

TO: HEADS OF PROVINCIAL EXAMINATION SECTIONS
HEADS OF PROVINCIAL CURRICULUM SECTIONS
UMALUSI

CIRCULAR E20 OF 2012

EVALUATION OF THE NATIONAL SENIOR CERTIFICATE (NSC) QUESTION PAPERS AND DIAGNOSTIC ANALYSIS OF LEARNER RESPONSES

1. Post test analysis of question papers and learner responses are important components of the examination process which can assist in:
 - (a) Providing feedback to teaching, learning, assessment as well as item development, and
 - (b) Providing inputs into the critical process of standardization of marks by Umalusi.

2. To ensure that the post test analysis of the question paper and learner responses fulfil its function with regard to the above, Provincial Education Departments (PEDs) are requested to take note of the following procedures that should be adhered to in the collection of data at the Marking Centre.

Collection of Data for Rasch Analysis (5 Subjects)

3. At the National Examinations and Assessment Committee (NEAC) meeting held on 11 October 2012, it was agreed that an in depth post test analysis using the Rasch model be conducted on question papers in five critical subjects of the National Senior Certificate (NSC) in 2012, as a pilot.

4. The subjects/question papers chosen for the 2012 pilot are: Mathematics P1 and P2, Physical Sciences P1 and P2, Life Sciences P1 and P2, Geography P1 and P2 and Accounting.

5. To enable the Department of Basic Education (DBE) to conduct a post test analysis on the question papers listed in paragraph (4) using the Rasch model, it is required that, per item capture of marks from a sample of scripts be conducted.

6. After the papers have been marked, 100 scripts per paper should be sampled as follows:

- 30 scripts from roughly the top-performing third of candidates
- 30 scripts from roughly the middle-performing third of candidates
- 40 scripts from roughly the bottom-performing third of candidates

This sample of 100 scripts should comprise at least 9 schools so as to ensure that the sample is not unduly influenced by particular schools. The sample of top, middle and bottom performing candidates may be selected from different schools or the same school, provided that nine schools are included in the final sample.

7. After the sample of scripts have been selected, ensure that the marks for each sub question/item are indicated on the script. This is important to ensure that the marks per item are captured onto the template. For example, for each question, the marks for each item must be indicated and captured individually as follows:

		QUESTION 1									
		1.1					1.2			1.3	
		1.1.1	1.1.2	1.1.3	1.1.4	1.1.5	1.2.1	1.2.2	1.2.3	1.3.1	1.3.2
Maximum Marks		(2)	(2)	(2)	(2)	(2)	(3)	(4)	(6)	(9)	(3)
Centre Number	Candidate Number										
123456	123456789	1	1	2	1	0	2	4	4	8	2
234567	234567891	0	2	1	1	2	3	3	2	6	0

8. An electronic template in Excel has been designed to assist internal moderators with the capture of marks for the post test analysis using the Rasch model.

9. The electronic template for each of the question papers/subjects will be forwarded to PEDS after each examination is written. To ensure accuracy and validity of the data set, a double capture method must be used. All mark capture must be done electronically on the excel template provided by the DBE.

10. The captured data for each question paper in the 5 subjects chosen, must be forwarded electronically to the DBE by **13 December 2012** to taylor.s@dbe.gov.za and mangcipu.b@dbe.gov.za

11. In addition to the data collected for Rasch Analysis, PEDs are required to complete the report relating to:

- (a) Qualitative Analysis of Learner Responses (Report 1)

(b) Evaluation of question papers (Report 2)

12. To enable PEDs to compile these reports, a template (**Annexure A**) is provided for use by internal moderators.
13. The internal moderator should take full and final responsibility for the compilation of the report on the Qualitative Analysis of Learner Responses and Evaluation of question papers. The internal moderator will solicit the support of the chief marker and senior markers to ensure that the report comprehensively represents the lessons learnt from the marking process.

