

GRADE 9

TERM 3

VISUAL ARTS

WORKSHEETS

GRADE 9: TERM 3. ART FORM: VISUAL ARTS

Activity 1

- 1.1 The role of the artist's worldwide is that of being a (contributor/destroyer) observer, contributor to the world through artworks
- 1.2 (Art elements/design principles) building blocks /tools or ingredients used by artist to create any art work
- 1.3 Arts studies (do /do not) include philosophical, ethical and moral issues.
- 1.4 Learners doing visual arts studies (can/cannot) create an art work without the use of art elements and design principles of art.
- 1.5 (tonal range/colour mixing) darkness or lightness of the colour

Activity 2

Correct the following sentences because there is or word(s) that make them incorrect:

explanation	Term
2.1 popular style of clothing, hair	A.
2.2 is based on ordinary people than educated people within a particular community at a particular time	B.
2.3 anyone who produces art in your area, province and or country same state	C.
2.4 in South Africa: a problem that negatively influence/ affect /damage the society	D.
2.5 painting, sculpting, photography, ceramics ,filmmaking, video making, printmaking, design, crafts, architecture	E.

Activity 3

Underline the correct word to give a complete meaning of the explanation

- 3.1** **The** role of the artist in this world are (destroyer/observer), contributor and social commentator.
- 3.2** In doing scraperboard art elements and design principles are (not crucial/ crucial) as used in any art works)
- 3.3** In creating an image on a scraperboard the best technique is (scratching /knitting)
- 3.4** When clothes style is recognised globally that is known as (fashion/ popular culture)
- 3.5** Symbolic language (is not/is) part in Art studies.

Activity 4

Grade 9 Term 3 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 Scraperboard

2.2 Simple etching techniques techniques (stipping, rawing scribbling, crossing, scotch crossing etc.)

2.3 Variation of paper sizes

2.4 popular culture

2.5 manipulation of variety of materials

Topic 3 Visual literacy

Content/concepts/skills

- Art elements and design principles: use in description of artworks
- Emphasis on the learner's personal expression and interpretation of the role of the artist as contributor, observer and social commentator in wider society; personal meaning and recognition of images expressed in words
- Discuss artworks to engage in moral, ethical and philosophical discussions, to formulate values and to learn respect for the opinions and visual expression of others
- Extend and deepen critical thinking and reflective ability

ATP Coverage

Art elements and design principles: use in description of artworks

- Variety in art refers to the use of different qualities or instances of the visual elements.
- It is the opposite of repetitive or monotonous use of the elements.
- Below is a great demonstration of variety by Tom Thomson. Notice all the different colours, lines, shapes, and brushwork.



- For the purpose of composition, below is a painting by Claude Monet which demonstrates a limited variety of elements. But that is appropriate for this foggy depiction.



Colour Variance

There are three primary ways you can vary your use of colour:

- Value (how light or dark a colour is);
- Saturation (how rich, vivid or intense a colour is); or
- Hue (where a colour is located on the colour wheel).

Below is an example of colour variance in terms of value. There is hardly any change in saturation or hue.



Activity 1

Study the image below and discuss the art elements and design principals the artist used in this oil painting by Monet.



Art elements	Design principles

The role of an artist in society

- Every artist plays a different and necessary part in contributing to the overall health, development, and well-being of our society.
- Creative thinkers and makers provide their communities with joy, interaction, and inspiration, but they also give thoughtful critique to our political, economic and social systems — pushing communities to engage thoughtfully and make steps toward social progress.
- The following artist were asked this question on what their role is in a society and this is what they had to say:

1. Lesley Birch

- We all carry with us memories of our past experiences.

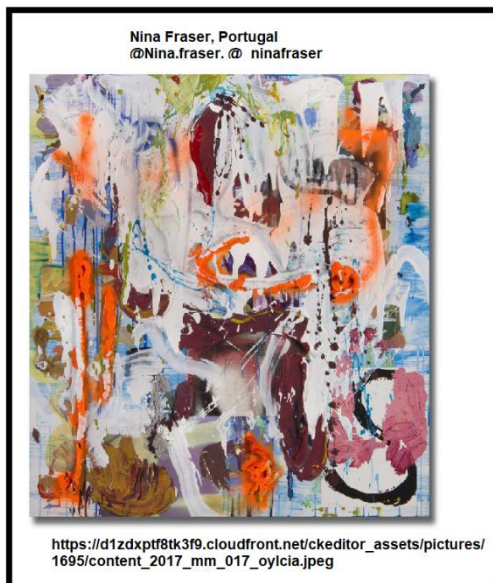


Art is about connecting with people's emotions. It's personal and at the same time, universal. I'm an expressive painter, working from the landscape and my memories. And yes, my work is personal, although it may not seem so at first.

Feelings about my relationship with my mum, dad and family creep into the work. It's a human urge to express emotion through the medium of mark-making.

Artists are responsible for unearthing the truth
I believe that the artist's role, above all things, is to be as true to themselves as they can — within society, the community and the world at large. This sounds like a cliché but is in itself much harder than it seems.

