

Grade 8 Arts & Culture Worksheet

The element of colour

Part One: Match the terms and definitions

Match the term in column B with the definition in column A.

Column A	Column B
One colour and all its values.	Pigment
Colours of snow, ice and water, for example blues and purples.	Complementary colours
A colour obtained from mixing a primary colour with a secondary colour.	Primary colours
Colours opposite each other on the colour wheel.	Tone
The apparatus used to split white light into its constituent colours.	Tint
To add black to a colour.	Neutrals
Mixing two primary colours.	Warm colours
Black and white.	Monochromatic
Mix a colour with white.	Secondary colour
Colours of fire, for example yellow and red.	Cool colours
A chemical that absorbs some wavelengths of light but reflects others.	Tertiary colour
Red, blue, yellow.	Prism

[12 marks]

Part Two: Practical investigations into pigments

Two practical investigations into pigments in your koki pens (felt tipped markers).

Investigation 1: Coloured ink

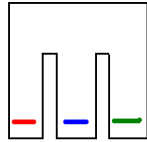
You will need:

- some water soluble (non-permanent) felt tipped pens (kokis)
- a beaker of water
- some filter paper

You are going to find out more about the pigments making up the inks in your coloured pens.

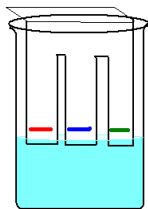
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Take a square piece of filter paper which is wider than the top of your beaker. Cut it into the following shape:



Take three different felt-tipped pens and make a thick stripe close to the bottom of each of the 'arms' on your filter paper. While the colours are drying, put some water in your beaker and bend the filter. Hang it in the beaker so that just the bottoms of the 'arms' are in the water.

Do not let the ink stripe touch the water. Watch what happens over the next few minutes.



Write your observations in your workbook.

Find out what this process is called.

Investigation 2: Black is black is black – isn't it?

Maybe not!

Collect a number of black non-permanent /water soluble markers/felt-tipped koki pens, made by different manufacturers.

Separate the inks by chromatography, as described below.

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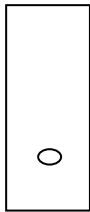
Do all manufacturers of black felt-tipped pens use the same mixtures of chemicals to make their black ink?

You will need:

- Some blotting paper (available from art or stationery shops), cut into five strips of 10 cm x 3 cm
- Different NON-PERMANENT/WATER SOLUBLE felt tipped pens (kokis or overhead transparency markers)
- Five small glass jars (like Purity baby food bottles)
- Water

What to do:

1. Mark each strip of blotting paper with a blob of ink about 3 cm from the bottom of the strip.



2. At the top of each strip, write the name of the marking pen.
3. Put the strips into the jar filled with about 2cm of water. DO NOT let the water actually touch the dot. Let the water seep up the paper.
4. Leave undisturbed for a while, watching carefully what happens.
5. Write your observations.

Report:

What has happened in these two investigations? Write a report explaining what you have learned about pigments in felt-tipped marking pens. How does what you have discovered help you as an artist?

[48 marks]

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Rubric to assess investigations and report

Criteria	Level 4 [8 – 7]	Level 3 [6 – 5]	Level 2 [4 – 3]	Level 1 [2 – 1]
Practical work during investigations	Work was conducted in an orderly fashion, the apparatus carefully used and everything cleaned up after the investigation.	Work was well conducted, the apparatus satisfactorily used and almost everything cleaned up after the investigation.	Work could have been conducted in a more orderly fashion, the apparatus needed to be more carefully used and not everything was cleaned up after the investigation.	Work was conducted in a disorderly fashion, the apparatus was not carefully used and a mess was left after the investigation.
Investigation 1 result	The learners were able to demonstrate excellent results.	The learners were able to demonstrate good results.	The learners were able to demonstrate satisfactory results.	The learners were unable to demonstrate results.
Investigation 2 result	The learners were able to demonstrate excellent results.	The learners were able to demonstrate good results.	The learners were able to demonstrate satisfactory results.	The learners were unable to demonstrate results.
Observations	Observations for both investigations were carefully recorded and accurately explained.	Observations for both investigations were well recorded and generally accurately explained.	Observations for both investigations needed greater care in recording and explanation.	Observations for both investigations were not carefully recorded nor accurately explained.
Report – style	Report was well written with careful attention to grammar, spelling and style.	Report was written with some attention to grammar, spelling and style.	Report needed far greater attention to grammar, spelling and style.	Report was poorly written with little attention to grammar, spelling and style.
Report – content	Report indicated that learner fully grasps the	Report indicated that learner mostly grasps	Report indicated that learner does not fully	Report indicated that learner does not grasp