Report 1: Qualitative Analysis of Learner Responses

14. This part of the report based on the analysis of learner responses, is aimed at providing valuable feedback to schools, subject advisors, teachers and learners on the common errors committed by candidates, to assist teachers and subject advisors to identify areas that need to be given special attention in the teaching and learning of the subject in 2013.
15. In order to assist the internal moderator with the analysis of learner responses, the internal moderator must:
 - (a) moderate a sample of scripts as prescribed by the PED.
 - (b) analyze, per question, a random sample of 100 scripts. This entails recording the responses (i.e. marks obtained) by learners from these 100 scripts on a per question basis and analysing the responses using this data.
 - (c) from the analysis, provide a detailed explanation per question on the report template provided.
16. PEDs must ensure that markers, senior markers and chief markers provide the internal moderator with the information required and where necessary the internal moderator should be provided with administrative support, specifically in the capturing of marks of the sample of 100 scripts.
17. In terms of the five subjects included in the Post test analysis using the Rasch model, the sample of 100 scripts selected for the Rasch analysis and the marks captured in the excel template for the Rasch analysis, can also be utilized by internal moderators to generate the Report on the Qualitative Analysis of Learner responses. It is not necessary to capture marks from another 100 scripts specifically for the marking report.
18. PEDs are advised to adapt the role of the conventional internal moderator to include collection and analysis of data relating to the performance of learners on all sections of the question paper. It is necessary for the

internal moderator to be present at the marking centre for the entire duration of the marking session so that he/she can:

- (a) Comprehensively evaluate the question paper and the marking guideline
- (b) Moderate an adequate sample of answer scripts
- (c) Consult with the chief marker and the senior marker to obtain inputs relating to Learner Performance.

Report 2: Evaluation of the question papers

19. This part of the report is based on the evaluation of the question paper and marking guideline with the aim of providing inputs that will assist in the standardization process. The evaluation will focus on the following areas:

- (i) Quality and standard of the question paper
- (ii) Unfair questions
- (iii) Language
- (iv) Cognitive demand of questions
- (v) Marking guideline
- (vi) The duration of the question paper.

20. For each subject, PEDs are expected to provide the following:

- (a) a separate report on each paper (e.g P1, P2 and P3 where applicable) and
- (b) a consolidated report on all the written papers in the specific subject

For example, in Geography there will be a separate report for Geography Paper 1 and Paper 2 (individual reports prepared by the moderator for Paper 1 and the moderator for Paper 2. In addition a consolidated report that incorporates the inputs from Paper 1 and Paper 2 must be completed). This implies that for Geography, three reports will be presented.

21. The report format is attached (**Annexure A**) and in the cases where the space provided is inadequate, an Annexure may be appended. Reports that lack the detail required will be returned to the PED.

22. The date for the submission of all reports is 13 December 2012 at 08h00.

23. For enquiries please contact Mrs P Ogunbanjo, telephone (012) 357 3909, e-mail ogunbanjo.p@dbe.gov.za .

Your cooperation and support in this regard is greatly appreciated.

MR SG PADAYACHEE

DEPUTY DIRECTOR-GENERAL: PLANNING, QUALITY ASSESSMENT AND MONITORING AND EVALUATION

DATE

ANNEXURE A



basic education

Department:
Basic Education
REPUBLIC OF SOUTH AFRICA

QUALITATIVE ANALYSIS OF LEARNER RESPONSES AND EVALUATION OF QUESTION PAPERS

INSTRUCTIONS FOR COMPLETION

1. The reports on Qualitative Analysis of Learner responses and Evaluation of question papers are intended to:
 - (a) Provide an in-depth analysis of the nature of learner responses, which will facilitate feedback to teaching and learning.
 - (b) Provide an evaluation of the question paper and marking guideline, which would serve as inputs into standardization process, conducted by Umalusi.
2. The report must be completed by the internal moderator in conjunction with the chief marker and senior markers, incorporating inputs from markers as well. The internal moderator is however, finally responsible for this report.
3. The report must be completed in detail and single word responses will not be accepted.
4. Where additional space may be required, use a separate page which must be appended to the report.
5. The final report must be approved by the Head of Examinations in the province.
6. The report must be submitted to the Department of Education (for attention: Mrs BT Mangcipu: email: Mangcipu.b@dbe.gov.za ; fax: 0865410127 fax hours after marking is completed.

SUBJECT	VISUAL ARTS	
PAPER	1	
DURATION OF PAPER :	3 HOURS	
PROVINCE	GAUTENG	
NAME OF THE INTERNAL MODERATOR	JONAS NKADIMENG	
NAME OF THE CHIEF MARKER	MARIANA DEKLERK	
DATES OF MARKING	23 NOVEMBER – 01 DECEMBER 2013	
HEAD OF EXAMINATION:		

REPORT 1: QUALITATIVE ANALYSIS OF LEARNER RESPONSES

This section of the instrument is aimed at providing valuable feedback to schools, subject advisors, teachers and learners about common errors committed by candidates in the answering of questions, to assist teachers and subject advisors to identify areas that need to be given special attention in the teaching and learning of the subject in 2013.

