surface Decoration	B. Cutting pieces of papers stick them together to form artwork
3.3.3 Heritage	C. All materials collected from waste for re use in Art
3.3.4 Collage/papercut	D. repeated patterns to make surfaces attractive
3.3.5 Paper weaving	E. What we keep from generation to generation

TERM 3 ART FORM: VISUAL ARTS

Activity 2 Create in 2 D: draw or paint (use pencil, pencil crayons, wax crayons, wet crayons, charcoal, paints etc.

: Use

- Drawing book
 - A 3 plain paper
 - exercise book or
 - any plain paper you can find or any flat materials you can find in the waste
- Number of expected 2 D activities:** maximum 5 Activities or minimum of 2 activities from the prescribed content below are expected from each learner in term 1

- 2.1 Mark making using lines, colours, tone shapes, textures,
- 2.2 Art Elements, Design principles
- 2.3 Pattern making (collages)
- 2.4 Collage of buldings in monochromatic colours
- 2.5 Variation of paper sizes

TERM 3 ART FORM: VISUAL ARTS Activity 3 Create in 2D or 3D :

FORMAL WORK: Practical Assessment Task (PAT)

3 D useful containers using recyclable materials OR - Create in 2 D: Collage; buildings as heritage

Your teacher will show you pictures of a specific building or group of buildings that you and your group must discuss under the following headings:

4. Name of the building / group of buildings and where it is located

Name:
Located in:

5. Name/s of the architect/s who designed it

--

6. Purpose of the building

7. Discuss any 3 design principles used by the architect/s in the design of the building.

8. What would you say the architect/s of this building / group of buildings contributed to our society and heritage? Explain.





Cut paper collage

Activity



The Union Buildings

In this activity you are going to make a cut paper collage of a South African public building. Choose a building that is a reflection of, or important to, South Africa's heritage.

Section

Name of the building (1)

1. Explain why you have chosen this building.

- Collect as many different pictures/photographs as you can of the building you have chosen and paste them on the next page.
- Paste pictures/photos of the building here:

2. Choose 3 colours to work with in your collage. Only one of these colours can be used as a monochromatic colour, in other words tints and shades of the same colour. Write the colours down and indicate which one will be used as a monochromatic colour.

- You should make use of the following materials: recyclable paper in a limited range of colours from found sources, white paper, paint, glue, cardboard strips for applying glue, and scissors.
- Choose a white or coloured (in one of your chosen colours) piece of paper on which to do your collage. This piece of paper should be in an unusual shape: a circle, triangle, rectangle or any other shape of your choice. It should be big enough for you to create an interesting detailed collage.

Make sure you have your Visual Diary with the completed homework, as well as all the materials you need for this activity in class on the following date:

In class:

- After looking at all the different ideas you have experimented with, make a final drawing of the building you will use in your cut paper collage. Include the geometric and organic shapes, as well as specific patterns that you will make use of to create your final artwork.

--

- Take a good look at your final drawing and decide if you are happy with the shapes and lines you have used. If not, think about how you will change it in your final artwork.
 - Decide if you are happy with the balance, harmony and proportion of your drawing. If not, think about how you will change it in your final artwork to achieve the results you are looking for.
3. How will you create contrast through your use of tone and texture? Explain.

- In order to create a cut paper collage, you have to layer different paper cut-outs on top of one another to create the desired effect. You can make a variety of cut-outs from white paper which you can paint in different tints and shades to create your monochromatic colour. Think carefully about how and where you will make use of the different colours.
- Finish cutting out all your shapes, layer them, and once you are happy with the effect, glue all the pieces of paper onto the background.

Total Section A: ____/15

Section B: Rubric

Total Section B: ____/30

OR

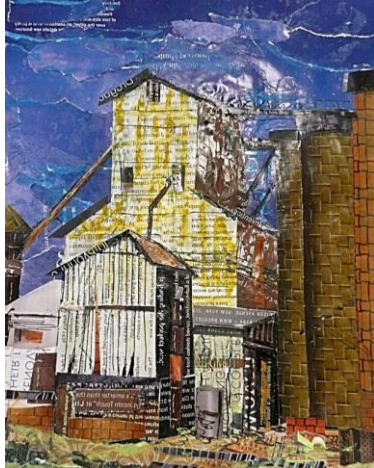
1. and background



shutterstock.com • 345359912

Execution (Rubric)

6. Redraw the picture for a third time on scale on a white A4 paper.
7. Search for coloured paper in different textures, tones and colours. (This can be found in old magazines)
8. Let the learners now plan on how they will be doing their mosaik collage on their buildings. They will use tones and tints as well as texture to decorate their building.



