



ASSESSMENT & EXAMINATIONS

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NSC 2011 CHIEF MARKER'S REPORT

SUBJECT	Visual Arts
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PAPER	1
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DATE OF EXAMINATION:	7 November 2011	DURATION:	3 hours
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SECTION 1:

(General overview of Learner Performance in the question paper as a whole)

- Candidates that were fully prepared for the exams have done well, and those that were not haven't with slight improvements there and there.
- Content knowledge, terminology and language in the subject are still a deciding factor for those who have done well or bad
- There are still huge challenges that affect the past rate of the subject which include low content knowledge and terminology of the subject; and language!
- Fully equipped and functioning centres continue to do well whilst underprivileged and non-supported continue to do badly.
- Learners with good conduct of English language and with referral material and necessary equipments in their schools continue to top the subject as they are able to discuss, compare, analyse artworks with ease, whilst those that are in the rural schools without referral material and not fully qualified and non-resourced educators/schools
- There is a constant pool of candidates that have a bad handwriting and untidy work which sometimes affect the marker(marks) in terms of what the learner is trying to say and this is usually coupled with non-paragraphing of information.
- Majority of the candidates listed artists and their works and not discuss them but dwell on the background information, influences and inspiration of the artist thus losing out on the necessary marks.

SECTION 2:

Comment on candidates' performance in individual questions

(It is expected that a comment will be provided for each question on a separate sheet).

QUESTION 1
(a) General comment on the performance of learners in the specific question. Was the question well answered or poorly answered?
<ul style="list-style-type: none"> It was well answered by many with few exceptions of a few that are still struggling with subject content, terminology and language.
(b) Why was the question poorly answered? Also provide specific examples, indicate common errors committed by learners in this question, and any misconceptions.
<ul style="list-style-type: none"> Candidates not sticking to the requirements of the question; that is, bullets that guide each learner what they need to concentrate on, thus ending up with general comments with little of what is required! Unable to compare and analyse the artworks provided in relation to composition, art elements, distortion and visual impact of these in the artworks Some just ending up with descriptions instead of analyzing as required by the question Candidates not answering the subsection, which is 1.2 in this case.
(a) Provide suggestions for improvement in relation to Teaching and Learning
<ul style="list-style-type: none"> Teach more art terminology. Learners are hampered by a lack of understanding words which are crucial to be able to answer the question. e.g " the symbolic use of colour." Teach that repetition gets no extra marks. They need more facts.
(d) Describe any other specific observations relating to responses of learners
<ul style="list-style-type: none"> The learners list colours, and then say nothing more about how line is working in the art work. Weak candidates all use the same art works for section 1.2, indicating some lack of a wider amount of works taught. Generalisations were made. Poor handwriting seems to go with very little content knowledge in many.
(e) Any other comments useful to teachers, subject advisors, teacher development etc.
<ul style="list-style-type: none"> Educators with the support of available advisors need to equip themselves with necessary information on the module/theme through relevant resources such as Art Books, Textbooks and electrical means Artists chosen for subsections are to be chosen from contemporary times/ as from the 1950, International, South African, Pan African and/ African
QUESTION 2
a) General comment on the performance of learners in the specific question. Was the question well answered or poorly answered?
<ul style="list-style-type: none"> It was well answered by many with few exceptions of a few that are still struggling with subject content, terminology and language. Candidates not answering the subsection, which is, 2.2 in this case. Some just ending up with descriptions This was generally well answered. The candidates had enough factual information. The weak centres showed that they did not have enough facts, nor were they able to substantiate re formal elements, styles, techniques or how identity was communicated.