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	concept of chromatography and that inks are made up of many pigments.	the concept of chromatography and that inks are made up of many pigments.	grasp the concept of chromatography and that inks are made up of many pigments.	the concept of chromatography and that inks are made up of many pigments.
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Part Three: Ways we use pigments

Research at least four ways in which humans use pigments in their lives now and in previous historical times. Write up your findings in a detailed paragraph.

[12marks]

Part Four: Colouration on animals

You and your partner must look at the list of animals which have some form of colouration. You will decide the reason why the animal has this colouration.

- Spots on leopards
- Red and black ladybird beetles
- Yellow and black striped flies
- Emperor moths with 'eyes' on their wings
- Coloured feathers of the peacock
- Humans – white and black ethnic colouration

Write a short paragraph entitled 'Reasons why animals are pigmented'. Your paragraph must argue for your reasoning. You need to convince the reader that your points are valid.

[21 marks]

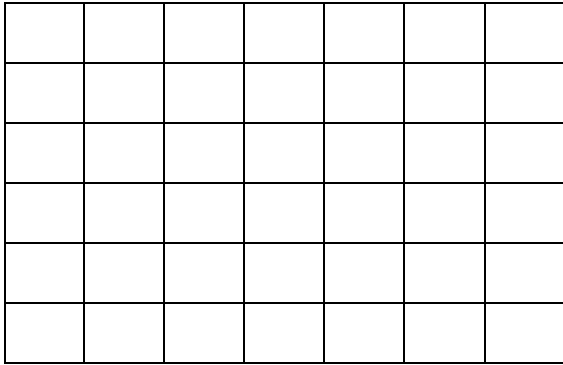
Part Five: Paint a sheet of paper with colours

In this task, you will need the following:

- ☒ Paint: two primary colours, white and black
- ☒ A large sheet of white paper
- ☒ Brushes
- ☒ Palette or plastic tray for mixing paint
- ☒ Pencil, ruler

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Divide the sheet of paper up into blocks which resemble this template:



You are going to paint each block in the following way:

Row 1: Starting in the first block, use the first primary colour as it comes from the tube/pot.

In the second block, add a small amount of white paint to create a tint. In the third block, add a little more white paint to create a further tint, etc., creating successive tints of the primary colour across to the last block in that row, which should be a very pale tint of the original primary colour.

Row 2: Using the same primary colour, create a row of successive tones, adding more and more black paint as you move across the row.

Rows 3 and 4: Repeat rows 1 and 2 with the second primary colour.

Rows 5 and 6: Mix the two primary colours to create a secondary colour and then repeat what you did to the primary colour with the secondary colour.

[24 marks]

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Rubric to assess tint, tone and colour mixing task

Criteria	Level 4 [8 – 7]	Level 3 [6 – 5]	Level 2 [4 – 3]	Level 1 [2 – 1]
Practical work	Work was conducted in an orderly fashion, the paints carefully used and everything cleaned up after the task.	Work was well conducted, the paints satisfactorily used and almost everything cleaned up after the task.	Work could have been conducted in a more orderly fashion, the paints needed to be more carefully used and not everything was cleaned up after the task.	Work was conducted in a disorderly fashion, the paint was not carefully used and a mess was left after the task.
Neatness of finished sheet	A very neat technique sample has been produced.	A neat technique sample has been produced.	A fairly neat technique sample has been produced.	An untidy technique sample has been produced.
Understanding of colour mixing, tinting and toning	Learner's work demonstrates a clear understanding of the processes of colour mixing, tinting and toning.	Learner's work demonstrates a fair understanding of the processes of colour mixing, tinting and toning.	Learner's work demonstrates a limited understanding of the processes of colour mixing, tinting and toning.	Learner's work demonstrates a poor understanding of the processes of colour mixing, tinting and toning.

