



basic education

Department:
Basic Education
REPUBLIC OF SOUTH AFRICA

VISUAL ARTS

EXAMINATION GUIDELINES

GRADE 12

2014

These guidelines consist of 20 pages.

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CHAPTER 1: INTRODUCTION

The Curriculum and Assessment Policy Statement (CAPS) for Visual Arts outlines the nature and purpose of the subject Visual Arts. This guides the philosophy underlying the teaching and assessment of the subject in Grade 12.

The purpose of these Examination Guidelines is to:

- Provide clarity on the depth and scope of the content to be assessed in the Grade 12 National Senior Certificate Examination in Visual Arts.
- Assist teachers to adequately prepare learners for the examinations.

This document deals with the final Grade 12 external examinations. It does not deal in any depth with the School-Based Assessment (SBA), Practical Assessment Tasks (PATs) or final external practical examinations, as these are clarified in a separate PAT document which is updated annually.

These Examination Guidelines should be read in conjunction with:

- The *National Curriculum Statement (NCS) Curriculum and Assessment Policy Statement (CAPS): Visual Arts*
- The National Protocol of Assessment: *An addendum to the policy document, the National Senior Certificate: A qualification at Level 4 on the National Qualifications Framework (NQF), regarding the National Protocol for Assessment (Grades R–12)*
- The national policy pertaining to the programme and promotion requirements of the National Curriculum Statement, Grades R–12

CHAPTER 2: ASSESSMENT IN GRADE 12**2.1 Formal Assessment in Grade 12**

Formal Assessments (25%)	External Examination (75%)		
SBA – During Year	Retrospective Exhibition	End-of-Year Exam Papers (50%)	
25%	25%	25%	25%
<ul style="list-style-type: none"> • 2 PATs: 100 x 2 • 1 Theory Test: 50 • 2 Theory Exams (mid-year + Prep/Trial): 100 x 2 • 1 Prep/Trial Exam Practical: 100 	Exhibition/Presentation of Year work (PATs 1, 2 and prep/trial examination practical): 100	Written Exam 3 hours Visual Culture Studies: 100	Practical Exam 24 hours (estimate): 100
<i>Add raw marks and totals for assessment tasks from term 1 to term 3 and convert to 100 + Retrospective Exhibition (100) + Paper 1 (100) + Paper 2 (100) = Total 400</i>			

At the end of Grade 12 a Visual Arts learners will be marked on the following:

- **SBA mark** – raw marks and totals for assessment tasks from term 1 to term 3 and convert to 100
- **Exhibition of the year** – 5–6 artworks (2 PATs, prep/trial practical + 1–2 works from Grade 11) – 100
- **Practical Examination** – Sourcebook and artwork, externally set and marked – 100
- **Theory exam** – Externally set and marked – 100

2.2 External Examinations

All Visual Arts candidates will complete two external papers as prescribed.

Paper	Type of paper	Duration	Total	Date	Marking
1	Theory	3 hours	100	October/November	Externally
2	Practical	Maximum 24 hours	100	October/November	Externally

2.3 PAPER 1: Visual Culture Studies (Topic 3)

- The written theory examination is set by Department of Basic Education on designated content taught during the year.
- The time allocation for this paper is 3 hours.
- The examination format is as follows: it consists of 8 questions, the learner will select five [5] that they have studied in Grade 12.
- Each question will be 20 marks with a total of 100 for the paper.
- Questions will consist of short and longer essay type questions.
- Questions would consist of visual literacy and content that has been studied.
- The examination is externally assessed and moderated provincially and nationally.
- The examination is assessed according to a national marking memorandum.