b) Why was the question poorly answered? Also provide specific examples, indicate common errors committed by learners in this question, and any misconceptions.
<ul style="list-style-type: none"> When they do not know the answer, due to lack of insight or factual knowledge, they resort to generalized statements.
<ul style="list-style-type: none"> When they say it has been influenced by German Expressionism, they need to refer to an exact area of the work, and its workmanship to prove the expressiveness, and then to go on and say how this expressiveness relates to their country. i.e. they must link up to the dictate of the question.
<ul style="list-style-type: none"> In two different works, they need to say two different things about the sense of identity, not just lump both into one category.
<ul style="list-style-type: none"> Poor candidates could not give words for mood.
(c) Provide suggestions for improvement in relation to Teaching and Learning
<ul style="list-style-type: none"> Teach words such as calm, peaceful, energetic, pastoral, vicious, aggressive, fraught, menacing, etc, to describe all sorts of atmospheres and moods.
<ul style="list-style-type: none"> Develop the learners' vocabulary with regards to identity. For example: rural, urban, sophisticated, professional, clerical, pastoral, farming, self-sacrificing, selfish, gangster etc.
(d) Describe any other specific observations relating to responses of learners
<ul style="list-style-type: none"> They did not refer to how the works showed identity when doing 2.2. Pemba's Singing in the bus for example, and how the group harmony of figures shows the typical African community spirit.
(e) Any other comments useful to teachers, subject advisors, teacher development etc.
<ul style="list-style-type: none"> Learners must NOT rewrite the names of art works that are on the question paper, as "introductions" to their essays. This is a total waste of time and does not get any marks.
QUESTION 3
(a) General comment on the performance of learners in the specific question. Was the question well answered or poorly answered?
<ul style="list-style-type: none"> This question dealt with Resistance and Protest art and was a universally popular choice.
<ul style="list-style-type: none"> The vast majority of learners saw the South African and American message, and wrote with insight and focus. They stuck to the order of bullets well.
<ul style="list-style-type: none"> Too many top learners wrote too much about the first two bullets dealing with imagery and the conflict situation, and this left them with not enough time at the end to do other questions well.
(b) Why was the question poorly answered? Also provide specific examples, indicate common errors committed by learners in this question, and any misconceptions.
<ul style="list-style-type: none"> Issues addressed in a work is not the same as a <i>description</i> of the work, and learners gave too much of the latter, and not enough of the former.
<ul style="list-style-type: none"> Those learners who did not do well in this question did not attend to the art elements, and give meanings associated with those elements.
(c) Provide suggestions for improvement in relation to Teaching and Learning
<ul style="list-style-type: none"> Teach learners to do an even amount of writing for each bullet in each question, as marks are given accordingly. They must remember to attend to <u>all</u> bullets and pace themselves accordingly.
<ul style="list-style-type: none"> When writing about the art elements, they are meant to identify the type of line, or colour, or tones and then to say what effect this gives to the work, and how it shows messaging or meaning.
<ul style="list-style-type: none"> Learner must not just name colours for example, and leave it at that. They must go further and comment how colour gives meaning or mood or message.
<ul style="list-style-type: none"> When they are writing about a sculpture, they need to know words to describe style, such as Expressive, Realist, Stylised, Abstract.