Part Six: Practical work on Ndebele art

Traditional Ndebele art is world famous for its vibrant use of colour.

1. Do some research and write a short essay on Ndebele arts and crafts, focussing on the traditional use of colour and painting of walls.

[40 marks]

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Rubric to assess essay

Criteria	Level 4 [8 – 7]	Level 3 [6 – 5]	Level 2 [4 – 3]	Level 1 [2 – 1]
Content/ ideas	Writing is confident and clearly focused. It holds the reader's attention. Relevant details enrich writing.	Writes related, quality paragraphs, with little or no details.	Writing does not clearly communicate knowledge. The reader is left with questions.	Writing is extremely limited in communicating knowledge, with no central theme.
Organisation	Writing includes a strong, beginning, middle, and end with clear transitions and a focused closure.	Uses correct writing format. Incorporates a coherent closure.	Writing is confused and loosely organised. Transitions are weak and closure is ineffective.	Writing is disorganised and under-developed with no transitions or closure.
Vocabulary/ word choice	Effective and engaging use of word choice; effective and accurate use of language.	Uses a variety of word choice to make writing interesting; uses language.	Shows some use of varied word choice, beginning to use language.	Careless or inaccurate word choice, which obscures meaning.
Purpose of essay	Purpose was well met and there are no questions concerning the focus of the task.	Purpose mostly met and questions largely addressed.	Needs greater attention to be paid to meeting the purpose of the task.	Purpose not met; little focus and meaning.
Content – Ndebele arts and crafts	At least 10 facts relating to arts and crafts.	8 - 9 facts relating to arts and crafts.	5 - 7 facts relating to arts and crafts.	Less than 5 facts relating to arts and crafts.

- Who is Esther Mahlangu and how did she become the most famous Ndebele artist in the world? Once you have completed your research, put together a profile on this artist, together with pictures and references.

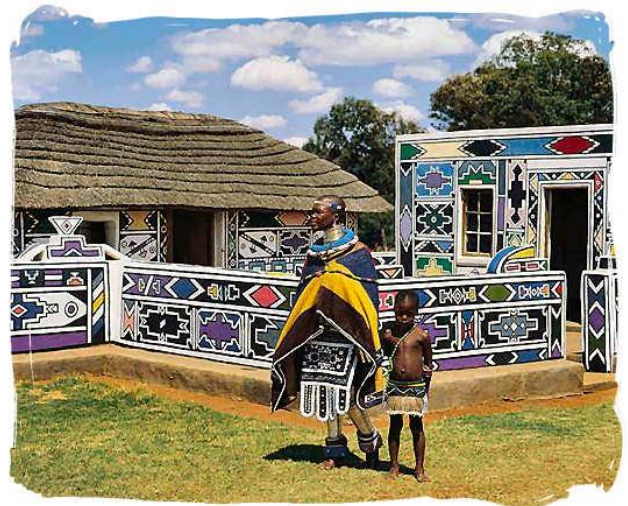
[32 marks]

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Rubric to assess profile of an artist

Criteria	Level 4 [8 – 7]	Level 3 [6 – 5]	Level 2 [4 – 3]	Level 1 [2 – 1]
Style	Profile is written in a dynamic and exciting style, excellent grammar and spelling.	Profile is well written, good use of grammar and spelling.	Profile is fairly well written, attention needs to be paid to grammar and spelling.	Profile is poorly written, poor grammar and spelling.
Who is Esther Mahlangu?	Details of artist's life and works are accurately documented.	Details of artist's life and works are well documented.	Details of artist's life and works are fairly well documented.	Details of artist's life and works are not well documented.
Why is Esther Mahlangu so famous?	Details of artist's fame and renown are accurately recorded.	Details of artist's fame and renown are well recorded.	Details of artist's fame and renown are fairly well recorded.	Details of artist's fame and renown are not well recorded.
Pictures and references	Outstanding.	Good.	Fair.	Poor.