In order to assist the internal moderator with the analysis of learner responses, the internal moderator must analyze, per question, a random sample of 100 scripts. This entails recording the responses (i.e. marks obtained) by learners from these 100 scripts on a per question basis. From the analysis, a detailed explanation must be provided **per question** on this template. You may include sub questions where necessary. **Please use a separate sheet for each question**

Your responses will be based on two parts:

Section 1: General overview of Learner performance in the question paper as a whole

Section 2: Comment on candidates' performance on individual questions (Detailed explanations must be provided **per question** as follows: (You may include sub questions where necessary)

- (a) General comment on the performance of learners in the specific question. Was the question well answered or poorly answered?
- (b) Why the question was poorly answered?
- (c) Provide suggestion for improvement in relation to teaching and learning
- (d) Describe any other specific observations relating to responses of learners
- (e) Any other comments useful to teachers, subject advisors, teacher development

REPORT FORMAT

SECTION 1: (General overview of Learner Performance in the question paper as a whole)

All the instructions and information provided in the question paper were very clear and unambiguous. The learners adhered to the instructions and answered five questions out of ten. Learners were expected to use correct art terminology, visual analysis and critical thinking, writing and research skills. Most learners performed extremely well and knew the work with in-depth knowledge. Their response, demonstrated good writing and research skills and ability to analyse artworks in different contexts.

All the questions presented were set and pitched at the right level, and were appropriate to the grade. The use of images enhanced clarification of questions. The lay out and arrangements of the questions were set in a way that allowed easy navigation of the paper. Some excellent papers were marked, it was clear that the paper was fair, and learners who were prepared enough achieved high marks. Most questions could be easily answered. There were learners who obviously did not study but were still able to answer the questions. Most of Eastern Cape learners only answered the first section of the questions and leaving the essay type questions.

Section 1 of each Question: Required visual analysis and interpretation and the questions were generally well answered.

Section 2 of each Question: These were middle to high order questions and required critical thinking. Learners answered the unseen questions with ease. They demonstrated good skills in analysing and extracting the elements of art and principles of design with alacrity. The information needed for this section should be studied thoroughly as learners tend to answer it superficially.

Learners should be taught how to answer questions and not merely give rhetoric facts, as biographical information of artists has been given. The two sections of each question should be answered together, as by skipping pages confuse the markers and could lead to penalties.

Too much information on the paper, let learners to copy, and formulate responses from that information. Less information should be given as clue, to the questions.

SECTION 2: Comment on candidates' performance in individual questions

QUESTION 1: THE EMERGING VOICE OF BLACK ART

It was the most popular question and well answered and many learners achieved full marks. The examples set were well chosen and there were obvious differences in the artworks the learners could remark on. Learners' basic vocabulary, e.g. expressive, stylised, texture, geometric, organic, cool/warm colours, tones, smooth brush work, etc. were tested and they obviously enjoyed pointing out differences and similarities. In some centres, learners still lack visual literacy, visual interpretations and analysis skills. In the weaker centres, some problems were observed:

1.1. - The learners grappled with the use of formal art elements on the three paintings.

- Some learners discussed all three artists in section 1, instead of two artists as per the instruction.

- Learners were describing the scenes, without giving visual analysis of the paintings.

1.2. The phrase "any TWO artists" opened up the question too much. "The emerging voice of black art" should be more clearly defined; as a result the learners muddled artists, and discussed artists other than South Africans.

QUESTION 2: SEARCH FOR AN AFRICAN IDENTITY IN SOUTH AFRICAN ART

It was fairly a popular question and generally, learners performed on average because they struggled to fulfil the requirements of the question.