(d) Describe any other specific observations relating to responses of learners
<ul style="list-style-type: none"> • Too many learners were attributing suffering only to the previous regime!
<ul style="list-style-type: none"> • Some have confused formal elements with imagery. Teachers need to teach the difference here.
<ul style="list-style-type: none"> • In 3.1, third bullet, a few learners read the question too quickly, and wrote about the influence on the artist, instead of the influence “of the chosen medium”. i.e. they did not read to the end of this instruction, and went ahead writing about irrelevant facts.
(e) Any other comments useful to teachers, subject advisors, teacher development etc.
<ul style="list-style-type: none"> • The learners must know how to identify colour, tone, texture, line and pattern, AND then to comment on this with insight.
<ul style="list-style-type: none"> • Learners must NOT rewrite the names of art works that are on the question paper, as “introductions” to their essays. This is a total waste of time and does not get any marks.
QUESTION 4
(a) General comment on the performance of learners in the specific question. Was the question well answered or poorly answered?
4.1 This was not answered by many at all, and it was not generally well answered again this year. Only 36 of the 380 earners answered it. This is 9.5%.
There is something about this craft and applied art question which perplexes.
Results here were all in the levels of 1, 2 3 or 4.
4.2 About half answered this well, and were able to choose good craft artists. They could write materials, but even the good ones were not able to get into the techniques.
(b) Why was the question poorly answered? Also provide specific examples, indicate common errors committed by learners in this question, and any misconceptions.
<ul style="list-style-type: none"> • Terminologies such as warp, weft, threading, knotting, rows, plaiting, concentric etc. need to be an integral part of teaching and learning.
<ul style="list-style-type: none"> • Industrial processes such as multiple manufacturing needs to be researched
<ul style="list-style-type: none"> • Various techniques are not known, and so they could not write about this section of 4.2
(c) Provide suggestions for improvement in relation to Teaching and Learning
<ul style="list-style-type: none"> • We believe teachers are not doing enough of their own research into craft artists, and certainly they are not doing enough research into applied art. This section should not be taught if a teacher does not have good subject knowledge about a lot of craft artists.
<ul style="list-style-type: none"> • Teach learners about all sorts of techniques in craft. Pop rivetting, glue guns, weaving, laminating, bending, knotting, coiling, slabbing, shaping with pliers, moulding, glazing, papier mache techniques etc.
(d) Describe any other specific observations relating to responses of learners
<ul style="list-style-type: none"> • Only top candidates could write about how indigenous techniques of basketry have been adapted to wire work
<ul style="list-style-type: none"> • Most candidates do not know enough about industrial technologies
<ul style="list-style-type: none"> • Many did not interpret the craft pieces. It is possible to interpret even the most simple basket.
(e) Any other comments useful to teachers, subject advisors, teacher development etc.
<ul style="list-style-type: none"> • Teachers need to attain content knowledge about industrial technologies, and teach this to their learners.

QUESTION 5
(a) General comment on the performance of learners in the specific question. Was the question well answered or poorly answered?
<ul style="list-style-type: none"> This was mostly well handled. Poor learners resorted to copying sections from the blurb, in place of writing about its function, the significance of the original graffiti, and the significance of the personal account of the mothers. Many learners find it difficult to put their reaction into good words. They use words like “shock, anger”.
(b) Why was the question poorly answered? Also provide specific examples, indicate common errors committed by learners in this question, and any misconceptions.
<ul style="list-style-type: none"> They did not say clearly what their reaction to the memorial was. Their vocabulary is limited
(c) Provide suggestions for improvement in relation to Teaching and Learning
<ul style="list-style-type: none"> Teach responses/ reactions to the memorials. e.g. one of collective shame, collective pride, validation, shock, guilt, outrage, empathy, support, etc. In 5.2, they were able to mention monuments they have studied, but again the weak schools did not say much about those memorials. Teach at least five facts about each monument that is taught. Remember that one can teach a memorial which is local, but they must then be taught facts about that memorial to get at least five marks in an exam. Deal with appearance, purpose, materials used, and how those materials do or do not give grandeur and importance to the monument and person/s being remembered.
(d) Describe any other specific observations relating to responses of learners
<ul style="list-style-type: none"> Some learners forgot to see that 5.2 refers to “our history”. They chose international examples and thus lost all those marks.
(e) Any other comments useful to teachers, subject advisors, teacher development etc.
<ul style="list-style-type: none"> Teach exam question reading. Teach them to look for words like discuss, describe, analyse, critically compare, etc, and teach them how to do all of these verbal/written activities. Use one memorial to unpick all the things one possible can about a monument. Materials, techniques, symbols and meanings, how the site speaks for or against the message of the monument, what ideology is being shown, and evaluative remarks such as “this work empowers and validates all mothers who speak out against murder and corrupt power”.
QUESTION 6
(a) General comment on the performance of learners in the specific question. Was the question well answered or poorly answered?
<ul style="list-style-type: none"> Able learners wrote well about the formal elements. They talked line and how its expressiveness shows the hardships of poverty. They talked tones and contrasts of lights and darks, and how this reflected the light of humour in the darkness of
(b) Why was the question poorly answered? Also provide specific examples, indicate common errors committed by learners in this question, and any misconceptions.
<ul style="list-style-type: none"> Candidates not sticking to the expectations/requirements of the question, then ending up losing out in tackling everything. For instance, the use of formal elements, use of materials and styles of expression to be discussed and compared in detail in relation to their impact in the artworks
(c) Provide suggestions for improvement in relation to Teaching and Learning
<ul style="list-style-type: none"> Teach more facts about the schools, their courses, their themes When mentioning artists, do their works as well, and teach