3.



Create an Ndebele wall mural!

You have researched Ndebele art and you have researched how colours can be mixed. The challenge in this task is that you are only permitted to use the three primary colours, white and black. Any tones, tints, secondary or tertiary colours you require, you must mix these yourself.

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Use a number of large sheets of white paper taped together to create a band around the classroom. Your teacher will allocate a specific part of the wall to you to decorate. Plan your section carefully on paper first. Plan the colours you will use and mix some to test.

Work neatly and submit your planning design which must contain:

- ☒ A brief written explanation of why you chose to paint the pattern you did.
- ☒ Explanation of the colour choices you made.

Once your teacher is happy with the design, go ahead and paint your section of the wall mural. [48 marks]

Rubric to assess wall mural and design

Criteria	Level 4 [8 – 7]	Level 3 [6 – 5]	Level 2 [4 – 3]	Level 1 [2 – 1]
Style or design brief	Explanation is written in a dynamic and exciting style, excellent grammar and spelling.	Explanation is well written, good use of grammar and spelling.	Explanation is fairly well written, attention needs to be paid to grammar and spelling.	Explanation is poorly written, poor grammar and spelling.
Design: Reasons for choosing to paint this pattern	Creative reasoning given in a clear explanation.	Sound reasoning given in a clear explanation.	Fair reasoning given in a limited explanation.	Poor reasoning given in a very brief explanation.
Design: Reasons for choosing colours	Creative reasoning given in a clear explanation.	Sound reasoning given in a clear explanation.	Fair reasoning given in a limited explanation.	Poor reasoning given in a very brief explanation.
Paintwork	Painting is done in a most responsible manner, work area and equipment cleaned up after painting.	Painting is done in a fairly responsible manner, work area and equipment cleaned up after painting.	Painting is done in an acceptable manner, work area and equipment cleaned up in a limited way after painting.	Painting is done in an irresponsible manner, work area and equipment not cleaned up after painting.
Finished artwork	Creative, pleasing to the	Mostly creative, attractive,	Fairly pleasing to the eye, can be	Not very creative nor pleasing to the eye, not

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	eye, in keeping with Ndebele traditional painting. x 2	generally in keeping with Ndebele traditional painting. x 2	seen to have things in common with Ndebele traditional painting. x 2	in keeping with Ndebele traditional painting. x 2
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Suggested Solutions

Question number	Possible marks	Solution
1	12	See table in Appendix of Assessment Tools.
2	48	<p>Some guidelines to help the teacher:</p> <p>As the water is soaked up by the blotting paper, it carries the inks with it. The different chemicals making up the ink travel at different speeds, because of the different sizes of their particles. Also, some particles are attracted to the paper, and travel slower. As the water evaporates from the paper, so the solutes (the chemicals making up the inks) are left in different places on the paper. You are able to see the different dyes making up each colour.</p> <p>See rubric in Appendix of Assessment Tools.</p>
3	12	<p>Learner paragraphs will differ, but this is a guideline:</p> <p>Pigments are found in animals and plants, as well as in minerals. Since earliest times, humans have developed ways of extracting the various different pigments. The pigments are then used to colour fabrics, ✓clay ✓and other objects, make paints for artwork✓ and even colour and dye the human body! ✓</p> <p>Until the mid-19th century all dyes were made from natural materials, ✓mainly vegetable and animal matter. Ancient dyes include madder, a red dye made from the roots of the Ruba plant, ✓blue indigo from leaves of the Indigo plant, ✓and yellow from the stigmas of the saffron plant. A bright red called cochineal was obtained from an insect from Mexico. ✓A beautiful purple called Tyrian purple was obtained from a snail-like creature found near the island of Tyre. ✓</p> <p>Natural dyes are used today mainly in handicrafts.✓ Some craft spinners, weavers, and knitters use natural dyes as a particular feature of their work.</p> <p>Mineral ores and oxides have also been used from ancient times to make dyes such as red ochre, cobalt blue, manganese purple, antimony yellow and chromium green. Xhosa women used to dye their clothes with red ochre. Ancient humans also used pigments and dyes to colour their bodies. ✓</p> <p>We still do this today! The cosmetics industry makes use of pigments to colour our faces and bodies. This is done to beautify and enhance the face and body.✓</p>