Being an artist involves wearing all sorts of masks, just like any other job, but the difference is we have the lingering responsibility to unearth the truth of things. Sometimes we will seem vulnerable, sometimes we will make mistakes. But the main thing is not up.



to give

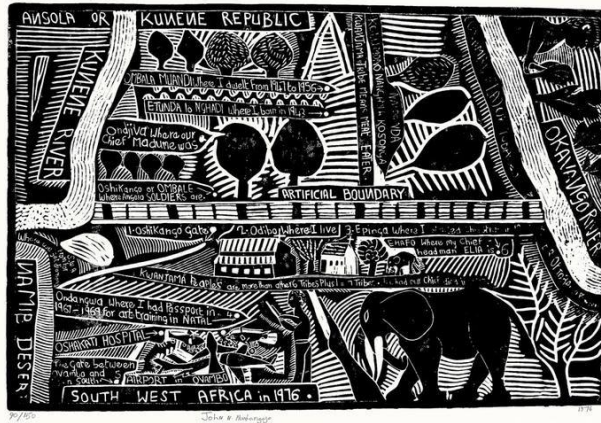
Artists work to illuminate the margins and make societal changes

Rather than the word "role", I prefer "commitment". Over many years as an arts educator, I have helped people and communities find their voices and express their concerns through individual and collaborative art projects. This used to be called public art. Now, it is often known as social practice.

Activity 2

Date: _____

- Your teacher will give each group a copy of a print by a South African printmaking artist whose work reflects a specific time in South African history.
- As a group you have to discuss this artwork by reflecting on the following questions.
- Record your discussion notes in the spaces provided.
- In Annexure 1 you will find artist in printmaking. You may use these artist as well when choosing your art.



- **John Muafangejo** **Angola or Kunene Republic (1976)**
- John Muafangejo was a printmaker who worked, studied and taught at Rorke's Drift in KwaZulu Natal.
- He was born in 1943, and died in 1987.
- He is best known for his woodcuts.
He became famous internationally, and exhibited his work all over the world.
- He made social comments with his work, and also recorded the lifestyle of his community in his prints.
- In this print, Muafangejo has recorded an aspect of his community life.

Study the picture below and answer the questions



1.1. Why do you think the artist values the experience of a group of men drinking beer together?

1.2. What aspect of community is he showing here? (Look at the actions and the attitudes of the human figures. What can they teach you about this work?)

Making a social comment in a piece of artwork does not always have to be about something that is important to the whole world, like HIV and AIDS or pollution.

Sometimes it can be something that is of great importance to the artist. The artist then chooses to highlight this personal aspect in their work.

One of Muafangejo's prints that show socio-cultural activities is; We are Drinking Ovambo Beer at Eliakimas Kraal 1977.

Although Muafangejo seemed to give a direct interpretation of these socio- cultural activities, the question as to why he selected the specific activities might reveal some interesting motives. For example, in his print entitled; We are Drinking Ovambo Beer at Eliakimas Kraal 1977, could be regarded as "his personal experiences [that] are portrayed in an almost childlike way, with sincere naivety that is not affected in any way". Referring to the print as „child-like or naivety", Schoeman's statement is problematic that this print is not different from most of Muafangejo's other prints and the subject matter.

Muafangejo is just trying to communicate his message in a simple way so that it can be understood by all and sundry, including those who are not art literate.

Furthermore, a close look at the print reveals that it is not just about the local community or those in the neighbourhood who gathered at Eliakimas" homestead for a social moment. The inclusion of white faces seems to suggest how Muafangejo was devoted to his ideals of social harmony for all Namibians. It could be his vision of a free and independent Namibia in which all people would enjoy freedom and prosperity, a land free from hunger, poverty and disease.

Muafangejo combines elements of rural traditional life with urban life in the way the people are dressed. In a composition such; We are drinking Ovambo Bier at Eliakimas Kraal [fig.8] and others where he portrayed whites and blacks drinking together. Muafangejo advocated equality between the races, giving equal value and merit to black culture alongside white traditions (Palumbo, 2005). "Muafangejo envisioned an idyllic society, where the barriers to racial harmony would be removed by education, appreciation, and understanding. [This] could only be achieved by social interaction between blacks and whites".

Activity 3**Date:** _____

Think about the following and discuss in groups of four:

2.1 Is there some aspect of your community that you value?

2.2 Is there some aspect of your community that concerns you?

2.3 What issues would you choose to highlight?

2.4 What is the title of this artwork?

--

2.5 Who is the artist?

--

2.6 Describe this artwork in as much detail as possible.

2.7 What social commentary does this artwork make? Remember to consider this against the social and political time in which it was created.

2.8 Which **art element** do you consider to be the most striking in this artwork? Explain.

2.9 Which **design principle** do you think the artist has used best in this artwork? Explain.

2.10 What personal meaning does this artwork hold for you?

Activity 4

Date: _____

At home:

- Think of a couple of social issues and write one down that you feel strongly about e.g. the housing crisis in the urban areas.
- HIV/AIDS, working conditions, unemployment, access to service delivery and issues of democracy, transparency and accountability, corruption, poverty, crime, xenophobia, economy, drought, racism, sexism, health conditions etc.

3.1 Write down one social issue that you feel strongly about

--

3.2 Explore different ways in which you can comment on one or more of the above issues by making a variety of thumbnail drawings in your Visual Diary.

- Consider the following:
- Appropriate symbols to convey your message
- What is the overall mood and message you want to create
- How will you be able to achieve the above through the use of the different art elements and design principles?
- You may do some research to see how other artists make use of the different art elements and design principles in their work.
- Make sure that you never copy the work of another artist.



MAKE A SCRATCH BOARD

1. Gather Your Supplies!

You'll Need:

- Crayons
- Thick Paper or Cardstock
- Black Acrylic Paint
- Dish Soap
- Paintbrushes
- Skewers (for scratching)
- Hairdryer (otherwise it takes about 30mins to dry)



2. With crayons, color the sheet of cardstock.



3. In a bowl, mix 1 part dish soap to 2 parts black paint. Paint over the crayon design with one layer of the paint mixture.