GUIDELINES:

- Learners should study a minimum of 6 themes out of 8 themes.
 - The voice of emerging artists
 - South African artists influenced by African and/or indigenous art forms
 - Socio-political art – including Resistance art of the '70s and '80s
 - Art, craft and spiritual works mainly from rural South Africa
 - Multimedia and new media – alternative contemporary and popular art forms in South Africa
 - Post-1994 democratic identity in South Africa
 - Gender issues: masculinity and femininity
 - Architecture in South Africa
- The learners must be able to be acquainted with, and able to apply concepts relevant to International and South African art. They should have a clear balanced understanding and knowledge of traditional International Art movements and the meaning of emerging local styles using such terminology as: resistance art, propaganda art, appropriation, the 'neglected tradition', etc.
- Learners should be made aware of problematic terminology, issues, assumptions and bias in relation to the art that they study.
- At least two artists (or architects) must be addressed in each chosen theme with a minimum of two works by each artist (or architect)
- The examination panel has taken note of the huge variety of resources available by setting broad questions in which learners can select and utilise their knowledge in a relevant way, justify their interpretations and opinions or solve problems through applied knowledge and knowledge construction.
- Visual Literacy underpins the study of all themes; therefore the study of specific artworks must be used to explain the historical, political, social and/or economic background of civilisations/styles/movements and individual artists.
- In the study of artworks emphasis must be placed on:
 - Visual literacy terminology – how elements of art help to communicate meaning and message
 - Materials and techniques

- Different styles, such as naturalism, expressionism, abstraction, stylisation, etc.
- Function of the work
- Contextual factors
- Ideas, meaning and message
- Learners should be exposed to all art forms, such as two-dimensional art (painting, drawing, printmaking etc.), three-dimensional art (sculpture etc.), architecture and applied arts/craft (functional objects in a fine-art context).
- Although specific artworks must be studied in depth in each theme, learners should be exposed to a wide range of examples from each theme to illustrate art as visual communication.
- As the focus is mainly on South African art in Grade 12, teachers must relate themes to the learners' community, where possible.

Assessing learners' ability to analyse and respond to examples of visual culture

ACHIEVEMENT RATING CODE	LEARNING OUTCOME 4: VISUAL CULTURE STUDIES	✓
<p align="center">7 Outstanding 80–100%</p>	<p>Demonstrates exceptional ability to respond to and analyse artworks in relation to their cultural, social, political and historical contexts. Shows outstanding ability in the use of appropriate visual arts terminology. Demonstrates extremely well-developed writing and research skills in the study of art. Shows exceptional insight; understanding and uses divergent approaches.</p>	
<p align="center">6 Meritorious 70–79%</p>	<p>Demonstrates a well-developed ability to respond and analyse artworks in relation to their cultural, social, political and historical contexts. Shows excellent ability in the use of appropriate visual arts terminology. Demonstrates highly developed writing and research skills in the study of art. Shows excellent insight and understanding.</p>	
<p align="center">5 Substantial 60–69%</p>	<p>Demonstrates substantial ability to respond to and analyse artworks in relation to their cultural, social, political and historical contexts. Shows substantial competence in the use of appropriate visual arts terminology. Demonstrates well-developed writing and research skills in the study of art. Shows a good level of insight and understanding.</p>	
<p align="center">4 Moderate 50–59%</p>	<p>Demonstrates moderate ability to respond to and analyse art works in relation to their cultural, social, political and historical contexts. Shows moderate competence in the use of appropriate visual arts terminology. Demonstrates competent writing and research skills in the study of art Shows a fair level of insight and understanding.</p>	
<p align="center">3 Adequate 40–49%</p>	<p>Demonstrates adequate ability to respond to and analyse artworks in relation to their cultural, social, political and historical contexts. Shows adequate competence in the use of appropriate visual arts terminology. Demonstrates adequate writing and research skills in the study of art. Demonstrates adequate level of insight and understanding.</p>	
<p align="center">2 Elementary 30–39%</p>	<p>Demonstrates only basic ability to respond to and analyse art works in relation to their cultural, social, political and historical contexts. Shows little ability in the use of appropriate visual arts terminology. Demonstrates basic writing and research skills in the study of art. Demonstrates an elementary level of insight and understanding.</p>	
<p align="center">1 Not achieved 0–29%</p>	<p>Demonstrates little or no ability to respond to and analyse artworks in relation to their cultural, social, political and historical contexts. Shows extremely limited ability in the use of appropriate visual arts terminology. Demonstrates limited writing and research skills in the study of art. Shows little or no understanding or insight.</p>	

2.4 PAPER 2: Practical Examination (Topics 1 and 2)

The examination question paper consists of **TOPIC 1** (Sourcebook/Workbook) and **TOPIC 2** (the Artwork).