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4	21	<p>Learner paragraphs will differ, but this is a guideline:</p> <p>Animals are pigmented for the following reasons:</p> <ul style="list-style-type: none"> • Camouflage: To hide their presence from other animals, the animal is coloured to blend in with its surroundings to make it difficult to see - spots on leopards. ✓✓✓ • Poisonous or taste bad: Very often red, yellow and black combinations advertise to a predator that the animal is poisonous or tastes bad; applies predominantly to insects - red and black ladybird beetles. ✓✓✓ • Mimicry: Sometimes insects that are not dangerous or poisonous copy or mimic the colouration of dangerous insects so that predators will be fooled and leave them alone - yellow and black striped flies. ✓✓✓ • Frighten predators: Sometimes colouration will be used to make an animal look bigger than it is to frighten away predators – emperor moths with ‘eyes’ on their wings. ✓✓✓ • Mating: Colour plays an important role in attraction of mates – coloured feathers of the peacock. ✓✓✓ • Protection from the sun’s rays: Dark pigmentation in humans protects them from UV radiation from the sun -humans – white and black ethnic colouration. ✓✓✓ <p>Plus 3 marks for argument and convincing the reader.</p>
5	24	See rubric in Appendix of Assessment Tools.
6.1	40	<p>See rubric in Appendix of Assessment Tools.</p> <p>Learner essays will vary, but the following can be used as a guideline for marking content:</p> <p>Ndebele art has always been an important identifying characteristic of the Ndebele. Apart from its aesthetic appeal it has a cultural significance that serves to reinforce the distinctive Ndebele identity.</p> <p>The Ndebele’s essential artistic skill has always been understood to be the ability to combine exterior sources of stimulation with traditional design concepts borrowed from their ancestors.</p> <p>Ndebele artists also demonstrated a fascination with the linear quality of elements in their environment and this is depicted in their artwork.</p> <p>Painting was done freehand, without prior layouts, although the designs were planned beforehand.</p> <p>The characteristic symmetry, proportion and straight edges of Ndebele decorations were done by hand without the help of rulers and squares. Ndebele women were responsible for painting the colourful and intricate patterns on the walls of their houses.</p> <p>This presented the traditionally subordinate wife with an opportunity to express her individuality and sense of self-worth. Her innovativeness in</p>

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		<p>the choice of colours and designs set her apart from her peer group. In some instances, the women also created sculptures to express themselves.</p> <p>The back and side walls of the house were often painted in earth colours and decorated with simple geometric shapes that were shaped with the fingers and outlined in black. The most innovative and complex designs were painted, in the brightest colours, on the front walls of the house. The front wall that enclosed the courtyard in front of the house formed the gateway (izimpunjwana) and was given special care. Windows provided a focal point for mural designs and their designs were not always symmetrical. Sometimes, make-believe windows are painted on the walls to create a focal point and also as a mechanism to relieve the geometric rigidity of the wall design. Simple borders painted in a dark colour, lined with white, accentuated less important windows in the inner courtyard and in outside walls.</p> <p>Contemporary Ndebele artists make use of a wider variety of colours (blues, reds, greens and yellows) than traditional artists were able to, mainly because of their commercial availability. Traditionally, muted earth colours, made from ground ochre, and different natural-coloured clays, in white, browns, pinks and yellows, were used. Black was derived from charcoal. Today, bright colours are the order of the day. As Ndebele society became more westernised, the artists started reflecting this change of their society in their paintings. Another change is the addition of stylised representational forms to the typical traditional abstract geometric designs. Many Ndebele artists have now also extended their artwork to the interior of houses. Ndebele artists also produce other crafts such as sleeping mats and isingolwani.</p> <p>Isingolwani (colourful neck hoops) are made by winding grass into a hoop, binding it tightly with cotton and decorating it with beads. In order to preserve the grass and to enable the hoop to retain its shape and hardness, the hoop is boiled in sugar water and left in the hot sun for a few days. A further outstanding characteristic of the Ndebele is their beadwork. Beadwork is intricate and time consuming and requires a deft hand and good eyesight. This pastime has long been a social practice in which the women engaged after their chores were finished but today, many projects involve the production of these items for sale to the public.</p>
6.2	32	<p>See rubric in Appendix of Assessment Tools.</p> <p>Learner profiles will vary, but the following can be used as a guideline for marking content:</p> <p>Esther Nikwambi Mahlangu was born in 1935 on a farm near Middelburg</p>