4. Air dry or blow dry your scratch board. Do not scratch off paint until it is completely dry.

5. Using a skewer and the right side of your brain, scratch out some art!



Materials to create your artwork:

- white wax crayon
- black waterproof ink or black tempera paint
- small amount of dishwashing liquid, - paintbrush
- simple etching tools (sharp found objects: nails, pins, compass points, etc.)
- stiff paper/board (approximately 30 x 40cm)
- fine steel wool, sandpaper

Instructions sheet

1. Start by covering your paper/board with a layer of white wax crayon.
2. Press hard and make sure that you cover the whole surface.
3. Mix a small amount of dishwashing liquid (a couple of drops) with your black waterproof ink or tempera paint.
4. Paint the whole surface of your paper/board and leave to dry completely.
5. Draw your artwork on your scraperboard with a yellow or pink pastel chalk pencil.
6. Make use of your etching tools to scratch out your artwork.
7. Think carefully of positive and negative shape and how that will affect the overall mood

before you start scratching.

8. In order to create texture, you can always refer back to your mark-making library in your

Visual Diary (Grade 7) for ideas and inspiration.

Tip: Cross-hatching and stippling are great ways of creating texture!

Note: If you make a mistake in your picture, simply fix it by painting that part with another layer of black paint!

Once you have completed your artwork you must exhibit it in the classroom, before critically reflecting on your own work, as well as that of your peers.

Activity 5

Date: _____

Fill in the ALL the colors in the correct place on the Color Wheel. Primary, Secondary, Tertiary.



What are the PRIMARY colors?

What are the SECONDARY colors?

What are the TERTIARY / INTERMEDIATE colors?

What are the COMPLEMENTARY color combinations?

What are the WARM colors?

What are the COOL colors?

Fill in five ANALOGOUS colors here.

What are the four NEUTRAL colors?

What does MONOCHROMATIC mean?

Popular culture

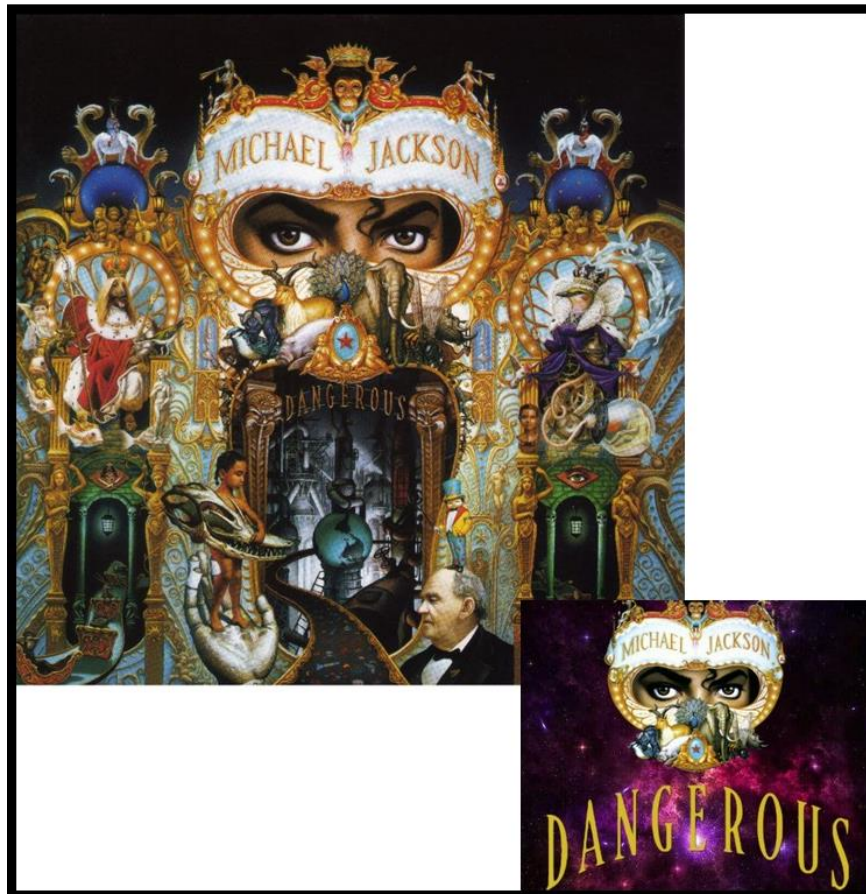
Wikipedia defines popular culture as 'the totality of ideas, perspectives, attitudes, images and other phenomena that are deemed preferred through an informal consensus within the mainstream of any given society'.

Activity 6

In class:

- Read all the information about the album.
- Discuss the questions and then answer them before writing down your conclusions below.

Michael Jackson - Dangerous



- The creator of Michael Jackson dangerous album cover was the artist Mark Ryden. a popular surrealist artist, Mark Ryden, conceived and executed to be the artwork sleeve of Michael Jackson's iconic album, 'Dangerous,' in 1991 at the request of Michael Jackson, whose contributions to the painting make it a true collaborative effort between two great artists. It took him six months to finish Michael Jackson dangerous artwork. Much of the life of Michael Jackson is reflected in it both in pictures as symbols. Mark Ryden was born on 20 January 1963 in Medford, Oregon, California. In 1987 he received the School of Design in Pasadena. Among his clients were Stephen King, Leonardo DiCaprio, Robert De Niro. Michael Jackson hired Mark Ryden because he was a fan of circus posters from the early last century, and had the mentality to interpret the images they wanted Jackson on the cover. Account cartoonist asked Michael very specific things, and he also drew own analogies to make room for these symbols. Michael told Mark that the design should be mysterious, and that people will interpret in their own way.
- Let's analyze this cover design, step by step.
- 1 – The name "Michael Jackson" on his eyes gave way to a huge theatrical mask that seems to want to cover everything. From that centre dominates the scene perfectly. Eyes and perfect eyebrows with a small lock of hair falling from his forehead and a brown skin, make the perfect ornament for domination.
- 2 – On a fairy appears the head of a monkey about to be crowned. It is his chimp Bubbles who was rescued from a cancer research facility back in 1985. It's noteworthy that all of the work environment is practically covered by animals.