TIME: Maximum 24 hours

- **Topic 1:** Conceptualising at school and/or home during the third term.
- **Topic 2:** Final artwork done under controlled conditions only at school for a maximum of 24 hours.

HAND OUT: Will be stipulated by DBE.

DUE DATE: Will be stipulated by DBE.

- The practical examination is set by Department of Basic Education.
- **NOTE:** The maximum duration for the entire practical exam process will be stated on the national practical Paper 2. Provinces will make all the arrangements after they have received the final examination timetable from the National Department. This means the communication to the teachers, the venues, the examiners and anything else that needs to be done in the management of the practical examinations for Grade 12.
- The theme will be a wide and open-ended theme to cater for diverse solution in the different specialisation disciplines.
- Specialised options include drawing, painting, sculpture, printmaking, multi-media work, photography, ceramic sculpture, installations, new media work, photography, etc.
- As Topic 1(Conceptualising) has the same weighting as Topic 2 (The artwork), it should be given enough time to acknowledge its importance.
- The teacher may be involved in this preliminary preparatory session. Due to the preparatory nature of Topic 1, learners are allowed to also work at home.
- All Topic 1 work may be completed and ready before the commencement of the Topic 2 examination work. Learners may use the Topic 1 sourcebook as a point of reference during their Topic 2 examination. Both Topic 1 and Topic 2 examination work must be submitted to the examination officer/teacher immediately after the Topic 2 examination is completed. This date will be stipulated by each province in an official letter.
- The teacher is NOT to assist the candidate IN ANY WAY during the final production of the artwork (Topic 2).
- Topic 2 must be done on a continuous basis during contact time, for example during four consecutive days of six hours each. The choice of examination time division or options must be negotiated within each school.
- Topic 2 must be done at the learner's examination centre or registered art and centre, under the supervision of the school teacher. Topic 2 work must NOT be done at home and must NOT leave the examination venue.
- Each province will determine the process involved in the marking of Topic 1 (sourcebook/process) and Topic 2 (final product). Schools will be notified by the provinces concerning date, time and venue for the submission of works to the examination centres, where applicable.

- Learners' work is not restricted regarding size, but it should be a substantial body of work representing at least 12 hours and no more than 24 hours. Please adhere to the mark allocation when marking.
- The final art practical examination for Grade 12 represents the culmination of their art studies throughout the year.

GUIDELINES

TOPIC 1: Sourcebook/Workbook

- This must be completed at school and at home during term 3.
- The teacher must introduce the question paper
- The teacher can guide the learners in their choice of subject matter, media and techniques used in Topic 2 regarding the specific context of the school.
- The teacher must encourage the learners to explore as many different interpretations as possible. Closely monitor and guide the learners as they research the theme.
- The source book provides insight into the way that the learners have formed ideas, how many alternatives they have investigated and other processes leading to the final work. The source book should clearly communicate all thought processes leading to the making of artworks.
- There are no restrictions on size and it can be presented in any form.
- It is important to ban direct copying from magazines, the Internet etc. Direct copying of an image that is not the learner's own will be penalised. This is a form of plagiarism and is unacceptable.
- Utmost importance is placed on the process of transformation of the source material. Learners can, however, use appropriate images from magazines and other sources and combine them with other images to create their own interpretations.
- There should be a clear link between the final artwork and the visual/written information in the sourcebook.
- Emphasis should be placed on preparatory sketches, drawings, experimentation of technique and materials that will be used in the final work.
- In the sourcebook the learner should VISUALLY tell the *story* of how the artwork was CONCEIVED, DEVELOPED and PRODUCED. This should be done through drawing, writing, experimenting, pasting, et cetera.
- The sourcebook should reflect individuality and creativity.