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in Mpumalanga Province. Esther's mother, like her grandmother and great grandmother before her, was a simple woman who looked after her family and occupied herself with traditional wall painting and beadwork. During winter most of the Ndebele women kept themselves busy by doing decorations in the surrounding areas, vying to outperform each other with their painting skills. Their designs were austere and uncluttered, handed down by tradition from one generation to the next. Drawings and paintings were done with fingers since brushes were unknown in the early days. This is how Esther Mahlangu came to be the most famous Ndebele artist. In 1986 researchers from Paris travelled the world to document traditional art, cultures and homesteads. They visited Weltevrede, Kwamhlanga, took photographs of Esther's eye-catching house with its exterior decorations while she was at work at Botshabelo Ndebele Museum near Middelburg. Astonished at the photographs, she confirmed that the house was indeed hers. This resulted in an invitation for Esther to travel to France. She had many questions as a local rural woman unfamiliar with western lifestyle. She could barely speak English, let alone French, had never been on a plane and had no idea where France was. Her biggest worry was that she might not find mealie meal with which to cook pap, her traditional meal. However her fears were allayed when it was agreed that her only surviving son, Elias, could accompany her. When the departure date arrived, a 50 kg bag of mealie meal was also checked in with her luggage. The large buildings and throngs of people at Johannesburg International Airport all but overwhelmed her. However, Esther bravely took all the new and frightening experiences in her stride. On arrival in Paris Esther was asked to decorate a house in traditional Ndebele fashion, just like her real home back in South Africa. Amid wide television and press coverage her career as internationally respected artist commenced as thousands of spectators came to watch her work. Before returning home five weeks later she also decorated an inner wall at the local museum of Angoul in France. Thereafter many overseas travel opportunities to exhibit her work and invitations followed one after another. Now, when she is not at home teaching young girls Ndebele art, she is usually travelling all over the world. Some of her major works include a 1996 Mural – Alexandra Township Stadium, South Africa; 1991 Painting Columns in Building, Tokyo, Japan; 2001 Galleria Cavelini, Brescia, Italy; 1991 BMW Project. Esther's other passion in life is to educate and teach not only people from around the world about her art but also the local girls, so that this fragile culture won't disappear.

The 1991 BMW Project:

In 1975 French auctioneer and racing driver, Herv Poulain, approached BMW with his dream of combining his two passions, motor-sport and art. The idea caught on and Alexander Calder was commissioned to convert

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		<p>Poulain’s BMW 3.0 CSL into a fiery artwork for the four hour race in Le Mans. This car became the first in a series of BMW Art Cars. The concept proved to be a hugely successful promotional tool, inspiring BMW to continue commissioning famous international artists to decorate special racing cars.</p> <p>In 1991 Esther Mahlangu was invited to paint a prototype of the new BMW 525i model. Esther’s car, eleventh in the Art Car Collection, was the first to be decorated by a woman artist. Not only her gender, but also her race made this fact all the more exceptional: A black woman artist from a little known South African community had been included in a prestigious international artistic line-up, placing BMW in the spotlight of a cross-cultural, out-of-Africa art promotion.</p> <p>Esther took a practice run on the door of a different BMW before painting her Art Car. Within a week, she transformed the 5 Series saloon into a masterpiece of Ndebele art, establishing her proud place as the first woman in the line up of international Art Car artists. Unlike the first cars in the BMW Art Cars Collection, Esther Mahlangu’s BMW will never be subjected to driving on the road, but will exist exclusively as a work of art. Johan Walker, in his 1990 publication <i>Art in the Age of Mass Media</i>, wrote:</p> <p><i>“...the mass produced item (the BMW car) of an industrial designer has been made into a unique work of art. What was already a status symbol was given the status of Art.”</i> Today the BMW Art Collection contains fifteen automotive works of art. Significant artists from nine countries from every continent are represented in the collection. BMW’s sponsorship of artistic interaction with the world of technology is aimed at creating intercultural dialogue as an instrument for tolerance and understanding in a culturally diverse world.</p>
6.3	48	See rubric in Appendix of Assessment Tools.