Date: _____

End Date: _____

Title of your Task _____

Your Name or Group members: _____

FORMAL ASSESSMENT: CREATE IN 2D

Rubric

Cut paper collage Of Buildings or any other objects of your choice

Criteria		MARKS		
		Outstanding achievement	Partially achieved	Not achieved
		2	1	0
1.	Planning: Visual Diary and/or completed sections in workbook	There is ample evidence of thinking about and planning	There is some evidence of thinking about and planning for this activity.	There is not enough evidence of thinking about and planning for this activity.
2.	Understanding and use of art elements: Colour	The learner clearly communicates an understanding of the use of colour, especially the use of monochromatic colour.	The learner communicates some understanding of the use of colour, especially the use of monochromatic colour.	The learner is unsuccessful in communicating an understanding of the use of colour, especially the use of monochromatic colour.
3.	Understanding and use of art elements: Shape	The learner communicates an excellent understanding of the use of shape. Excellent and imaginative use of both geometric and organic shapes.	The learner communicates some understanding of the use of shape. Average use of geometric and organic shapes.	The learner is unsuccessful in communicating an understanding of the use of shape. An unsuccessful attempt at using geometric and organic shapes.
4.	Understanding and use of art elements: Pattern	The learner clearly communicates an	The learner communicates some	The learner is unsuccessful in communicating an

		understanding of the use of pattern.	understanding of the use of pattern.	understanding of the use of pattern.
5.	Understanding and use of design principles	The learner clearly communicates an understanding of design principles through the use thereof in their work.	The learner communicates some understanding of design principles through the use thereof in their work.	The learner is unsuccessful in communicating an understanding of design principles through the use thereof in their work.
6.	The learner has added detail by layering paper	No detail added	A little detail added by layering paper	Fair amount of detail added by layering paper
7.	Use of tools, materials, resources	The learner successfully made use of the expected tools, materials and resources	The learner was only partially successful in making use of the expected tools, materials and resources.	The learner was unsuccessful in making use of the expected tools, materials and resources.
8.	Craftsmanship and/or neatness	The learner succeeded in completing the activity with a high level of craftsmanship and/or neatness.	The learner succeeded in completing the activity with an average level of craftsmanship and/or neatness.	The learner did not complete the activity with an acceptable level of craftsmanship and/or neatness.
9.	Creativity	Creativity The learner managed to create a cut paper collage that is highly creative and imaginative.	The learner was partially successful in creating a cut paper collage that is creative and imaginative.	The learner was unsuccessful in creating a cut paper collage that is creative and imaginative. Time-management:
10	Time-management: class time	The learner was highly successful in managing the time they had in class to complete this activity.	The learner was partially successful in managing the time they had in class to complete this activity.	The learner was unsuccessful in managing the time they had in class to complete this activity.
				Total / 25

GRADE 7

TERM 4

VISUAL ARTS

WORKSHEETS

Grade 7 TERM 4 ART FORM: VISUAL ARTS

Activity 1 Create in 3 D : choose the correct definition of the following from explanations in brackets.

- 1.1 **Metamorphosis:**(life changing of a butterfly/shape shifting from original shape to a similar shape represent something else. life changing of an object to change its original shape without trace of its originality
- 1.2 **Life drawing** (is a drawing of any figure on a canvas from the artist head/ a drawing of a human figure from observation of a live model.
- 1.3 **Craftmanship:** (is the Art created by hands with the quality that comes from creating with passion, care and attention to detail the quality is refined/ is carving wooden arts by a good artist)
- 1.4 **Create** a 3D is drawn on a sheet of a paper/is created using various hand skills
- 1.5 **Marquette:** (a small/big) preliminary model for a large piece of a sculpture created in order to visualise how the intended bigger one will look like it can be of a building or human figure

Activity 2

Define the following with understanding and show their application in a 2D artwork it can be a single Art work or different artworks

- 2.1 Line: _____
- 2.2 Shape: _____
- 2.3 Texture: _____
- 2.4 Colour: _____
- 2.5 Tone: _____

Activity 3

Find the explanation of the term in column A in Column B

Column A	Column B
3.1 Symbolic language	A. Collection old objects and materials for reuse in creation of new art work instead of leaving them to add on destruction of our environment
3.2 An artist in society	B. any space where artworks are displayed to be viewed by audience
3.3 Art exhibition	C. material that was used later collected to create new art works
3.4 recyclable material	D. A person who creates arts works within our environment or country
3.5 concern of environment	E. Using characters or images to represent or communicate meaningful concepts

TERM 4 ART FORM: VISUAL ARTS

Activity 2 Create in 3D: FORMAL WORK: Practical Assessment Task (PAT) draw or paint (use pencil, pencil crayons, wax crayons, wet crayons, charcoal, paints etc.

: Use

Life drawing: Stage 1

Formal assessment

- Drawing book
- A3 plain paper
- exercise book or any plain paper you can find or any flat materials you can find in the waste **PAT**

Activity

Formal assessment

Life drawing: Stage 2

Class Work

- This part of the project is a continuation of the work you started during the previous lesson/s.
- Using a pencil and ruler, divide in half your A1 paper on which you have done the charcoal sketch.
- This division can either be horizontal or vertical.
- Stage 2 of your project should be done on only one half of your drawing.
- Using **charcoal** and **2B and 3B pencils** shade in the outline of your life drawing to create different **tones** and **textures**.
- Make use of the **design principles** of **contrast**, **balance** and **emphasis** to create **texture** and **tone** in your picture.

Once you have completed this part of your drawing you should reflect on the following:

1. How well did you manage your time? Explain. (2)

2. Are you satisfied with the end result? Explain. (2)

3. How well did you manage to create tone and texture? Explain. (2)

4. Which design principle do you think you mastered the best in this project? Explain. (2)

5. Do you prefer working with pencil or charcoal? Explain. (2)

Activity 3
Formal Assessment
Life drawing: Stage 3

Date: _____

Class Work

- In this part of the project you have to complete the other half of your drawing.
- You have to use **pencil crayons** for this part of the drawing and should therefore pay special attention to the **tonal range** of the colours you are using.
- Think carefully about how you will make use of the **design principles** of **contrast**, **balance** and **emphasis** to create an interesting end result.