- 1.1. The guideline tweak was tricky; learners were required to discuss **Figure b** and **Figure d**, but they ended up discussing **Figure a** and **Figure c**. The quality of the image, **Figure b** was blurry and pixelated. Their response, indicated lack of knowledge on traditional/indigenous African art as a result they struggled to unpack the question based on the influence of Mali, Dogon art. Only the very visual literate learners wrote insightfully, especially on **Figure b**. The remarks on **Figure d** were more original and many learners were able to point to the new meaning the Dogon figures acquired in **Figure d**. They kept on referring to art elements in general way.
- 1.2. The guideline provided for too many options. Learners should be restricted to the theme, “The search for African Identity in South African art”. They should be trained to answer this specific theme and be able to show insight into the specifics.

QUESTION 3: ART AND POLITICS: RESISTANCE OR PROTEST ART

It was one of the popular questions and learners did extremely well, especially section 1. Learners were able to unpack elements of art with ease, in their analysis, though others were too descriptive. Most learners got full marks.

The following problems were observed:

- 3.1. The quality of the two images, Figure 3a and Figure 3b were blurry and pixelated. The two images depicted similar scenarios; destruction. The question placed too much emphasis on the phrase “emotional turmoil” and too little on the decisions of the artists. Many learners fell into the trap of embroidering on the events instead of discussing the art elements and the meaning that was conveyed through the images. The two images too closely resembled each other. Although many learners pointed out that in **Figure 3b**, one point perspective was used, only the outstanding learners could analyse the subtle differences. As a result there too much overlapping of remarks.
- 3.2. The guideline was too open. Resistance Art is a specific genre and this specifically should be tested. The learners still harp on Apartheid and its repercussions and do not focus on the other social injustices that still occur in our society.

QUESTION 4: CRAFT AND APPLIED ART

The question was not very popular and not well answered.

- 4.1. A lot of learners did not understand the question, as it was not well put, e.g. the bulleted list asks for remark on “shape”. Obvious remarks were written by learners, not on grade 12 level. Markers were forced to award marks for very superficial answers. Learners do not know the difference between crafts, applied art and functional art.
- 4.2. Many learners gave general overview of the careers of craft artists. Learners chose this question without prior knowledge and discussed Visual Arts artists, painters and sculptors instead of crafters, potters, weavers, ceramists, etc. Easy to get full marks if the teacher discussed and learners studied this section.

QUESTION 5: ART AND POWER

It was a popular question. Learners performed on average because they struggled to find enough information from the images provided.

5.1. - Most learners were confused with the images. They were under the impression that **Figure 5a** and **Figure 5b** were the same image. They were clueless about the concept; “close-up view” and ‘distant view”. ‘English’ is actually a third language to most of learners.

- The question could have been better answered if learners had to compare the memorial to a more literal bronze statue of Mandela. Many learners wrote paragraphs – eulogies on Mandela – nothing to do with art.

5.2. Better question, but extremely broad requirements and may have been more specific to South African commemorative buildings, memorial or artworks. Teachers have to cover more commemorative architectures in their content, so that learners could provide many examples of commemorative buildings in their responses.

QUESTION 6: THE ROLE OF FORMAL AND INFORMAL ART CENTRES

Not very successful question. Few learners attempted the question, an indication that general background on posters and teaching centres is lacking.

6.1. Not well answered, as learners tended to repeat a lot of the facts, in the given question. In some centres the learners struggled with the use of symbolism on the images.

6.2. It was better answered; more facts and the artists were given. Many learners' responses relied on Rorke's Drift and Polly Street Art Centres and were able to account on the purposes, funding, influences, subject matter media and techniques.

Visual literacy has to be emphasised in teaching and learning.

QUESTION 7: MULTI MEDIA – ALTERNATIVE CONTEMPORARY AND POPULAR ART FORMS IN S.A

The question was popular and successful. The learners did not know what **installation** art actually is. Many of them struggled to give a definition. Learners do not know what **multi-media** actually is. Many of them discussed drawings, paintings and etchings. Some learners discussed traditional sculptures; such as Eduardo Villa. Many centres discussed Pop Art as an example of Multi-Media.

7.1. It offered exciting cutting edge contemporary art. It was well answered by most learners.

7.2. The question was either excellent or poor. Learners who understood what multi-media was, did very well.

Learners discussed artists and art works that are not multi-media. Teachers should reinforce the knowledge around multi-media and installation art.

The following artists fall under multi-media; Damien Hirst, Joseph Beuys, Jan van der Merwe, Johan Thom, Berni Searle, Willie Bester, Wim Botha, Tracy Rose, Jane Alexander, Mary Sibande, to mention few.