- 3 – Right in the centre are grouped various animals: a peacock, accurate representations of glamor and gorgeous as is usually the entertainment world, an elephant with a number 9 on the front (as that number next to 7, the most prominent in numerology), a rhinoceros, a walrus, and so on.
- 4 – On either side of Michael's eyes are two faces of clowns with bonnets. Both represent the circus but also the theatre and who are in the classical view of theatrical performance, one crying and one laughing.
- 5 – Two musical cherubs appear on both sides of a star of good fortune, announcing the sound and music.
- 6 – A prehistoric man, perhaps a warrior tribe (seniority is an obsession for Michael Jackson). In his hands accompanies this great concert with two dishes.
- 7 – More angels appear in the left of the image, this time an angel and smaller child in a few fish in the style of living carousels or uncles.
- 8 – An entry to a kind of "ghost train" or "labyrinth of terror." On board the cars are again the monkey "Bubbles", a rat can be "Ben", an Antipolo and an elephant. This entrance is flanked by a classic pirate symbol denoting evil but turn the adventure, so present in these passages.
- 9 – On the left is a half-open hand, which is Michael Jackson because on three fingertips are the classic "band aids". Standing on your palm is a black child holding the skull of the elephant man, whose remains wanted to buy but could not. On that Palm appears drawn a world map depicting the presence of Michael Jackson as a worldwide star. On the wrist is the number 7, as I had said next to 9 are special numbers in numerology.
- 10 – In the bottom centre of the scene is a kind of galactic belt surrounding a world upside down, you have in your floor a lot of symbols that represent hazards as caravels and pistols, technological advances such as rockets and mysteries of science as atoms and chains of particles.
- 11 – Here is the image of Barnum, creator of the world's most famous circuses, being an explicit homage to this cover very "circus". The bust is in the jacket lapel a pin with the number "1998" and if we add $1 + 9 + 9 + 8$ the result is 27 (the seven-positive number in numerology) and adding $2 + 7$ gives 9 (the other number positive).
- 12 – The output of this "corridor" or "ghost train" since the end of the story everything has changed. Bubbles disappeared and instead sits with Michael but his image of child star, behind him the skeleton of the elephant man (whom we spoke) behind his friend happy Macaulay Culkin and closing the Antipolo row ends up being another skeleton.
- 13 – An eye Greek appears on the upper facade of the exit of the maze. It is a symbol of protecting God who sees everything.
- 14 – Michael gr an admirer of the masters of world painting has added two dinner s classic is one inside a crystal ball and the other on one of the pillars of the Afghan king dog described below.
- 15 – In the middle of the table on the right is the image of Afghan dog on his throne. The image is inspired by a painting "Napoleon on his Throne" painted by artist Jean-Auguste Ingres in 1806. The painting is housed in Paris in the Museum of the army which also surveys the work of Napoleon Batum.
- 16 – There are two other figures that are part of the Dangerous cover that are included in the luxury three-three-dimensional version is a two-legged dog and a girl

the entire body in his arms holding a large green beetle e. Undoubtedly the cover of “Dangerous” by the cover design of “Sergeant Pepper” by The Beatles are the most performed two covers in music history.

- 17 – At the bottom of cover, you can see the image of Aleister Crowley, an influential English occultist, astrologer, mystic and ceremonial magician. Read more about him [here](#).
- Account Mark Ryden, artist of the cover of “Dangerous” that had previously worked with the Art Director for Sony, Nancy Donald in many other projects and when the project was commissioned by Michael Jackson she thought of him.
- Michael Jackson showed him a book with their jobs and liked a lot. Ryden was thus that he met with the King of Pop in his study where he could hear some of his new music and talked about the idea.
- He then had a week to create some strokes, doing 5 pencil drawings. Only one was elected, the current draft of the lid.
- The other four sketches that were not accepted by Michael Jackson, but had the same general style that the cover of “Dangerous”. One was a circus poster with a skeleton jumping from the innards of a clown, another was focused on a girl in her hand she held a skull, another idea was very similar to the final cover, but the scene was set outdoors and the Michael Jackson’s eyes were mixed with clouds over the chimp Bubbles which was standing on a pile of animals.
- Mark Ryden also note that for the first sketches of the cover of “Dangerous” drew heavily on the video for the song “Leave Me Alone” found in the feature film “Moonwalker”, saying that “it was the image, design and the items were great”
- The cover of “Dangerous” was the biggest project Mark Ryden asked what date he demanded six months’ hard work. Although the original painting is very large, the great challenge of the artist was that by reducing the size of a cover of a compact disc detail and the concept did not disappear.
- One of its inspiration to the many details was listening to the tracks on the album as Michael Jackson was finishing his recording and song titles also served to introduce certain concepts. And so, the album title and the song “Dangerous” provided a starting point for the base of the drawing.
- Mark Ryden said that despite the great advances in digital technology, the drawing is not supported by computers and nothing is done the old way, only brush with acrylics on a panel, which still remains in its original study, without I was asked by Michael Jackson or the art division of Sony Music, as the latter only bought the reproduction rights. Ensures the artist than anyone else could buy your original drawing.
- As for the freedom to create his work, Ryden had the opportunity to draw without pressure, except for some very specific added that Michael Jackson asked himself near the end of the work. For example, he wanted the actor Macaulay Culkin was in one of the cars that pull out of the tunnel on the right and placed the pin “1998” on the lapel of P. Barnum.