Once you have completed your drawing you should reflect on the following:

1. Which part of this activity did you find the most challenging? Explain. (1)

2. Which part of this activity was the easiest? Explain? (1)

3. Are you satisfied with the end result? Explain. (1)

4. If you could change anything to the drawing, what would it be? Explain. (1)

5. How well did you manage to make use of a tonal range of colour? Explain. (1)

Section D: Criteria ↓ Marks → Level 1			3	2	1	0
Planning: Completed all section in workbook				Completed all sections	Done partially	No attempt made
Attitude towards quality of work				Excellent	Acceptable	Bad attitude
Participation and cooperation				Excellent	Acceptable	No ne given
Respect for other learners and artwork				Excellent	Acceptable	None given
Time-management: class time				Excellent	Acceptable	Not good
Use of tools, materials, resources				Excellent	Acceptable	Not good
Craftsmanship / originality / creativity				Excellent	Acceptable	Not good
Total: ____/14						
Section E Criteria ↓ Level 2		4	3	2	1	0
The learner created a line drawing of a figure draped in a scarf, sheet or blanket		The learner made a carefully observed drawing that exceeded expectations	The learner made a carefully observed drawing	The learner made an appropriate attempt	The learner made an attempt but did not complete the drawing	The learner made no attempt
The learner explored line and texture		The learner showed an outstanding ability to explore line and texture	The learner made a substantial attempt to explore line and texture	The learner made an appropriate attempt to explore line and texture	The learner made an elementary attempt but did not explore line and texture	The learner made no attempt

The learner explored tonal range of related colours, including tints and shades	The learner showed an outstanding ability to explore a wide tonal range, including tints and shades	The learner made a substantial attempt to explore a wide tonal range including tints and shades	The learner's attempt to explore tonal range was satisfactory	The learner made an elementary attempt but did not explore an appropriate tonal range	The learner made no attempt
The learner explored contrast and emphasis	The learner showed an outstanding ability to explore contrast and emphasis in a unique way	The learner made a substantial attempt to explore contrast and emphasis	The learner's use of contrast and emphasis was satisfactory	The learner made an elementary attempt but did not display an understanding of the principles	The learner made no attempt
Total: ____/25					

EXAMINATION: CREATE IN 2D
Life drawing

Level 1: 0-1 – Not achieved; 2 – Elementary; 3 – Substantial; 4 – Outstanding

Level 2: 0-2 – Not achieved; 3-4 – Elementary/Adequate; 5-6 – Substantial; 7-8 – Meritorious; 9-10 – Outstanding

Section A: ____/5

Section B: ____/10

Section C: ____/5

Section D: ____/14

Section E: ____/16

Total: ____/25

Activity4

Date: _____

Informal

Transforming a recyclable object

In this activity you have to choose a common recyclable object and transform it into a work of art.

Homework

- Collect at least 5 different recyclable objects. Clean them and store them until you need them.
- Collect a variety of recyclable materials that you could use to transform your object into something else.
- Do not limit yourself but collect as many different things as you can.
- You will sort through your collection later to see what you will use.



Class Work

- Write down the name of the object you have chosen to work with and list the materials you will make use of during the transformation process.

--

- Make a list of the skills, as well as the techniques you need, in order to successfully complete the transformation of your object into a work of art that displays excellent craftsmanship.

- Draw a rough design of your artwork. You can always change things as you start working on it, but without a vision there will be no direction.

--

- Create your work of art.
- Remember to manage your time well, as you have to finish your project in class.
- Once your artwork is finished, you need to reflect on the process and the product.

1. Which part of the process did you enjoy the most? Explain.

2. Which part of the process did you find the most challenging? Explain.

3. Are you satisfied with the end result? Explain.

4. Which art elements and/or design principles do you think you mastered the best in this project? Explain.

Addendum !

Research work on crafters and artist

Nora Mabasa

Noria Mabasa was born May 10, 1938 in Xigalo in the Limpopo Province in South Africa. She received formal education for only one year, having to walk three hours a day to the nearest school. She carried out household chores throughout her childhood.

At the age of 14, Mabasa moved to her brother's house in Soweto to assist her brother's wife, who had gone blind during childbirth. At the age of 15 Noria moved to Johannesburg with her cousin. It was there that she met Jim Mabasa got married but divorced him years later

In the early 1970's, after a long struggle for economic survival, Mabaso began making clay sculptures of Domba figures. In 1983, after meeting the Venda sculptor Nelson Makhuba, she was encouraged to venture into woodcarving. Her skill made her the first black woman, and the only Venda woman in South Africa, to become a famous wood carver. She also began to create works which followed more contemporary themes.

Her figures of traditional ceremonies, women with babies, and those that capture daily life around her reflect profound expressiveness and mastering of her craft. She conveys the experience of apartheid from a Venda women's perspective focusing in the exploration of her origins, displacement, race, and sex.