The following is a guideline of things that could be included in the sourcebook:

Paste the examination paper/brief in front of the examination sourcebook.
Proposal/rationale, which could include mind maps, brainstorming, et cetera.
Investigation, experimentation and research of approaches and/or ideas, which could include source material such as sketches. Drawings, photos, images, collected poems, lyrics and research on artists that have inspired. All material must relate to the development of the final artwork and substantiate decisions.
Personalise and create original preparatory/compositional sketches and drawings based on sources.
Process drawings
If the work is more process-orientated, learners must include evidence of the creative process by documentation through original photographs, experiments and/or drawings and accompanying texts.

TOPIC 2: Artwork

- The examination work must be done in the presence of the Visual Arts teacher within the confines of the Art room.
- All materials needed for the examination must be brought into the examination venue, but NO examination work may be taken out of the classroom. This is regarded as an examination irregularity
- Learners may discuss the question paper with their Visual Arts teacher prior to the start of the examination, but no discussion of work may occur during the examination period.
- The learners are required to produce ONE art work in the practical discipline that they have chosen for the year,
- Their final artwork may be presented as a single piece, or possibly in the form of a diptych, triptych or a series of works that read as one work.
- The learners are not restricted on size, but the artwork must be manageable and durable in terms of transport to the examination centre, if required by the province.
- Allow for a variety of media, techniques, disciplines and approaches
- The learners must demonstrate an advanced degree of technical skill in the use of a range of materials and techniques chosen.
- There are no specific prescriptions regarding the style of the work. The learner can either work in the form of naturalism, expressionism, decorative, etc.
- Learners may also incorporate other media to create mixed media work in any of the practical disciplines.
- Artworks that leave the school, the art room/school, i.e. foundry work, firing of sculptures, digital printing of photographs, etc. must be closely monitored by the art educator and signed out and signed in when the artwork is returned to the art room.
- Remember the importance of the art elements and principles of art such as line, shape, colour, texture, space, rhythm, balance, proportion and composition.
- Creativity and individuality must be emphasised. The artwork should be an expression of the candidate's interests/ideas and concerns at the level of an 18/19-year-old.
- A successful artwork is a combination of concept and realisation. Beware of illustrative work. Emphasis should be placed on the aesthetic qualities, 'freshness' and energy of the artwork.
- In all digital/multimedia/new media work, concept development and realisation must play an important role. When marking, evidence of the candidate's thought processes leading to the final realisation of the concept should be visually evident.

ASSESSMENT CRITERIA

The following criteria can be used as a marking guide.

TOPIC 1: SOURCEBOOK/WORKBOOK

CRITERIA	
Concept development	10
Research, investigation, experimentation	15
Process drawings	15
Presentation, overall view	10
TOTAL	50

TOPIC 2: THE ARTWORK/PRACTICAL

CRITERIA	
Choice and use of materials/techniques	10
Use of formal art elements	10
Overall impression of work – originality, creativity, innovation	10
Interpretation and practical implementation of research	10
Completion and presentation of artwork	10
TOTAL	50
COMBINED TOTAL OF TOPIC 1 AND TOPIC 2	100