QUESTION 8: ART AND THE SPIRITUAL REALM

It was a popular question and generally well answered. The six marks allocation for section 1 was problematic as learners had enough information to write on the images.

8.1. Learners were unable to discuss the significance of the poses of the figures - as being iconic of each other.

Misinterpretation of the facial expressions – the Christ figure's facial expression is unclear due to printing of images. Learners interpreted Christ as sleeping/depressed/sad.

8.2. Generally answered well. There was a wide range of artists/artworks used; Willem Boshoff, Akiene Kramank,

Frans Claerhout, Graham Sutherland, Jackson Hlungwane, Zwelethu Mthethwa, Sibusiso Duma, Francis Bacon, Paul Gauguin, etc. Nice to see that, educators are extending the theme into unusual artworks.

Many learners wrote good essays, but in some centres, learners wrote biographical information about the artists and discussed no artworks.

Learners are not taught to answer essay type questions as they still use bullet form answers.

QUESTION 9: GENDER ISSUES

It was a popular question and successful in both sections. Some learners gave too much information, way beyond allocated marks. Their knowledge on Contemporary South African art was notable and interest on 'gender issues' has emerged.

9.1. Learners performed well. In some centres, learners only answered 9.1 and or 9.2 and not both. This is an indication that learners did not study theory questions they answered. They might have answered questions the teacher did not discuss in class.

Teachers should cover the wide content that is not mentioned in the syllabus, to ensure that learners get full credit they deserve.

Teachers should refrain from using the gory details of artists' sexual peccadillos.

This whole theme needs to be refined into a far more subtle distinction between masculine and feminine.

QUESTION 10: CONTEMPORARY SOUTH AFRICAN AND INTERNATIONAL ARCHITECTURE

This question was not chosen by many learners and was not well answered.

They struggled to fulfil the requirements of the question.

10.1. Answers were quite superficial, and wrote only what they could see in the images.

Lack of knowledge on architecture: Media/Construction methods etc.

10.2. The learners answered this part poorly, an indication of limited knowledge on architecture. Learners remarked on common usual ones; Voortrekker Monument, Union Buildings, which are not contemporary. Teachers should cover the broad examples like Freedom Park, Constitutional Court, etc.

(c) Difficulty level of question paper

It was a balanced and well-structured paper and it covered the entire syllabus. Section 1 of each question involves visual literacy whereas, section 2 invites critical thinking.

(d) Coverage of prescribed learning Outcomes and Assessment Standards

All the learning outcomes and assessment standards were covered. Different skills were tested, i.e. content knowledge, art terminology, visual analysis, intellectual and critical thinking.

2. FAIRNESS OF QUESTIONS

The paper was fair and catered for average and above average learners.

3. LANGUAGE

The language level used was appropriate and the questions were clear, understandable and pitched at the learners' level.

4. LENGTH OF QUESTION PAPER

Most learners completed the question paper. Very few learners had a problem finishing the paper.

5. USE OF APPROPRIATE TEXTS

The texts used were appropriate and most of the images were accompanied by appropriate texts

6. MARKING GUIDELINE

It most definitely catered for alternative responses. Learners lost crucial marks as they failed to adhere to the guidelines requirements. Questions covered work done in Grade 10, 11 and 12.

7. RECOMMENDATION

- Learners need to be taught how to follow instructions and how to write in the answer book; number correctly, rule off and not list. They do not follow the rules, e.g. if a question demands of them to do **2b** and **2d**, they also discuss **2a** and **2c**. They have to start each question on a new page.
- Learners struggle to analyse and discuss and tend to describe the artworks, without extracting art elements and principles of design. Visual Literacy has to be reinforced from grade 10, and not to be left until at grade 12.
- Examiners have to ensure that the instructions of the questions are more specific and direct.
- Teachers have to broaden their content coverage and include new contemporary artists, as learners still refer to “old” stuff. Art is not static but transient and dynamic.
- Too much information is given in the paper and learners tend to use this information as glue to formulate their answers. Section 2 of each question could be pre-prepared and learnt off parrot fashion with little reference to the question paper.
- Improve the quality of images, as most of the images were blurry and pixelated.
- Learners still need more practice on VISUAL LITERACY. They still cannot use the correct art terminology.

(a) Raw Marks Accepted	Accepted
(b) Adjustment Upwards	
(c) Adjustment Downwards	