Her work contemplates the feeling of social rejection, censure, and disapproval that comes with diverging from the established guidelines of accepted and expected behaviour. Although she had no formal art training, Mabasa's natural artistic talent manifests extreme sensitivity. This has given her national and international recognition.

In 1985, she was introduced to Ditike – The Craft House of Venda, a project of the Venda Development Corporation which recognized her ability, and began promoting her work.



Images by
<http://www.vgallery.co>



Mbogeni Buthelezi

Mbongeni Buthelezi recycles plastic litter, adds some heat and melts it all on to his canvas to create some of the most audacious pieces of art. A regular exhibitor on the local and international art scenes for almost 20 years, he has been hailed as one of the country's most innovative artists.

At the age of 16 years he's made a name for himself as one of South Africa's boldest and most original artists. He chose to work with plastic during his art school days as a way to draw attention to the medium and as a way to stand out in the often crowded local art scene. The combination of the tangible method of sculpting plastic on to canvas was also a way for him to work through his creative process.

Buthelezi has been a regular and popular exhibitor on the South African art circuit for years, and has garnered positive attention from international galleries and art schools. Art lovers are intrigued by his use of discarded consumer plastic in crafting vibrant and engrossing African story-portraits. In these works, he makes bold statements about the world as he sees it, addressing social and environmental issues.

His artistic process involves melting down strips of coloured plastic on to the canvas surface, itself often also made from plastic. He understates the creation process as simple and haphazard, but the final Pollockesque pieces speak for themselves, enjoyable and provocative on all levels, from all distances.

In addition to being recognised with a number of local art awards during his career, including semi-finalist in the 2007 Sasol Wax Art Awards, Buthelezi has also won a Visi Design award and a Mail & Guardian Green Trust award for "commitment and contributions to the environment (with) social conscience and creativity".

He is artist-in-residence at the Omni International Arts Centre in New York City and for the South African National Arts Festival. He has exhibited in Germany, the US and Holland, and has been commissioned to make exclusive works by companies such as Mercedes Benz South Africa and the Daimler art collection in Stuttgart, Germany



Study these pictures below and discuss them according to the questions below.



<http://www.vgallery.co.za/mabasa.htm>

1. Compare and discuss both the artist work according to the following:

Art Elements	Nora Mabasa	Mbongeni Buthelezi
Colour usage		
Line		
Contrasts		
Tone		
Shape		
Texture		
Materials used		

2. Which one of these two artist that you have discussed did you like the most and give a reason for your answer?

3. Analyse the following pictures and discuss these pictures according to your Design principles:



Balance :

Proportion:

Harmony:

Emphasis:

Contrast:

Joao Dikuanga

1927



Dikuanga is part of the cultural project at this settlements and he paints, without any training, dreams and events.

This is what he says about his work:

"I think of the old stories when I paint. Then I have the bush and the eland in my heart."

"This is an old story... The hunter needs to make a new bow and arrow. He must hunt a good eland. He walks into the bush to find a good tree. He finds one and cuts its branches off. Yes, just like that. He chops the branches off with his axe."

"Suddenly, the tree's heart starts to bleed. The tree is bleeding from its branches."

"The tree grows feet and hands. The feet and hands start to bleed."

"Then the hunter's fingers grow. It becomes branches. He grows another arm and another. It looks like branches!"

"The hunter is fading now. His soul leaves him. His spirit flies up into the air. His spirit goes up to the sky village."

"Then this spirit becomes a new hunter. It appears instead of the old hunter."

"The new hunter becomes a good hunter now. He is the best hunter."

"He can tell which eland has a good heart and which eland has a bad heart. Now he knows

Joao's art features as the cover picture for Marlene Sullivan Winberg's book, *My Elands Heart*, which documents many of the San artists, including Joao and his wife Zurietta Dikuanga, and their artwork.



that he can only hunt an eland with a good heart.”



<https://www.artsy.net/article/artsy-editorial-esther-mahlangu-is-keeping-africa-s-ndebele-painting-alive>

Esther Mahlangu



Esther Mahlangu's presence is striking, like her art. The 80-year-old South African artist wears the traditional dress of her Ndebele heritage: thick, beaded necklaces; gold bangles, chokers, and ankle bracelets; patterned head adornments stitched together from hundreds of beads; and voluminous textiles in vibrant colors wrapped around her body. She could step right into one of her vivid murals or wall-size paintings, which similarly stop you in your tracks. Mahlangu's work speaks a visual language that spans disciplines, from pop art to graphic design.

She imagines her compositions without the help of preliminary drawings, and, with superhuman precision and using a delicate chicken feather as her brush, she applies thick black lines in patterns that echo Ndebele beadwork but in paint, then adds swathes of rich colour.