ASSESSMENT CRITERIA FOR PRACTICAL WORK

Outstanding	90–100	Exceptional ability; richness; insightful; fluent; high skill; observation and knowledge powerfully expressed: supported by a highly <u>original</u> or <u>unusual</u> selection of relevant visual references: <u>Outstanding and original presentation.</u>
Excellent	80–89	Striking impact; most of the above; detailed; well organised and coherent; polished; skill evident; supported by an original/unusual/relevant visual references; presentation original and considered: <u>Some minor flaws evident.</u>
Very good	70–79	Well organised, as above, but lacks the 'glow and sparkle'; good level of competence and selection of content; supported by a good selection of relevant visual references; obvious care and effort taken with original presentation: <u>Some obvious inconsistencies/flaws evident</u>
Good	60–69	Interesting visual presentation; clear intent; convincing; simple direct use of medium; displays understanding but tends towards the pedestrian and stereotyped response at times; adequate selection of relevant visual references; reasonable effort taken with presentation: <u>Distracting/obvious inconsistencies.</u>
Average	50–59	Adequate; feels mechanical; derivative or copied; little insight; unimaginative; some visual references not always clearly identified; fair presentation: <u>Many distracting inconsistencies.</u>
Below average	40–49	Enough material/works to pass; not logically constructed; some flashes of insight; limited selection of information; poor technical skills might be a contributing factor; little use of visual information; clumsy or careless presentation: <u>In need of support/motivation to pass.</u>
Weak	30–39	Visually uninteresting; uncreative; limited/poor technical skill used; little attempt to present information in an acceptable manner; little or no visual information/reference; General lack of commitment: <u>In need of support/ motivation to pass.</u>
Very weak Fail	20–29	Very little information; jumbled; not easy to view little or irrelevant work/visual information. No effort made to present work in an acceptable manner. General lack of commitment/cooperation. <u>Unacceptable.</u>
Unacceptable Fail	00–19	Incoherent; irrelevant, very little or no work ; lack of even <u>limited</u> skills being applied. No commitment/cooperation.

2.5 Cognitive levels

- All tests and examinations must follow the following range of cognitive levels. Questions will have different degrees of challenges – easy, medium and hard.
- As learners have a choice of questions in the prep/trial and final examinations, each question should comply with the range of cognitive levels.

Cognitive Level	Percentage
Lower order: knowledge	30
Middle order: comprehension and application	40
Higher order: analysis, evaluation and synthesis	30

Explanation of cognitive levels: Bloom's Taxonomy

KNOWLEDGE	COMPREHENSION	APPLICATION
tell, list, write, find, describe, name, locate, etc.	explain, interpret, discuss, distinguish, outline, etc.	solve, show, use, illustrate, classify, construct, examine, etc.
ANALYSIS	SYNTHESIS	EVALUATION
analyse, compare, investigate, categorise, identify, explain, etc.	create, invent, plan, predict, design, propose, formulate, etc.	judge, decide, justify, debate, recommend, prioritise, argue, etc.

Bloom's Revised Taxonomy

BLOOM'S TAXONOMY	BLOOM'S REVISED TAXONOMY
Evaluation – Higher order	Creating – Higher order
Synthesis – Higher order	Evaluating – Higher order
Analysis – Middle order	Analysing – Middle order
Application – Middle order	Applying – Middle order
Comprehension – Middle order	Understanding – Middle order
Knowledge – Lower order	Remembering – Lower order

Internally set tests and examinations

- A test for formal assessment should not comprise of a series of small tests, but should cover a substantial amount of content and the duration should be 45 to 60 minutes.
- Open book tests require learners to find information. Learners are tested on understanding of learning material and not on rewriting. Open book tests should not include only short questions. Learners are required to write longer reflective answers, such as paragraph type responses to a given scenario. Paragraphs providing reasons and supporting evidence/arguments are essential.
- Each test, open book test and examination must cater for a range of cognitive levels and must also include paragraph-type responses.
- Questions should include unseen visual images to test learners' visual analysis skills. These images should relate to the learners' theme of study, e.g. thematically or stylistic, as well as works/movements that they have studied.

CHAPTER 3: ELABORATION OF THE CONTENT FOR GRADE 12 (CAPS)