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Appendix of Assessment Tools

Table for matching column A with column B

Column A	Column B
One colour and all its values.	Monochromatic
Colours of snow, ice and water, for example blues and purples.	Cool colours
A colour obtained from mixing a primary colour with a secondary colour.	Tertiary colour
Colours opposite each other on the colour wheel.	Complementary colours
The apparatus used to split white light into its constituent colours.	Prism
To add black to a colour.	Tone
Mixing two primary colours.	Secondary colour
Black and white.	Neutrals
Mix a colour with white.	Tint
Colours of fire, for example yellow and red.	Warm colours
A chemical that absorbs some wavelengths of light but reflects others.	Pigment
Red, blue, yellow.	Primary colours

Rubric to assess investigations and report

Criteria	Level 4 [8 – 7]	Level 3 [6 – 5]	Level 2 [4 – 3]	Level 1 [2 – 1]
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Investigation 1 result	The learners were able to demonstrate excellent results.	The learners were able to demonstrate good results.	The learners were able to demonstrate satisfactory results.	The learners were unable to demonstrate results.

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Investigation 2 result	The learners were able to demonstrate excellent results.	The learners were able to demonstrate good results.	The learners were able to demonstrate satisfactory results.	The learners were unable to demonstrate results.
Observations	Observations for both investigations were carefully recorded and accurately explained.	Observations for both investigations were well recorded and generally accurately explained.	Observations for both investigations needed greater care in recording and explanation.	Observations for both investigations were not carefully recorded nor accurately explained.
Report – style	Report was well written with careful attention to grammar, spelling and style.	Report was written with some attention to grammar, spelling and style.	Report needed far greater attention to grammar, spelling and style.	Report was poorly written with little attention to grammar, spelling and style.
Report – content	Report indicated that learner fully grasps the concept of chromatography and that inks are made up of many pigments.	Report indicated that learner mostly grasps the concept of chromatography and that inks are made up of many pigments.	Report indicated that learner does not fully grasp the concept of chromatography and that inks are made up of many pigments.	Report indicated that learner does not grasp the concept of chromatography and that inks are made up of many pigments.

Rubric to assess tint, tone and colour mixing task

Criteria	Level 4 [8 – 7]	Level 3 [6 – 5]	Level 2 [4 – 3]	Level 1 [2 – 1]
Practical work	Work was conducted in an orderly fashion, the paints carefully used and everything cleaned up after the task.	Work was well conducted, the paints satisfactorily used and almost everything cleaned up after the task.	Work could have been conducted in a more orderly fashion, the paints needed to be more carefully used and not everything was	Work was conducted in a disorderly fashion, the paint was not carefully used and a mess was left after the task.

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			cleaned up after the task.	
Neatness of finished sheet	A very neat technique sample has been produced.	A neat technique sample has been produced.	A fairly neat technique sample has been produced.	An untidy technique sample has been produced.
Understanding of colour mixing, tinting and toning	Learner's work demonstrates a clear understanding of the processes of colour mixing, tinting and toning.	Learner's work demonstrates a fair understanding of the processes of colour mixing, tinting and toning.	Learner's work demonstrates a limited understanding of the processes of colour mixing, tinting and toning.	Learner's work demonstrates a poor understanding of the processes of colour mixing, tinting and toning.

