



Province of the
EASTERN CAPE
 EDUCATION

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CHIEF MARKER'S REPORT

INSTRUCTIONS

1. The Chief Markers are required to complete this report during the marking session. The aim of the report is to provide a feed back and to help subject advisors and educators to improve teaching and learning.
2. The report should be informed by discussions between the **Chief Marker, moderator, senior markers and markers** of the particular subject. **NB: There should be one report per subject per paper.**
3. The report must be detailed, informative and indicate question by question performance of the candidates and mark distribution of centres.
4. Reference may be made to the topics identified below as well as any aspect the Examiner wishes to bring to the attention of the subject advisors and educators.
5. **The report must be submitted in hard copy and an electronic version to the centre manager at the marking centre.**
6. All markers reports must be handed in with the hard copy.
7. The electronic report should be emailed to varkchan.joseph@edu.ecprov.gov.za
6. The centre managers then forward the reports to the Directorate of Assessment and Examination (Att: Mr. V A Joseph) in King William's Town.

SUBJECT:	VISUAL ART
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GRADE:	12	PAPER:	1
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DATE OF EXAMINATION:	16 NOV 2009	DURATION:	3HOURS
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1. ANALYSIS OF QUESTION BY QUESTION PERFORMANCE OF THE CANDIDATES

Give a detailed account of how the candidates performed in each question. In doing this, the following steps should be followed:

- 1.1 The aim/objective for setting the question (what skills, knowledge, values and attitudes were being tested by asking the question)
- 1.2 Relevance or relation of the question to the Los and Ass.
How did the candidates perform in the question?
- 1.3 Where did candidates lack expertise or fail in giving an appropriate answer to score high marks in the question?

QUESTION 1

A popular question, and one which was handled well by most centres. Candidates are still confusing medium with style, and are making comments like: “The line is in linear format with the men all going to one corner.” Or “ They make use of colour, line and form.” This says nothing, and learners are to go one step further and indicate what line, or texture or colour adds in terms of meaning and messages.

They should also attend to the bullets first before writing about other matters that are not part of the question – such as compositional matters, rather than elements. Educators are encouraged to teach social matters of a wide range, not only political.

QUESTION 2

Candidates did not get to grips with this question. The answers were very generalised. They failed to comment on the Euro centric factors such as German Expressionism (Stern), Fauvism (Kirchner) and Surrealism (Preller) especially, and in doing so, what specific aspects of the work show the relevant movement’s influence. They also mainly attended to the Afro aspects as seen in the works, and made many repetitions about distortions, masks, slanted eyes, scratched lines and earthy colours. These sort of comments should be grouped as references to a number of qualities in more than one work, so that a repetition need not happen about the same fact.

Educators need to teach the facts of Europe and WW1 and WW2 and its traumas to the learners, as many think that there has never been unhappiness and poverty in Europe.

Bullets are misleading. Learners must be prompted to justify their statements of observation.

Learners merely described what was in the painting which has no relevance without insightful comment.

QUESTION 3.

Even with the glossary about satire etc, learners did not do this part of the question well. Many clearly only partially understood distortion and how to comment on it, and satire/caricature went over most heads.

In 3.2 some wrote about 2 works by 1 artist, and the question wanted one work by two artists.

The preponderance of Alexander’s Stripped-Oh Yes Girl or her Butcher Boys is stifling!! Neither of these were discussed really well in terms of their meanings by many centres. A straight-forward description was too often seen.

QUESTION 4

Students did not deal well with the cross over influences between traditional craft methods and materials, and the more modern way of producing craft. They do not see Zulu beadwork with string/cotton or cane basket-ware as traditional, and they do not see telephone wire as a modern material. They have only rudimentary knowledge about Ndebele or Xhosa or Zulu patterns and what they mean, or how they complement a pot or basket. They were also quoting artists whose work falls more into a Resistance or emerging Black voice category than craft. Eg Willie Bester's Head North.
Not many learners chose this question, and those who did, did not do it well.

QUESTION 5

Not many answered this one. Those who did, did not describe the monument or building well, nor did they go far enough in saying how it commemorates or ennobles someone. In 5.1 most did not see the manner in which the title engaged the viewer. When asked to discuss choice of imagery, they struggled to write about relevant things. They also struggled to write about her style and how it transfers meaning. Their response to the work was well done.
In 5.2 educators who teach this module, need to do more examples of commemorative art works.
Was it deliberate that the third piece of the triptych was missing???

QUESTION 6

This was a popular question, and generally well done. In 6.1 many grappled with what a minimalist style is, and did not do the transitions in Zulu's work well at all. Only a few wrote about the symbolisms seen in the abstract piece, and some even said there was no meaning in the Involution work. Many did not see the meaning and symbolisms in 6b.
6.2 was very straightforward and yet students did not cite enough artists and works from the centre chosen. Students mentioned Cecil Skotnes as a student of Polly Street.

QUESTION 7

7.1 Many candidates could have interfaced more insightfully with the aspects of Emin's installation. A pleasing number did see many relevant meanings in the various pieces of the installation. Again, a mere description of what is there happened too often.
Some candidates are citing Willie Bester, Pop art and Andy Warhol, Kentridge's early palimpsest works etc, as multi-media artists/art.
7.2 They did not all link to the question of why it is art or not, and her exploration of found objects as messaging tools.

QUESTION 8

8.1 Very few answered this question, and those who did, were not able to understand the symbolisms in the geometry nor in the imagery that was clearly visible, even if they knew nothing about Hinduism.

In 8.2, they describe the work, but do not write about it as a religious or spiritual work. Too many candidates were choosing works that were really suitable for other modules, and trying to fit them in as spiritual works, e.g. Return of the Prodigal son, Sebidi's Mother Earth, but without even the one obvious comment about the link to Biblical or Earth worship "cults".