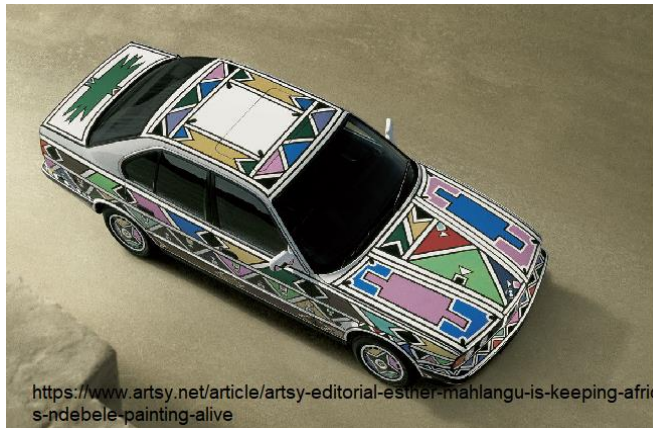
"I always watched my mother and grandmother when they were decorating the house," says Mahlangu of her start in painting. "The original patterns that were painted on the houses in the past were part of a ritual of Ndebele people to announce events like a birth, death, wedding, or when a boy goes off to the initiation school

I started painting on canvas and board as I realized not everybody will be able to see the Ndebele painting in Mpumalanga where I live, and I felt I need to take it to them to see.

While Mahlangu's artistic foundation is in the centuries-long tradition of Ndebele craft, she has developed a visual lexicon and color palette that is specific to her. "In the old days, the decoration on the houses was always done with natural pigment and cow dung as that was the only material available," she remembers. "We were very limited with colors and used monochromatic yellow, white, ochre, black, and red clay. Then acrylic paint in lots of colors was introduced, which was more durable in the rainy season and it was adopted by the younger generation of painters like myself." For her breakout exhibition, in the group show "Magicians of the Earth," at the Centre Pompidou in 1989, Mahlangu used acrylic paint.

"The Ndebele started using the colors and patterns that Mahlangu plays with now only around the 1940s, around the time when Esther was born," says Thomas Girst, an art historian, author, and Head of Cultural Engagement at BMW.

The company recently commissioned the artist to paint the interior panels of a BMW Individual 7 Series, 25 years after they asked her to paint their 1991 BMW Art Car.



Mahlangu herself points out the influence of African art on Western culture. "There has always been a fascination, demand, and admiration for art from Africa," she says, "and the Ndebele style is one of the most significant styles of painting that still resembles original shapes and forms. It is colourful and abstract and lends itself to incorporation into modern design." But she also sees the importance of inserting Ndebele painting into the Western art canon in order to preserve its history. "Sadly there are very few traditional Ndebele painters left, as girls no longer stay home," she says.

Esther Mahlangu was born a member of the Ndebele tribe in 1935 in Middelburg, a small town in the north-eastern province of Mpumalanga. At the early age of 10, she began to paint under the guidance of her mother and grandmother.

Traditionally, Ndebele women decorate the exterior walls of houses with elaborately painted patterns and graphic elements, symbolising important events such as weddings or other celebrations, thus the walls are used as active communicative media within the community.

Esther Mahlangu has separated these decorations and patterns from her people's traditional art of painting. In the form of pictures, vessels or carpets, she has constantly brought it into new contexts, thereby combining her artwork with items used in everyday life.



<https://www.wheels24.co.za/NewModels/esther-mahlangu-bmw-7-series-individual-now-available-in-south-africa-20170817>



<https://africa-facts.org/african-jewelry-2/>

African jewellery's are known for the quality and beauty all over the world. There are many types of African jewellery such as pendants, bracelets, earrings, necklaces and other types of tribal African jewellery. Jewellery made from Africana and Africa can be great gifts for men and woman.

Continent of Africa is the birth place of human and mankind civilization. It is also the place where people first wore and made jewellery. In Kenya over 40,000 years ago, beads were made from different materials and most of the time wood and different stones were the main materials. As time moved on Africa, the Africans craftsmen improved and developed their jewellery making techniques and today those products of the most beautiful jewellery in the world. The oldest African jewellery were discovered in 2004, in the place called Blombos cave on the southern tip of South Africa. Those jewellery are estimated at being over 75 500 years old and most of them are pea-sized or mollusc shell beads that had been pierced a long time ago.

Throughout history Africans have tended to develop their work and they have started to use different organic materials and other materials that were readily available and suitable in their region to create their jewellery. Africans has used a different materials to make their products. First they started with those materials that they used to find in nature and then as the time moved they started to make different combinations and today they use almost every material for their jewellers. Jewellery may indicate an individual's power, wealth and of course their standing in the society. The materials that Africans uses today range from sea shells and beads to gold and silver.

Beads and handmade jewellery have played an important role in Africans life and in the court life of African kingdoms, being valued sometimes as currency and sometimes as an artistic creation. The materials used to make those African products have varied over time, and include stone, clay, paper, metal wood, shells and glass.

Handmade African Beads has often been complemented and enhanced with other beads like, brilliantly white cowrie. Those beats have also served as source of embellishment and currency and have been widely traded around Africa. White stone beads have been found near Nigeria- Nok. Those have been discovered 1588 years ago. In the 15 century, artists in Nigeria (the Kingdom of Benin), have started to use coral beads, brought in large quantities by people in Portugal, to make elaborate regalia and clothing for their kings.

Glass originally in the sort of imported beads or bottles, is another important uncooked material in African bead creating. The bead makers either terrain up or broke the glass and then they melted it, along with produced new products of beads.



Throughout history, Africans have imported glass beads along with used them for add on and elaborate beadwork. At Djenne', Mali, Roman-style along with Egyptian Ptolemaic period (304-30 M. C.) glass beads, traded across the Sahara, are found at sites dated from 300 B. H. to A. D. 250. Along the coast of eastern Africa, opaque glass beads from India are discovered in sites dated to your. D. 200. A bead market also existed in Mapungubwe, South Africa, from A. N. 600 to 1200. It's not known whether the goblet for these beads was produced locally or brought in.