(d) Describe any other specific observations relating to responses of learners
<ul style="list-style-type: none"> Candidates not giving enough information about their chosen local Formal Art Centres, that is, background, significance of the centre in their locality and artists involved and information required is NOT about any centre that a learner likes or know than an ART centre Majority of the candidates listed artists and their works and not discuss them but dwell on the background information, influences and inspiration of the artist
(e) Any other comments useful to teachers, subject advisors, teacher development etc.
<ul style="list-style-type: none"> Teachers and Advisors have to provide consistent support and information about local art centres and other necessary information to the learners
QUESTION 7
(a) General comment on the performance of learners in the specific question. Was the question well answered or poorly answered?
<ul style="list-style-type: none"> This was a popular question, and well answered. They got the use of spice to show race and genetic make-up. Paragraphing was good. The third bullet about spice and how it is conventionally used, flavour etc, was not universally attended to. Many waffled on this one! The use of photography, bullet 4, also did not receive anything more than “ to make it realistic” type of answers. Their own opinions, bullet 5, were predictable. Some added lovely riders to their stated opinions, which showed great originality of thought. In 7.2, the choice of Non Traditional media artists, was lacking. Learners chose some very old fashioned artists, whose work is hardly multi media. Examples are Pop artists such as Wesselman, Warhol, Oldenburg.
(b) Why was the question poorly answered? Also provide specific examples, indicate common errors committed by learners in this question, and any misconceptions.
<ul style="list-style-type: none"> Learners forgot to look at the Figure 7b also. It gave good direction for bullet 3. They must look with a detectives eyes for all clues, to help them answer. Figure 7b gave good clues for bullet three, and this was missed by lots of learners. They should not choose artists such as Andy Warhol, Claes Oldenburg (unless they choose his cake stand with all the artificial cakes etc, as this uses many media), Tom Wesselman, and nor must they cite Kentridge’s Boating Party as a multi media work.
(c) Provide suggestions for improvement in relation to Teaching and Learning
<ul style="list-style-type: none"> BE RIGOROUS IN TRAINING LEARNERS to attend to all bullets. 7.1 Train learners how to think in abstract terms. E.g. a meaning to the absence of Searle’s bodily form, with only the negative areas having spices there, and what this might say. What does this absence of colour say? Teach learners not to say “ it is effective” “ to make it more realistic”; “It is awesome”; “it shows struggle” - these sort of phrases without substantiation, do not count for marks.
(d) Describe any other specific observations relating to responses of learners
<ul style="list-style-type: none"> Nearly all learners did not see, or attend to the last part of the question, which dealt with the outline of Searle, and how the vacancy of her imprint, said something about race, and classification. When they do not know how to answer a section, they leave it out and hope we do not notice!!
(e) Any other comments useful to teachers, subject advisors, teacher development etc.
<ul style="list-style-type: none"> Subject teachers have to equip themselves with current and upgraded information on this theme/module so as help learners do well in this question. Allow more discussions and analysis on the chosen artworks