1. Who is the artist?

--

2. What is the title of the album?

--

3. Describe the album cover in detail.

4, Why do you think the artist chose these specific images?

5. What do the images mean to you personally?

6. Which art element stands out to you? Explain.

7. Which **design principle** do you think was used the best? Explain.

8. How does the artist of this album cover contribute to global popular culture? Explain.

9. Would you describe this album cover as an example of good art? Explain.

10. If you had to change anything on the album cover, what would it be? Explain.

11. If you had to design an album for this artist/s, what would it look like? Explain your choices.

In this activity you must create either a **CD cover** for one of your favorite artists, **‘wallpaper’ for a cell phone** or a **computer screensaver**.

1. What are you going to create? Explain. (e.g. a cd cover for my favorite artist) – write name of artist and name of cd)) (3)

You are allowed to make use of any appropriate media to create your CD cover, wallpaper or screensaver.

2. What media do you think would work best for this task? Explain. (2)

3. Write down a list of materials you will need to successfully complete this activity (4)

Total section A: ____ / 1

Date: _____	End Date: _____
Your Task's title or Name : _____	
Your Name or your group members: _____	
_____	_____
_____	_____
_____	_____

ASSESSMENT SECTION B:
CREATE IN 2D
Popular culture

Criteria ↓ Marks →	2	1	0
Planning: Completed at least one thumbnail drawing in workbook.			
Understanding and use of art elements			
Understanding and use of design principles			
Use of tools, materials, resources			
Craftsmanship and/or neatness			
Attitude: Quality of work			
Participation and cooperation			
Respect for other learners and artwork			
Time-management: class time			
Originality / creativity			

0 – Not achieved 1 – Partially achieved 2 – Outstanding achievement

Total section B: 20

Date: _____	End Date: _____
Your Task's title or Name : _____	
Your Name or your group members: _____	
_____	_____
_____	_____
_____	_____

RUBRIC - POPULAR CULTURE

	Criteria	Outstanding achievement (2)	Partially achieved (1)	Not achieved (0)
1.	Understanding and use of art elements	The learner clearly communicates an understanding of the expected art elements through the use thereof in his/her work.	The learner communicates some understanding of the expected art elements through the use thereof in his/her work.	The learner is unsuccessful in communicating an understanding of the expected art elements through the use thereof in his/her work.
2.	Understanding and use of design principles	The learner clearly communicates an understanding of the expected design principles through the use thereof in his/her work.	The learner communicates some understanding of the expected art design principles through the use thereof in his/her work.	The learner is unsuccessful in communicating an understanding of the expected design principles through the use thereof in his/her work.
3.	Use of tools, materials, resources: The learner explored the materials in a unique way	The learner managed to successfully make use of the expected tools, materials and resources. The learner explored materials in very imaginative and unique ways; experimented with several materials and techniques before choosing the final design; construction techniques are excellent	The learner was only partially successful in making use of the expected tools, materials and resources. The learner attempted to explore the materials in unique and imaginative ways; more experimentation is needed; construction techniques are adequate	The learner was unsuccessful in making use of the expected tools, materials and resources. The learner only used one kind of material or materials were used in a predictable and boring manner; construction techniques are lacking

4.	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.
5.	Attitude towards quality of work	The learner's attitude towards his/her work is highly commendable. This is clear through the high quality of work delivered.	The learner's attitude towards his/her work is lacking in the quality of work delivered.	The learner's attitude towards his/her work is negative, and reflects as such in the quality of work delivered.
6.	Participation and cooperation	There is ample evidence that the learner fully participated and cooperated in all aspects of this activity.	There is some evidence that the learner fully participated and cooperated in all aspects of this activity.	There is little evidence that the learner fully participated and cooperated in all aspects of this activity.
7.	Respect for other learners and artwork	There is ample evidence that the learner respects other learners and artwork.	There is some evidence that the learner respects other learners and artwork.	There is no evidence that the learner respects other learners and artwork.
8.	The learner was able to plan and prepare independently.	The learner was able to plan and prepare with very little help from peers/instructor.	The learner needed some help from peers/instructor to plan and prepare.	The learner needed significant help from peers/ instructor to plan and prepare.
9.	Time-management: class time	The learner was highly successful in managing the time he/she had in class to complete this activity.	The learner was partially successful in managing the time he/she had in class to complete this activity.	The learner was unsuccessful in managing the time he/she had in class to complete this activity.
10.	The learner created a unique cd cover that is a personal interpretation of the project brief	Used own ideas and developed them in unique and very personal ways	Own ideas used but could develop them further	Used the ideas of the teacher

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Grade 9 TERM 4 ART FORM: VISUAL ARTS

Activity 1A Match the terms in column A with appropriate explanations in Column B

Column A Terms	Column B explanations
1.1 Global world	A. a plan or drawing produced to show the look and function or working of a anything or garment before it is made
1.2 Design:	B. interdependence of world economically, culturally, population in terms of cross-border, trades, technology, information etc.
1.3 Popular culture:	C. art activity involving skills by hands
1.4 Ventriloquist:	D. Modern recent fashion that has massive accessibility
1.5 Craft	E. a person especially an entertainer who make their voice apper to come from somewhere else

Activity 1B Match the terms in column A with appropriate explanations in Column B

Column A Terms	Column B explanations
1.1 Good craftsmanship	Using fabric material, paints, pencil, clay in one art project
1.2 Scraperboard:	Creative lettering to decorate and communicate
1.3 Mixed media	an art work done by scratching, drawing or scribbling with sharp object on a painted surface
1.4 recyclable material:	It uses techniques like drawing, stippling, scribbling, scratching
1.5 Lettering:	Drawing of a human figure observation of a live model
1.6 Life drawing	waste material reused for art purposes and other purposes

Grade 9 Term 4

Activity 2 Create in 2 D: 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

Draw a self-portraits in scale using Art Elements, Design principles, Exploration of different media and tonal range of colour in observational life drawing of life measured in block.