Since the fifteenth century, Europeans have brought to Africa millions of goblet beads from Italy, The Netherlands Bohemia and (now part of the Czech Republic). European companies specialized in bead trade to Africa and offered many designs. They produced "trading cards" showing the assortment of bead types thus to their African customers and visitors.

Chevron beads, produced mainly in Venice along with shipped to Africa since the sixteenth century, have been especially popular in Western side Africa. Today, these samples and cards allow researchers to spot and date specific sorts of beads. In many areas, men wear them during necklace ensembles to show their status and prosperity.

Fulani gold earrings



The Fulani which are also called the Fula or Fulbe, are well known all over the world for their jewelry crafting. The special super-large gold twist earrings can be up to five inches long and usually is made out of silver or gold.

As is true with most African this specific quickly and thoroughly conveys the wealth and status in the wearer. Traditionally the nomadic Fulani, wear their wealth inside their jewelry. They can carry this using them wherever they go; and then easily buy goods from people they meet.



Falcon 1

Graffiti Artist

<https://www.kayafm.co.za/falko-one-elephants/>

There's no denying that elephants are majestic. Not only that, but they also seem so ethereal and gentle. These big blessing of nature, which seem a little like one of us. Emotionally and socially at least. Even in spirituality, Hinduism and Buddhism for example, elephants show up again and again to symbolise important virtues. Perhaps it's because of what elephants symbolise: strength, steadfastness, commitment to the path.

Falko One, the graffiti artist who was raised in Mitchell's Plain in the late '80s and early '90s, went from painting elephants as a political message to a personal stance. While the artist still believes that elephants symbolise community and care, he's turning the message inward. That the artist admires the traits of the majestic animals is his own business. Falko One's Elephants are up to the viewer's interpretation in the end.

What I've found, looking at and experiencing Falko One's elephants, is a sense of joy and wonder. From the city and its townships to rural areas, Falko One creating his signature elephant mural adds a sense of whimsy to those environments. Think a wall in Newtown, painted a warm pink, with two elephants painted on it, towering over the passers-by.

The interesting aspect of the work of Falko One and other graffiti artists is how public it is. While most fine artists create work with the end goal being for the work to be owned by an individual or organisation. Work that will be displayed and viewed at that individual or organisation's whim, graffiti artists do work that is freely accessible to the public.

Free to view by everyone who passes one of his murals, Falko One does incredible street art and has been going strong since the 1990s. There's no missing the happy factor of the artist's work. To date, he's painted over 200 elephants across the country and a few internationally. Falko One murals are always big and bright. The elephants are a surprise but they always end up fitting into their environment or transforming that one wall and its surroundings to fit the mural.



Kudzanai Chiurai**Known for**

Painting, drawing, film, sculpture, photographs

Notable work

Graceland, Since 1990, Fela, Iyeza

Kudzanai Chiurai (born 1981) is a Zimbabwean artist and activist. His repertoire of art combines the use of mixed media which involves the use of paintings, drawings, videos and photographs to address and tackle social, political and cultural issues in Zimbabwe. Since his first solo exhibition in 2003, his artworks have been exhibited in the Museum of Modern Art in New York City, in London, Frankfurt, Kassel and Germany . Forbes listed him among "Thirteen Africans To Watch In 2013". Kudzanai is not only an artist but also a poet, an activist and a cultural philosopher who uses all of his talents to address social and political injustices in Zimbabwe. Kudzanai is not known as a photographer, but he collaborates with other photographers to diversify the studio photography.

Chiurai was born in 1981 in Harare, the capital of Zimbabwe, but spent most of his later years in South Africa where he became the first black student to graduate with a bachelor's degree in Fine Arts from the University of Pretoria. Kudzanai is also considered as part of the "born-free" generation since he was born one year after the independence of Zimbabwe .

He started his career by painting landscapes and portraits until he left his country Zimbabwe for South Africa where he developed interest in using art as a form of activism. In 2004, Chiurai went on a self-imposed exile after he received arrest threats following his exhibition of *Rau Rau* and the *Battle of Zimbabwe*, two controversial artworks that depicted Robert Mugabe as a demonic figure during the build-up to the 2008 Zimbabwean general election.

In 2012, his short still film *Yeza* was screened during the 2013 Sundance Film Festival. Kudzanai was a winner of the FNB art prize in South Africa





https://en.wikipedia.org/wiki/Kudzanai_Chiurai



Kudzanai Chiurai



Carrol Boyes



<http://saentrepreneurs.co.za/carrol-boyes-steady-dreamland-profile/download/>



Carol Boys

She remains at heart the country gal who grew up in Pretoria with trips to her father's farm in the lush subtropical area surrounding Tzaneen in Limpopo province, north of the country. As a child, she was intrigued by artists who painted portraits realistically. Carrol drew her parents and grandparents relentlessly and thus honed her skills for drawing the human form. When she was starting her factory,

Carrol turned to the local Shangaan artists to help her bring her vision to life. Their age-old talent for three-dimensional design through wood carving, as well as their ability to see things and translate them into form were skills she admired and could use in her factory.

Carrol's designs are organic and flowing. "From people to places, the best source of inspiration is usually part of your immediate environment," she says.