QUESTION 8
(a) General comment on the performance of learners in the specific question. Was the question well answered or poorly answered?
8.1, the first section of this question was decently answered. Most of them made the links about reasons, intentions and similarities and differences.
8.2 The second section saw some examples which were not suitable. eg. works from previous Centuries. Light of the world, The Isenheim Altarpiece.
(b) Why was the question poorly answered? Also provide specific examples, indicate common errors committed by learners in this question, and any misconceptions.
<ul style="list-style-type: none"> • Many learners could not see beyond the obvious for bullet one, about the reasons for the use of the virgin Mary. • The intercessory nature of prayer to Mother Mary was not addressed. • To answer the question about why Victor defaced the female form, weak learners merely copied from the framed blurb to the right of the illustration. Verbatim.
(c) Provide suggestions for improvement in relation to Teaching and Learning
<ul style="list-style-type: none"> • Teach what form in sculpture is. • Teach how shape and form are 2D and 3D. • Teach how to put other's quotes into one's own words. See page 19 of the question paper, and the frame to the right of the illustration of Lady of the Stains. Learners needed to know how to paraphrase this, and to add their own insights to make their answer their own and not something lifted from the paper. • Teach the spirituality of animism. • Teach the spirituality of African tribal myths. • Teach the spirituality of a humanistic approach. • Teach the spirituality of Christendom, Hinduism, Judaism, Muslim, and others – so that they know the main things about each one of those. • Teach them about being transported by dance or ritual into a spiritual realm
(d) Describe any other specific observations relating to responses of learners
<ul style="list-style-type: none"> • Not much was said about spirituality. It is something which they do not have sorted out in their own minds; let alone being able to comment about it in another's work.
e) Any other comments useful to teachers, subject advisors, teacher development etc.
<ul style="list-style-type: none"> • Learners must NOT rewrite the names of art works that are on the question paper, as "introductions" to their essays. This is a total waste of time and does not get any marks.
QUESTION 9
(a) General comment on the performance of learners in the specific question. Was the question well answered or poorly answered?
<ul style="list-style-type: none"> • This remains the most popular question of all. Almost 100% of learners answered it. • The first section 9.1 was less well handled than the second section. Those who knew their work got full marks for second section. • In 9.1, handling of the formal elements in a choice of TWO, found many learners struggling. • They were not able to ascertain the specific facts that did or did not give rise to a breakdown in traditional conceptions about masculine gender. • It was perhaps too easy to get to the 6 marks for 9.1, without dealing with all of the salient bullets fully. This made the question really nice! • In 9.2, we saw many wonderful examples being cited. The hackneyed ones of Jane Alexander's Butcher Boys and her Stripped (Oh yes) girl, were there again.

(b) Why was the question poorly answered? Also provide specific examples, indicate common errors committed by learners in this question, and any misconceptions.
<ul style="list-style-type: none"> In those relatively few cases where 9.1 was poorly answered, it is because they have no knowledge of what is going on as regards male and female roles in today's world.
<ul style="list-style-type: none"> They have sheltered, blinkered views, and show high levels of tight mind sets, which do not allow for variance from traditional roles. e.g "only males who work and have high powered jobs, are seen as masculine."
<ul style="list-style-type: none"> Also, some learners clearly did not learn, and hoped to pass on the first section of the Question.
(c) Provide suggestions for improvement in relation to Teaching and Learning
<ul style="list-style-type: none"> Teach what male stereotyping is. Teach what it is to be a traditional male, in more than one culture.
<ul style="list-style-type: none"> Teach how line and colour and images and graffiti and broken messy style can say things about how males see themselves and how the rest of society sees them.
<ul style="list-style-type: none"> Teach learners how to see and find and comment on all the clues in art works, to get meanings and interpretations. This was poor in the weak schools.
<ul style="list-style-type: none"> Teach the spelling of masculine, masculinity, muscular, feminine, femininity, feminism.
<ul style="list-style-type: none"> There is no such word as "musculinity"
<ul style="list-style-type: none"> When citing Jane Alexander's Butcher Boys and her Stripped Oh yes Girl, learners must not describe a whole lot of factual things about these works, WITHOUT giving meaning or symbolisms about them.
<ul style="list-style-type: none"> Avoid "It grabs the interest", when saying what the intention of a work is.
<ul style="list-style-type: none"> A new name to us was Valerie Export, and her gender related works. Google her.
(d) Describe any other specific observations relating to responses of learners
<ul style="list-style-type: none"> Try not to be too literal in finding meanings. There is much subtle symbolism in artists' works. Look underneath, as one does in analyzing a poem.
<ul style="list-style-type: none"> Keep specific when telling how something in an art work is saying something about gender. e.g when writing about Siopis' Pinky Pinky series, do not go on and on about how this creature goes around in toilets, and scares young girls. This says nothing about the actual work. Rather mention what the art works look like, and how the colour, the built up texture and the eyes are doing the scaring of young girls, and how Siopis has used this mythical figure to help protect and educate young girls to be careful of their safety in public places.
(e) Any other comments useful to teachers, subject advisors, teacher development etc.
<ul style="list-style-type: none"> Do not do the Assassination of Shaka as a gender work! This is an historical work, and might fit better into Protest Art. Remember it is an old work!!
<ul style="list-style-type: none"> Learners must NOT rewrite the names of art works that are on the question paper, as "introductions" to their essays. This is a total waste of time and does not get any marks.