-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

- 1.1 Life drawing of a model using Art elements and design principles
- 1.2 Various approaches of drawing using lines, tones, textures and mark-making
- 1.3 Observational and interpretation and drawing of the given model
- 1.4 Drawing using a variety of mixed media
- 1.5 Lettering, design project and pattern-making
- 1.6 interpretation of own belonging to the global world
- 1.7 Variation of paper sizes

Topic 3: Visual literacy

Perspective

The art of drawing solid objects on two-dimensional surface so as to giving the right impression of relative positions, size etc.

How do we create perspective?

How do artists convincingly show three-dimensional space of a flat surface?

How in artworks can you create dept & perspective?

Perspective can be created by using parallel lines, to present visual rays that all connect the viewers eye to a spot in the distance.

This spot is called the vanishing point. The vanishing point could also be the focus point.



Definition of perspective

With three dimensional art, space refers to perspective. Perspective is the illusion of depth. Elements of perspective and space include foreground and background. In general, space and perspective refer to the overall layout of the art piece.

Italian Renaissance painters and architects including Filippo Brunelleschi, Masaccio, Paolo Uccello, Piero della Francesca and Luca Pacioli studied linear perspective, wrote treatises on it, and incorporated it into their artworks, thus contributing to the mathematics of art.

Through Perspective

The Italian renaissance artist combined geometry and art to create a view in an artwork that looked realistic – and imitation of the real world. The painting would look so real that the viewer could easily mistake it for a window. The Italian Renaissance painters therefore created a three-dimensional illusion. Here are a few of their masterpieces.



Linear Perspective

It was invented by an Italian architect and engineer called Filippo Brunelleschi. Roots of the word 'perspective' are Latin

The word perspective means to see clearly and indeed this is the main purpose of perspective

It is to present the world in such away that the observer of a perspective picture has the feeling of space as it would appear in nature

One point perspective



Something seen head-on can be drawn with a single vanishing point.

Important facts about space in perspective

- When one object is placed behind another object only part of the object is visible. This is called **overlapping**.
- **Reduction in size** of an object is when an artist scale the object down in height and width.
- Warm colours are normally used in the foreground and cold colours in the background.
- When looking at a mountain range in a far distance, notice the colour changes as well as the detail and texture that becomes less. This is called **atmospheric perspective**.
- It appears smoky and the artist use the smoky (sfumato) technique when creating an artwork.
- **Hierarchical space** is often use in religious paintings.
In these type of paintings the most important people will appear at the top and the least important people at the bottom of the painting.
- When **narrative space** is used in a painting, various scenes are combined to tell a story.
- **Conceptual space** is a symbolic device showing a message of isolation or rhythm.
- Perspective is the art of drawing solid objects on a 2-Dimensional surface so as to give the right impression of relative position, size and distance.

Activity 2

- 2.1 In the images below you need to draw the vanishing point with a bright coloured pen and ruler on the image itself.
- 2.2 Draw visual rays with line that connect the viewers eye to a spot in the distance.
- 2.3 This spot is known as the vanishing point.
- 2.4 A single viewpoint is know as one point perspective.

Activity 6

Fun Activity

In the space provided re draw the image below by showing one point perspective. Draw all perspective lines, using a ruler and pencil. Start with the horizontal line and the vanishing point, then add the floor lines.



Movement

Definition: The suggestion or illusion of motion in a picture, sculpture or design.

A principal of art, refers to the way an artist uses the elements of art to create a sense of visual movement.





Repetition

Definition: The act or process or instance of repeating or being repeated.

Repetition can occur in any art form when a certain combinations of elements or principles are placed together in an artwork.

Repetition provides continuation, glow and emphasis.

Repetition creates visual rhythm.

Look at the images by Andy Warhol. Can you see the repetition? What is repeated?



Activity 7

- **Create a repeat pattern through using a potato print.**
- Cut the potato in half
- Cut your preferred pattern into the open part of the potato using a sharp object.
- Stamp the bottom of the potato in paint and create a repeat pattern.
- Past your paper in the space below

Rhythm

Definition: a regular or harmonious pattern created by the elements: line, forms, colour in a composition.

Like in the image a repetition of elements or objects creates rhythm. The repetition must be structured and ordered.

Rhythm can also be found in music when a constant beat provides the rhythm we dance or sing to.

In Visual Art rhythm is achieved by including a continuous linear movement, which is easy connected by the viewers eye.

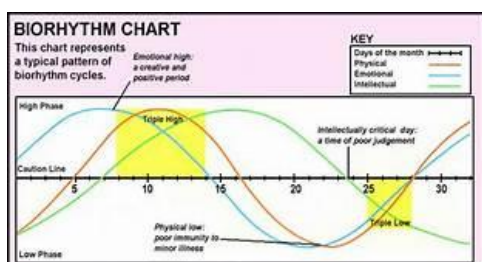
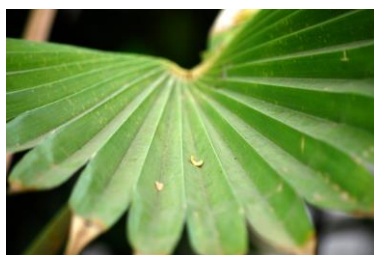
There are also rhythm in:

Biorhythm

Morse code

Rhythm in art

Rhythm in nature



A ---	N ---
B ---	O ---
C ---	P ---
D ---	Q ---
E ---	R ---
F ---	S ---
G ---	T ---
H ---	U ---
I ---	V ---
J ---	W ---
K ---	X ---
L ---	Y ---
M ---	Z ---



Term 4

Life Drawing with a written Reflection



<https://i.pinimg.com/originals/f3/db/63/db63db0fc4e7538c0ba24da564a2d.jpg>



<https://www.seaartworks.com/wp-content/uploads/2015/12/cjmb83a8ag0lgn4s7aer2n7y.jpg>



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Visual Literacy

Content/concepts/skills

- Emphasis on the learner's personal expression and interpretation
- Global world: current events and how these are expressed in art, craft, design and popular culture, e.g. the ventriloquist puppet
- The role of the artist in society: role of artist as contributor, observer and social commentator in wider society
- Express, identify/name, question and reflect through looking, talking, listening and writing about the a artist as social commentator through puppets; personal meaning and recognition of images expressed in words



What is the factors that influence artist in making their art?

Artists are influenced by just about anything – their life, environment, childhood, school, work, **television**, movies, other artists, etc. I think everything we see and experience in **life influences** our art in some way, whether directly or indirectly.

All artists have influences, whether we want to admit it or not.

How can art influence around the world?

Art influences society by changing opinions, instilling values and translating experiences **across** space and time. ...

Art in this sense is communication; it allows people from different cultures and different times **to** communicate with each other via images, sounds and stories.

Art is often a vehicle for social change.

Events around the world influences how we as artist see the world.

How does art influence the society?

- Art influences society by changing opinions, instilling values and translating experiences across space and time.
- Research has shown art affects the fundamental sense of self.
- Painting, sculpture, music, literature and the other arts are often considered to be the repository of a society's collective memory.
- Art preserves what fact-based historical records cannot: how it felt to exist in a particular place at a particular time.
- Art in this sense is communication; it allows people from different cultures and different times to communicate with each other via images, sounds and stories.
- Art is often a vehicle for social change.
- It can give voice to the politically or socially disenfranchised.
- A song, film or novel can rouse emotions in those who encounter it, inspiring them to rally for change.
- Researchers have long been interested in the relationship between art and the human brain.
- For example, in 2013, researchers from Newcastle University found that viewing contemporary visual art had positive effects on the personal lives of nursing home-bound elders.
- Art also has utilitarian influences on society.
- There is a demonstrable, positive correlation between schoolchildren's grades in math and literacy, and their involvement with drama or music activities.

What is a ventriloquist?

- A ventriloquist perform through throwing their voice and channelling it into a character, puppet or doll.
- The Latin word ventriloquism means to "speak from the stomach", which is effectively what the ventriloquist is doing when he applies the Distance effect.
- The first ventriloquist were simply voice artists with a basic puppet, relying more on audio skills and delivery than any visual impact.
- Today they have move forward by adding visual stimuli in addition to audio delivery, such as more interactive puppets, or adding physical and visual misdirection cues to cunningly divert the audience attentions to wherever the ventriloquist desires.
- Ventriloquism today is a multi level skill which generally involves themes of comedy and visual performance but still focuses around the art of one person not moving their lips whilst their character seemingly mimics the words through their actions.

Ventriloquist Dummy

- Modern ventriloquists use a variety of different types of puppets in their presentations, ranging from soft cloth or foam puppets (Verna Finly's work is a pioneering example), flexible latex puppets (such as Steve Axtell's creations) and the traditional and familiar hard-headed knee figure ([Tim Selberg](#)'s mechanized carvings).
- The classic dummies used by ventriloquists vary in size anywhere from twelve inches tall to human-size and larger, with the height usually falling between thirty-four and forty-two inches.
- Traditionally, this type of puppet has been made from paper-mâché or wood.
- In modern times, other materials are often employed, including fiberglass, resin, latex, etc.
- Great names in the history of dummy making include Jeff Dunham, Frank Marshall (the Chicago creator of Bergen's Charlie McCarthy, Nelson's Danny O'Day,¹ and Winchell's Jerry Mahoney), Theo Mack and Son (Mack carved Charlie McCarthy's head), Revello Petee, Kenneth Spencer, Cecil Gough, and Glen & George McElroy.
- The McElroy brothers' figures are still considered by many ventriloquists as the apex of complex movement mechanics, with as many as fifteen facial and head movements controlled by interior finger keys and switches.
- Jeff Dunham referred to his McElroy figure Skinny Duggan as "the Stradivarius of dummies."
- The Juro Novelty Company also manufactured dummies.

Activity 1

In class:

- Your teacher will show you a short video clip of a ventriloquist and their sidekick puppet.
https://www.youtube.com/watch?v=GBvfiCdk-ic&list=PLQ0gMXzeXyNdQjUS_AxMKrd3ntPKdUGZY&index=127
- Discuss the following questions after watching the clip and write down notes of your discussion:
- Puppets to make **social comments**.



1. What is a ventriloquist?

2. What is the name of the ventriloquist and the puppet in the clip you have just watched?

3. Did you like the clip? Explain.

3. Write notes on your puppet's personality and strongest character traits.

4. Why have you chosen these? How will this help you to convey your message successfully?

Activity 3

Create the thumbnail drawings in your Visual Dairy. Keep in mind that you need to explore what your puppet will look like.