QUESTION 9

This, together with Question 1 of the paper was the most popular question.

9.1 Was well answered by most of the candidates.

9.2 When writing about Alexander's Stripped – Oh Yes Girl, candidates must not merely explain all the details. This was done to death. If they mention one aspect they are to say what it suggests in meaning and messages in terms of gender. Keep politics to question 3 and comment on the various gender issues in this question. The Stripped –Oh Yes Girl was often dealt with very superficially in terms of its symbolism. Lots of description was given but not enough about meaning thereof. This also goes for what was said about the Butcher Boys.

In some centres, works by Pemba, Sekoto, Mgudlandlu, to name a few, were cited as gender examples where there are obviously more suitable ones to do.

QUESTION 10

10.1 The content knowledge of candidates who chose this question was very thin indeed. They did not mention Deconstructionist architecture, Hi-Tech etc, and the architects they had studied did not offer opportunity to do 10.1 well at all. Rushmere , the Bauhaus and van der Rohe, and le Corbusier are not suitable as contemporary architects/ architecture.

10.2 was also not well handled. Not many examples of eco-friendly approaches were given by the learners, and instead they rambled on about what a nice world it would be to be eco-friendly. They did not interface with things like solar panels, wind generators, unnecessary re-locations.

QUESTION 11

NO FURTHER QUESTIONS

QUESTION 12**7. ANY ADVICE THAT YOU COULD GIVE TO EDUCATORS TO HELP LEARNERS TO REACH THE EXPECTED LEVELS.**

- Candidates do too much plain description of what is in a work, AND DO NOT go further to link it to messages and meanings and symbolisms, or to the bigger socio-political realities of South African history or to International history. Develop their insight into what the art works are saying.
- At centre 4031023, teach the learners not to use examples from the Question paper in answering another question and not repeat information about the same work twice. They need to have OTHER examples that they write about when it says “choose an artist”.
- Learners should NOT merely copy the question verbatim, onto their answer sheet, in the hope that this will get a few marks. This shows that no teaching has happened. Centre number 4071013.
- At Centre 4021014, train learners not to set answers out with headings e.g.

QUESTION 2**INSPIRATION/INFLUENCES/SOURCES****AND THEN TO WRITE UP THEIR FACTS IN POINT FORM**

This is to be discouraged.

- It is not allowed to write in point form, and the candidate wastes precious time in writing up these unnecessary headings. Usually this is because they do not know facts, and this can be said of the whole group at this centre.
- Also do not confuse style with formal elements.
- For all educators, FORBID learners to write up information from under the illustrations. This gets no marks, as it is already on the question paper.
- SPELLINGS: vulnerable
 - Abstract
 - Collage
 - Distortions
 - Message (not massage)

Also to spell the artists' names and titles of works correctly

- In Afrikaans papers, learners should try not to spell as they speak. Bonnel for bondel, amal for almal, kla for klaar, daai for daardie, inkommen for in common(anglesisme), pynd for verf, ane for ander, hie for hierdie.
- At Centre 4221026, spend time teaching language, spelling, paragraphing and grammar skills. Most learners just waffled about nothing. They must use the surnames for artists,

NOT the first names. Meanings and symbolisms need to be taught here. Teach at least five modules, six or more preferably, so that students have a choice on the paper. One learner chose gender question, and admitted that he/she did not know any facts as that was not a section they were taught !!!

- Show learners how not to repeat themselves. There was a great deal of this, from about 60% of learners. They will say something in paragraph one or two, and then say it again near the end of the essay. Deal with elements in a paragraph, and then not again. Deal with satire in a paragraph and then not again. Deal with meanings and messages in a paragraph and then not again.
- USE PARAGRAPHS and leave a line open between each paragraph. Too often we saw a full page of writing, with no breaks at all!
- Learners do lose marks because of shoddy handwriting – there were many times when words simply could not be read because of illegible handwriting, and the thread of the sentence was lost, and so was the possible mark. Note that for non-mother tongue learners, the markers did not look at spelling and grammar. For these learners, please encourage them to do 100% more reading of English texts to improve their language skills so that they may be empowered to write more skilfully.
- Educators must teach the differences between the styles – some candidates are still confusing Realism with stylisation, and Naturalism with something else and Minimalism with tiny things!! Some are also not using Abstraction in the correct context.
- Train them not to say, “He/she used distortion.” They need to say exactly what the distortion is and what it says about messaging.
- It is not correct to say that in Alexander’s day (1980’s to the present) that women do not have a chance to work or to earn a living by their art!
- Abbreviations such as 2dem (for twee dimensioneel) must be discouraged. Centre 4231007. At this centre also, the educator needs to teach paragraphing skills. Liberty leading the people is not a contemporary piece! In the Grade 12 LPG the themes are centred around contemporary art. Delacroix etc, are more part of the Gr 11 Subject framework.
- The Polly Street building and the Rorke’s Drift building, are NOT monuments! Candidates were chancing their arms here.
- Cecil Skotnes **led** Polly Street he was not a student there although he did learn from the others. Rather choose Sihlali, Ngatane, Legae, Feni and Mogano.
- In questions 8 candidates must not discuss Renaissance artists such as Michelangelo or da Vinci or even 19th century artists such as Groenewald. A better example would have Emil Nolde’s Last Supper.

8. ANY OTHER COMMENTS

- Candidates and invigilators must remember about the filling in of exam questions chosen on the scripts.

SIGNATURE OF EXAMINER/MODERATOR: _____



SIYASEBENZISANA/ WORKING TOGETHER/ SAMEWERKING
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