QUESTION 10	
(a) General comment on the performance of learners in the specific question. Was the question well answered or poorly answered?	
	<ul style="list-style-type: none"> This question on contemporary architecture is not popular, although more schools have done it this year than last year.
	<ul style="list-style-type: none"> The majority who did it, could have gone much further in the number of examples they discussed to get to 20 marks. The two illustrated examples were not enough to reach 20 points.
	<ul style="list-style-type: none"> Generally more facts, more buildings and more knowledge about environment friendly practises is needed.
	<ul style="list-style-type: none"> Many essays were too short, and had too few facts for 20 marks.
(b) Why was the question poorly answered? Also provide specific examples, indicate common errors committed by learners in this question, and any misconceptions.	
	<ul style="list-style-type: none"> Learners discussed old examples such as International Style examples by Wright, le Corbusier.
	<ul style="list-style-type: none"> They did not get down to the actual details of buildings, and with those, say how it proved the building was eco-friendly.
	<ul style="list-style-type: none"> One learner even cited Stonehenge and the Cape Town Castle as eco friendly, contemporary examples. !!!!!
	<ul style="list-style-type: none"> Do not cite the Voortrekker Monument as an example of contemporary architecture!
	<ul style="list-style-type: none"> Do not cite the buildings of Sir Herbert Baker as contemporary architecture!
	<ul style="list-style-type: none"> The Bauhaus School of Art and Architecture is not contemporary. It was around in 1933. So do not cite examples from this time. This is Grade 11 syllabus.
(c) Provide suggestions for improvement in relation to Teaching and Learning	
	<ul style="list-style-type: none"> Teachers must not let the learners do examples from International/Modernist style days, or from Late Modernism, or even from Post Modernism. Rather do examples from contemporary architects. Grade 11 syllabus crept in, and this does not get marks.
	<ul style="list-style-type: none"> These include: Nothnagel, Theron, Pienaar, Rich, Stauch/Vorster, Skilla, to name only six.
	<ul style="list-style-type: none"> Learners need to know about re-inforced plastics, in situ mouldings, solar heating options, water retention methods, underground storage tanks, double glazing to keep out heat from sun, and to insulate against cold, thereby saving on long term electricity costs.
	<ul style="list-style-type: none"> Find buildings which have been built with recycled products such as glass bottles, plastic bottles, recycled rubber tyres for roofing materials.
(d) Describe any other specific observations relating to responses of learners	
	<ul style="list-style-type: none"> For an essay question of 20 marks, learners need to write a minimum of two and a half pages.
	<ul style="list-style-type: none"> This needs to be factual, with linking to the question all the way. Each fact is to be associated with how it is enviro-friendly and/or sustainable.
	<ul style="list-style-type: none"> Avoid being smart and saying things like “animals can eat the straw, and this makes it eco friendly and inspiring.”
(b) Why was the question poorly answered? Also provide specific examples, indicate common errors committed by learners in this question, and any misconceptions.	
	<ul style="list-style-type: none"> Random choice of QUESTION 10 and loose discussion on architecture without having proper preparations at school thus resulting in generalised and shallow technical and terminology of architecture.

(c) Provide suggestions for improvement in relation to Teaching and Learning
<ul style="list-style-type: none"> Learners have to study architecture fully at school with reference buildings locally as references of ancient, modern and contemporary architecture
(d) Describe any other specific observations relating to responses of learners
<ul style="list-style-type: none"> Majority of learners continue to be unable describe and discuss buildings in accordance to the requirements of the question. Very few learners answer this question every year. Learners choosing buildings from modernism and post-modernism
(e) Any other comments useful to teachers, subject advisors, teacher development etc.
<ul style="list-style-type: none"> Learners must NOT rewrite the names of art works that are on the question paper, as “introductions” to their essays. This is a total waste of time and does not get any marks.

SIGNATURE OF CHIEF MARKER: MR LUVUYO MPAPA



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