Keep the following in mind:

- The materials you want to use
- The character traits of your puppet
- The personality of your puppet
- The facial expression of your puppet

3.1 What materials will you make use of to create your puppet? Explain.

[illegible]

3.2.3 If I had to repeat the activity, I would do the following differently...

3.2.4 The art element I think I made best use of is....., because....

3.2.5 The design principle I think I made best use of is....., because....

Create in 2 D

Topic 1A: Create in 2D

Choice of A or B as formal assessment project

Content/concepts/skills:

- Art elements and design principles: use in life drawing of model
- Emphasis on the observation and interpretation of the model
- Deepen and extend various approaches to drawing: line, tone, texture, mark-making
- Variation of paper size and format: encourage working in different scale and degrees of detail

Life drawing

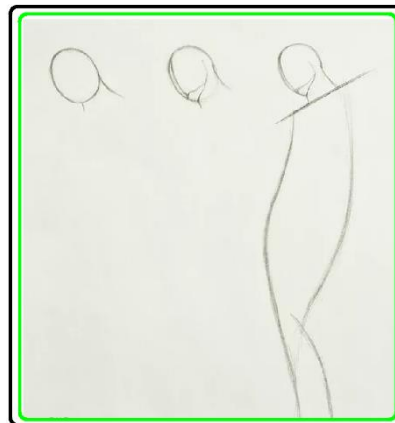
Formal assessment

1. Read the Rubric before you start this activity.
2. All thumbnail drawings need to be done in your art dairy.
3. Choose your material carefully.
4. Read the introduction on how to draw the life drawing of a model.
5. Your educator will show you a few videos to help you to understand the drawing methods better.
6. You have to use charcoal for your drawing and should therefore pay special attention to tone, line and texture through mark-making.
7. Your drawing should be done on thin horizontal paper, 30 x 90cm in size. (A3)
8. Also make sure that you are very familiar with all the appropriate design elements.

Introduction to a live drawing

Five (5) ways to start drawing figures

1.



<https://www.thedrawingsource.com/images/xDrawing-figures.jpg.pagespeed.ic.fDQ8gj-4C.webp>

- Begin by indicating the general shape and angle of the head with a simple oval or egg.
- Notice that the oval does not include the hair. The egg shape represents the skull, upon which the hair will be added later on.
- Once establishing the general shape, give the oval the correct tilt and a sense of perspective by drawing the centre line of the face and indicating the chin and jaw lines.
- Notice how this minimal information establishes the position of the head in space and starts to create a sense of three-dimensionality.
- It is good practice to build up all areas of a drawing simultaneously so that there is ample opportunity to compare the proportions, angles and accuracy of the drawing before delving into further detail.

- Following this principle, leave the head at this point to move on to the line of the shoulders, paying particular attention to the angle of the shoulders and the distance between the chin and the shoulder line.
- When you are confident in the angle of the shoulders, move on to drawing the main action line and gesture of the pose, and placing the feet.

Advantages of Beginning a Figure Drawing with the Head

There are some distinct advantages to beginning your drawing by blocking in the head, such as:

- The tilt of the head and angle of the shoulders are often important in establishing the gesture of a pose.
- You can extend a plumb line from the head to determine how far in each direction the body extends.
- Observing the negative space between this plumb line and the outline of the figure can also help you achieve a more accurate drawing.
- The head can also be used as a unit of measurement to determine the height and width of the pose, as well as many of the smaller proportions on the figure.

2

Planning Rubric

Criteria	Marks	Level 1	4	3	2	1–0
Planning: Visual Diary and/or completed sections in workbook.						
Attitude towards quality of work.						
Participation and cooperation.						
Respect for other learners and artwork.						
Time-management.						

TERM 4 GRADE: 9 ART FORM: VISUAL ARTS

FORMAL WORK: Practical Assessment Task (PAT)

- Create in 2D lettering project OR life drawing

OR

- Create in 3D e.g. puppet (ventriloquist puppet if possible however any puppet is acceptable)

Date: _____	End Date: _____
Your Task's title or Name : _____	
Your Name or your group members: _____	
_____	_____
_____	_____
_____	_____

Final work Rubric

Criteria	Mark Allocation 5	Mark Allocation 4	Mark Allocation 3	Mark Allocation 2	Mark Allocation 1-0
Understanding and use of art elements. (Line, tone and texture)	Line, tone and texture have been used with confidence and explored and interpreted in a unique and personal way.	Line, tone and texture used in a recognizable and appropriate manner.	Line, tone and texture used in its most basic form.	Only the most basic effort was applied.	No effort attempted.
Understanding and use of design	Body parts are consistently in correct proportion to one another	Majority of body parts are in correct proportion to one	Most body parts are out of proportion to others	No consistency in the proportions of the body parts	No effort attempted.

principles (Proportion)		another, just a few are too small or too big in relation to other body parts			
Use of tools, materials, resources to create a clean presentation of the drawing.	The student successfully cleaned up the outer part of the figure drawing and presented a clean and neat finished drawing free of grooves, cuts and tears.	The student had little smudges and dirty areas outside the figure. The student has little grooves, cuts and tears in the work.	The student had some smudges and dirty areas outside the figure. The student has some grooves, cuts and tears in the work.	The student had a lot of smudges and dirty areas outside the figure. The student has grooves, cuts and tears in the work.	No effort attempted
Craftsmanship / originality / creativity	Outstanding craftsmanship, created uniquely in an original way.	Meritorious craftsmanship, Created in an appropriate and original way.	Substantial craftsmanship. Basic creativity, and originality applied	Elementary craftsmanship. Only the most basic effort was applied.	No effort attempted

Reflection

(10)

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

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

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

3. Which part of the activity did you find the most difficult. Explain? (1)

4. How well did you manage to create texture? Explain. (2)

5. Which art element do you think you mastered the best in this project? Explain. (2)

6. Did you manage to draw the body parts in correct proportion to one another? Explain. (2)

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