Topic 1: Conceptualising through the development and realisation of creative ideas	
12	<p>Developmental process:</p> <ul style="list-style-type: none"> Independently apply different approaches to generating ideas in formulating a project brief Critically engage with own experience of the world through the exploration, manipulation and interpretation of signs and symbols drawn from the broader visual culture <p>Realisation of a concept:</p> <ul style="list-style-type: none"> Solve a series of visual and conceptual problems independently, working towards the development of a personal visual language Document and critically evaluate the process of conceptual development
Topic 2 Making of creative artworks, management of process and presentation, safe practice	
12	<p>Making of artworks:</p> <ul style="list-style-type: none"> Choose the materials, tools, techniques, themes and processes best suited to the chosen art or craft form Demonstrate an advanced degree of technical skill in and knowledge of a range of materials, techniques, processes and equipment related to the chosen art or craft form Document and evaluate own creative process and artworks, selecting works best suited for inclusion in the portfolio Artworks should be relevant to the brief Create and transform visual images, using both new and traditional technologies <p>Management:</p> <ul style="list-style-type: none"> Create a coherent body of work that provides concrete evidence of the process of conceptualising and making Plan, manage and complete particular tasks and projects within specified time, space and resource constraints <p>Presentation:</p> <ul style="list-style-type: none"> Display, exhibit or present own work in a manner which enhances and complements the expressive and conceptual impact of the work <p>Safe practice:</p> <ul style="list-style-type: none"> Demonstrate and promote the safe use of equipment, materials and technology in a group work context
Topic 3: Visual culture studies: emphasis on visual literacy	
12	<p>(At least six of EIGHT prescribed themes)</p> <ul style="list-style-type: none"> Demonstrate critical analytical writing and research skills in the study of art within historical and cultural contexts from multiple sources Demonstrate an understanding of the historical context and stylistic evolution of a selection of fine art, applied art and craft forms Independently research opportunities that describe the relationship between knowledge and skills acquired through Visual Arts and post-FET education Field trip to explore career and tertiary opportunities in Visual Arts Use appropriate terminology related to all areas of art theory to describe and discuss artworks, crafts and applied art forms both verbally and in writing Evaluate the effectiveness of own and other's research, creative processes and art products

CHAPTER 4: GENERAL SUBJECT INFORMATION

4.1 Explanation of terminology

Visual literacy: The first level of visual literacy is simple **knowledge**: basic identification of the subject or elements in a work of art. But while accurate information is important, **understanding** what we see and **comprehending** visual relationships are at least as important. These higher level visual literacy skills require critical thinking.

Formal analysis: A detailed and logical discussion of the formal elements such as line, colour, composition, etc. in an artwork.

Visual analysis: It is a formal analysis but also include style, technique, contextual influences, meaning and interpretation.

The following are some of the key concepts that learners must understand and be able to identify and explain in artworks.

- **Formal elements of art:**
 - Line (different qualities of lines, contour lines etc.)
 - Two and three dimensional and form (positive and negative shapes, organic and inorganic)
 - Tonal values (chiaroscuro)
 - Texture (implied and tactile texture)
 - Colour (colour theory, e.g. primary, secondary, complementary, tertiary, monochromatic, cool and warm colours and their influence in an artwork)
 - Space (line and aerial perspective)
 - Pattern
- **Principles of design** (such as unity, rhythm, movement, proportion, emphasis, contrast, etc.)
- **Composition and focal point**
- **Different media of artworks** (oil painting, marble sculpture, etching etc.)
- **Techniques** (e.g. blended areas or definite brushwork in a painting; carving or modelling in a sculpture, etc.)
- **Styles** (such as naturalism, expressionism, stylisation, symbolism, abstract, etc.)
- Frontality, distortion, simplification, et cetera)
- Understanding of concepts/ideas such as Western Art, Non-Western Art, Indigenous Art, modernism, postmodernism, functionalism, propaganda art, appropriation, etc.
- Concepts/ideas/ideologies specifically relating to South African history and art such as apartheid, resistance art, the 'neglected tradition', etc.

(Consult glossary in approved textbook and/or in art books for explanations.)

4.2 Resources

Approved textbook by the Department of Basic Education

- Visual Arts Grade 12 Learner Guide. Future Managers.

For a comprehensive list on relevant books and websites consult the Visual Arts CAPS document.