As an artist, Carrol sees something new in everything around her, from the patterns in the cobblestones to the soap foam swirling down the plughole. "If you are creative, it is part of your make-up to see everyday things in a new light. If you get stuck, you don't grow creatively, so for your own sanity and creativity you need to explore new colours, patterns, materials and techniques," she says passionately. It's obviously a winning formula because Carrol has a slew of awards under her belt, including SA's Most Influential Women in Business and Government, and the 2008 *Rapport/City Press* Prestige Women's Awards for Phenomenal Women.

However, the success of Carrol's unique and sensual metalwork has surprised even her.

She says, "Expanding so rapidly was certainly not in my vision for myself. I just wanted to satisfy my creative needs and put food on the table. However, because the business grew so rapidly, I was able to make others' lives better as well as my own."

Essentially though, Carrol has a Proudly South African soul. She says, "I have travelled the world, seeing beautiful places and meeting amazing people but, as soon as I get home, I know this is still the best place on the planet." Carrol feels it is important for her products to be recognisably South African. Not so much in the subject matter, which is universal, but in the 'South African handwriting' of the aesthetics of her work, which reflects all her past experiences growing up in this country. "South Africans have embraced my product and are proud of it. Somehow people responded to it and there's nothing more satisfying to an artist," says Carrol.

Although the production method varies greatly depending on the materials used, the creative process remains much the same for Carrol. She visualises something in her head and immediately jumps in to begin the moulding process, or else she draws a sketch first, builds an armature and then a prototype in Plasticine and clay. This is then given to the art department which moulds it and creates a resin casting. If everything works, the design goes to the mould-making process and is sent to the factory for production.



http://en.wikipedia.org/wiki/File:Pierneef_1928_A_Summer_Afternoon,_Bushveld.jpg



J.H. Pierneef



Jacobus Hendrik Pierneef was born on 13 August 1886 in Pretoria from Dutch parents. Pierneef started his high school career at the Staatsmodelschool in Pretoria and it was here that he started his art classes.

With the war of 1900 between the Boers and the English, the Pierneef family decided to move back to the Netherlands in 1901 where Hendrik continued his schooling. This experience brought Pierneef into contact with the works of the old masters and it had a lasting impression on him. He studied part time at the Rotterdamse Kunsakademie. He was a changed man when he returned to South Africa at the age of 18. Back in Pretoria the young artist crossed paths with other already established artists like Anton van Wouw, Hugo Naude, Frans Oerder, and also the Irish artist George Smithard who played an important role in the teaching of the graphic mediums like etching- and linocuts.

It was only in 1902 that Pierneef showed his works on an exhibition for the first time. It was a group exhibition with Anton van Wouw and Hugo Naude and was visited by various well known personalities. It was of great comfort to the young aspiring artist to hear the good comments from the public.

Pierneef married Agatha Delen a woman 12 years his senior against all advice from both families on 16 February 1910. Pierneef was 23 and his new bride was 35 years old. He worked at the State Library at night and during the day he painted in his studio.

In 1911 Pierneef took part in a group exhibition in Johannesburg and submitted two etchings which were both sold. It was however his first solo exhibition in Pretoria in 1913 that led the critics to describe his work as that of a Genius. This inspired him greatly to continue working even harder and more disciplined.

His second solo exhibition was held two years later and this show included a large contingent of new work as well as some graphic works. The exhibition was reviewed favorably. Pierneef researched South African Art and the influences thereon and often spoke about this subject.

During this period, he did various illustrations for a number of periodicals and books including Die Brandwag in 1917 and The Independent in 1919. In 1918 after 9 years in the State Library, Pierneef started a career as an Art Lecturer at the Heidelberg College of Education. In 1919 he also started teaching drawing at the Pretoria College of Education. He never stopped exhibiting and constantly took part in various group exhibitions. His new career as art lecturer didn't work out as Pierneef had planned since the curriculum and the Department of Education's system was based heavily on the English system which he didn't believe in. He felt that the South African artists should have their own style and set of rules to follow. He resigned and decided to spend all his time on his painting career and became a full time artist. It was a difficult time in the life. His wife suffered from a mental disorder and also started to lose her sight country, lectured and exhibited extensively.

In 1920 Pierneef had a major exhibition in Pretoria with more than 300 works in various mediums. He received very favorable reviews.

In 1921 he exhibited in Stellenbosch. He went back to Pretoria and started preparing for an exhibition in Cape Town. This exhibition which was held in 1921 was also a very successful event and only two years after becoming a full time artist Pierneef realised that there was finally recognition for his work and that he was setting the trend for a unique South African style.

He started working for a Mr. Johan Schoeman at the Hartebeespoortdam with an advertising project to sell the land around the dam. He stayed in the Hotel Agnes and here he met his second wife, a Dutch woman May Schoep. In 1923 he got divorced from his first wife and in 1924 Pierneef married again.

In 1925 he had an exhibition in Johannesburg and it was clear that the fifty works on show showed a new vitality and enthusiasm. In 1925 the couple went to Europe where Pierneef worked hard to promote himself but also to learn about the different art movements. In the same year he also had an exhibition in the Netherlands and it was especially the Bushmen drawings that sparked great interest. In 1926 they returned on a ship which sailed along the east coast of Africa and he sketched the ports where they docked. In 1927 after the birth of his daughter Pierneef had a very successful exhibition of 86 works in Pretoria.