Rubric to assess essay

Criteria	Level 4 [8 – 7]	Level 3 [6 – 5]	Level 2 [4 – 3]	Level 1 [2 – 1]
Content/ ideas	Writing is confident and clearly focused. It holds the reader's attention. Relevant details enrich writing.	Writes related, quality paragraphs, with little or no details.	Writing does not clearly communicate knowledge. The reader is left with questions.	Writing is extremely limited in communicating knowledge, with no central theme.
Organisation	Writing includes a strong, beginning, middle, and end with clear transitions and a focused closure.	Uses correct writing format. Incorporates a coherent closure.	Writing is confused and loosely organised. Transitions are weak and closure is ineffective.	Writing is disorganised and under-developed with no transitions or closure.
Vocabulary/ word choice	Effective and engaging use of word choice; effective and accurate use of language.	Uses a variety of word choice to make writing interesting; uses language.	Shows some use of varied word choice, beginning to use language.	Careless or inaccurate word choice, which obscures meaning.
Purpose of essay	Purpose was well met and there are no questions concerning the	Purpose mostly met and questions largely addressed.	Needs greater attention to be paid to meeting the purpose of the	Purpose not met; little focus and meaning.

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	focus of the task.		task.	
Content – Ndebele arts and crafts	At least 10 facts relating to arts and crafts.	8 - 9 facts relating to arts and crafts.	5 - 7 facts relating to arts and crafts.	Less than 5 facts relating to arts and crafts.

Rubric to assess profile of an artist

Criteria	Level 4 [8 – 7]	Level 3 [6 – 5]	Level 2 [4 – 3]	Level 1 [2 – 1]
Style	Profile is written in a dynamic and exciting style, excellent grammar and spelling.	Profile is well written, good use of grammar and spelling.	Profile is fairly well written, attention needs to be paid to grammar and spelling.	Profile is poorly written, poor grammar and spelling.
Who is Esther Mahlangu?	Details of artist's life and works are accurately documented.	Details of artist's life and works are well documented.	Details of artist's life and works are fairly well documented.	Details of artist's life and works are not well documented.
Why is Esther Mahlangu so famous?	Details of artist's fame and renown are accurately recorded.	Details of artist's fame and renown are well recorded.	Details of artist's fame and renown are fairly well recorded.	Details of artist's fame and renown are not well recorded.
Pictures and references	Outstanding.	Good.	Fair.	Poor.

Grade 8 Arts & Culture Worksheet

Rubric to assess wall mural and design

Criteria	Level 4 [8 – 7]	Level 3 [6 – 5]	Level 2 [4 – 3]	Level 1 [2 – 1]
Style or design brief	Explanation is written in a dynamic and exciting style, excellent grammar and spelling.	Explanation is well written, good use of grammar and spelling.	Explanation is fairly well written, attention needs to be paid to grammar and spelling.	Explanation is poorly written, poor grammar and spelling.
Design: Reasons for choosing to paint this pattern	Creative reasoning given in a clear explanation.	Sound reasoning given in a clear explanation.	Fair reasoning given in a limited explanation.	Poor reasoning given in a very brief explanation.
Design: Reasons for choosing colours	Creative reasoning given in a clear explanation.	Sound reasoning given in a clear explanation.	Fair reasoning given in a limited explanation.	Poor reasoning given in a very brief explanation.
Paintwork	Painting is done in a most responsible manner, work area and equipment cleaned up after painting.	Painting is done in a fairly responsible manner, work area and equipment cleaned up after painting.	Painting is done in an acceptable manner, work area and equipment cleaned up in a limited way after painting.	Painting is done in an irresponsible manner, work area and equipment not cleaned up after painting.
Finished artwork	Creative, pleasing to the eye, in keeping with Ndebele traditional painting. x 2	Mostly creative, attractive, generally in keeping with Ndebele traditional painting. x 2	Fairly pleasing to the eye, can be seen to have things in common with Ndebele traditional painting. x 2	Not very creative nor pleasing to the eye, not in keeping with Ndebele traditional painting. x 2