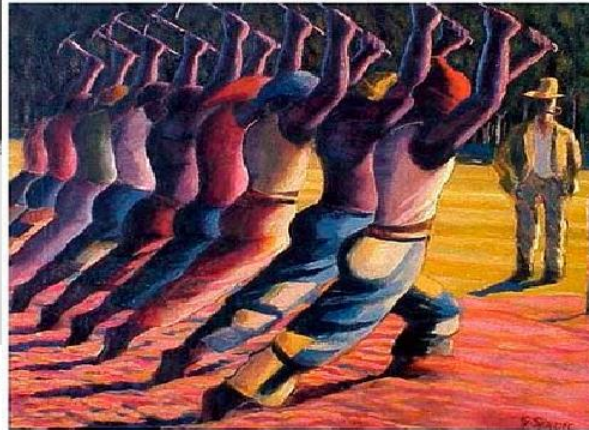
In 1928 Pierneef shocked the traditionalists by including some abstract modern and as some called it " Futuristic " works in an exhibition.

These were not accepted as well as his traditional works that he became known for and after bad reviews from people like Anton Van Wouw, he had to revert back to his old style.

In 1929 Pierneef was commissioned to do the 28 panels for the inside of the new Johannesburg Station Building which kept him occupied for the next three years. He however continued working for exhibitions during this time and also designed various catalogues and brochures. The panels were completed in 1932 and is still on display today and seen as one of the highlights in his career. In 1933 he received his second commission to do seven murals for South Africa House in London which he finished in 1934. Back in South Africa he was painting again and had major exhibitions in Cape Town and Pretoria in 1935. He died in 1957.



Gerard Sekoto



<http://www.wikiart.org/en/gerard-sekoto/the-song-of-the-pick-1947>



<https://atlantablackstar.com/2015/07/02/pioneering-south-african-artist-gerard-sekoto-and-his-brilliant-complicated-legacy/>



<https://www.bonhams.com/auctions/25241/lot/14/>



<http://kentakpage.com/the-art-of-gerard-sekoto/>

Subject matter	Website used	Page no
Line	teacherspayteachers.com	5
	https://www.artsy.net/artwork/matt-shlian-process-series-2-wave	5
	https://www.artsy.net/artwork/matt-shlian-process-series-2-wave	5
Tone	https://www.tes.com/teaching-resource/sphere-pebble-drawing-tonal-value-	8
	http://www.printablee.com/post_value-scale-worksheet-printable_401989/	8
	https://brogitsune.tumblr.com/post/134355964109/anatoref-color-value-scales	8
Texture	https://lauwpauw.com/how-to-draw-with-texture/?lang=en	9
	http://arteascuola.com/2015/03/bicycle-texturized-20-printable-worksheets/	9
	https://hercrochet.com/article/447193437981906161/Kid-s-Craft-stained-glass-leaves-free-printable	10
Shape and Form	http://www.canyoncrest.provo.edu/Site_School	10
Mark making	https://ilovetodraw.siterubix.com/steps-portrait-drawing-charcoal?	16
Video link	https://www.slideshare.net/ljohnson60/multiple-views-and-perspectives	16
	http://theotherartone.blogspot.com/	
	https://tractorgirl.com.au/	17
	Pintress.com	17
Craft product	https://origami.nitromaxi.com/cute-black-pink-paper-cat-craft-basteln/	18
	https://theculturetrip.com/	
	https://za.pinterest.com/	19
Masks	https://graphicriver.net/	23
	https://graphicriver.net/item/aztec-mask-set-on-transparent-background	
Proportion	https://openlab.citytech.cuny.edu/	27
	https://i.pinimg.com/	28
	https://www.redbubble.com/	29
	https://che-fundamentals.tumblr.com/	29
	http://art.pinkpanther.site/through-the-looking-glass	29
Harmony	https://image.slidesharecdn.com/hum-150816103846-lva1-app6891/95/the-elements-of-visual-arts-and-performing-arts-61-638.jpg?cb=1439721835	30
	http://image.slidesharecdn.com/	30
	https://www.teacherspayteachers.com/	30
Rhythm	http://victorcmmaviscom.blogspot.com/	31
	https://www.thoughtco.com/rhythm-definition-in-art-182460	31
	http://arrowfxtrading.blogspot.com/	31
	Term 2	
Scrapboard	https://www.artfinder.com/product/eggs-and-feather/#/ https://www.ebay.com/itm/Bird-ACEO-TW-NOV-Scratchboard-Art-Painting-Female-CARDINAL-SNOW-Animal-Wildlife-/233387734367	
	Term 3	
Front cover page	http://4rtgallery.blogspot.com/	59

Bird house	https://runningwithsisters.com/flea-style-birdhouse/	
	https://www.solteirasnoivascasadas.com/	
Chicken	https://www.etsy.com/listing	
	Term 4	
Front cover page	https://i.pinimg.com	
	https://www.artyfactory.com	
	https://www.dlfriedman.com	
	https://www.dlfriedman.com	
	https://sotafoundations2.files.wordpress.com	
	https://i.pinimg.com	
	images.fineartamerica.com	
	https://img0.etsystatic.com	