Other resources

- The content in Grade 12 Visual Arts (Topic 3) focuses on South African art. Be on the lookout for exhibitions at art museums and galleries covering the work of established and emerging artists. There are often books on specific artists and/or brochures available at these exhibitions that are valuable resources for teaching. Also collect reviews and articles on South African art from newspapers and magazines. Art South Africa and Art Times are two specialised magazines on South African art.
- Regular, continuous visits to and discussions of contemporary exhibitions are strongly recommended. It is important that learner's experienced artwork first-hand and learners should be familiar with at least one recent local exhibition.
- The emphasis should be on visual images to show the interaction between art and society. The showing of visual images in the form of slides, PowerPoint presentations, large photocopies, DVDs, etc. is essential, and learners must engage with these images in class.
- The emphasis on Visual Literacy makes this a dynamic and interactive subject. Learners must be guided to participate actively through questioning, discussions, debates, games and other interactive activities. Use Visual Literacy to enforce learners' practical work.
- Give learners many opportunities to write about art, to develop their writing skills and to use art terminology. This writing need not take the form of long research essays, but can involve shorter, more frequent tasks (e.g. writing about works seen at an exhibition, a visual analysis of an unseen example or examples, learners' own examples used to illustrate an issue or theme, worksheets, making of flash cards, etc.).
- Encourage learners to visit art exhibitions and galleries, read and collect reviews of exhibitions, read and look through art books, and do research on the Internet.
- Teachers should develop and use their own collection of project briefs, reference books, catalogues and magazines, photographs, slides, DVDs, etc. to provide valuable teaching and learning support material for the practical skills required by the CAPs.
- All teachers are encouraged to share and develop resources in groups or clusters – enabling a sharing of workload and information.

CHAPTER 5: SAMPLE QUESTIONS AND MARKING GUIDELINES

5.1 Information on Paper 1

- The question paper consists of EIGHT questions. (One question on each of the eight themes)
- Learners must answer ANY FIVE questions.
- Questions appear on left-hand pages, with visual sources in colour on the right-hand pages.
- All questions are to be answered in essay style, using full sentences and paragraphs according to the instructions for each question. Lists of facts will be severely penalised.
- Questions could be a 20 mark essay, or be subdivided for a total of 20 marks.
- Each question will have a visual literacy component of so-called 'unseen' artworks, as well as a section on artists/architects that learners have studied.
- A guide for the length of answers: 10 marks would be at least 1 page.

5.2 Tips on answering Paper 1

- Teach learners how to approach a question. They must establish whether they are, for example, to discuss, compare or analyse and ensure they adhere to these instructions. They must use the glossary to understand the meaning of the instructions.
- Teach learners to carefully read through the questions and see how they are limited, for example if they must discuss two specific works of an artist or discuss the work of any two artists.
- Teach learners to be specific and not make personal judgments that are not justified with reasons.
- See that the learners really know and understand the formal elements and design principles and apply them.
- They should use the correct art terminology.
- Regarding 'unseen' artworks where they must apply their visual literacy skills:
 - Learners must carefully consider the captions – it provides the name of the artist, title of the work, date and medium. These are all **clues** to use.
 - E.g. the medium is important – is it a sculpture, painting or drawing? They are not going to discuss the background of a sculpture. If it is a painting they can write about the style, brush strokes, etc.
 - They should carefully consider what they must discuss and see that they write on these – it is of no use only discussing colour and ignoring composition (depending what is asked). Although bullets are often used to guide learners, they must answer in a holistic way.
 - They should not be obscure – a small vertical line in the background does not portray strength and power, but concentrate on the main elements.
 - Meaning/interpretation – beware of unjustified stories without any relation to the artwork. The theme of the question is there to help them e.g. if it is for example on gender issues, they apply your knowledge of this issue to the unseen work. They should also beware of 'sermons' on social issues or religion that is not related to the work – women as slaves, etc.

5.3 Sample Questions

The following is a selection of sample questions and do not represent a whole question paper.

QUESTION 1

Music played an important role in township life and musicians were often depicted by black artists such as Fikile Magadlela and Ephraim Ngatane.

1.1 Write a critical analysis (approximately ONE page) in which you discuss the works by Magadlela (FIGURE 1a) and Ngatane (FIGURE 1b) by referring to the following:

- Composition and focal points
- Formal elements of art such as line, shape and colour
- Style and technique
- The depiction of music/musicians
- Possible meanings and messages of each work
- Any other differences and/or similarities (10)

1.2 Discuss the artworks by any TWO artists you have studied, whose work(s) have great visual impact, capturing a sense of the period in which they lived/live. (10)

[20]

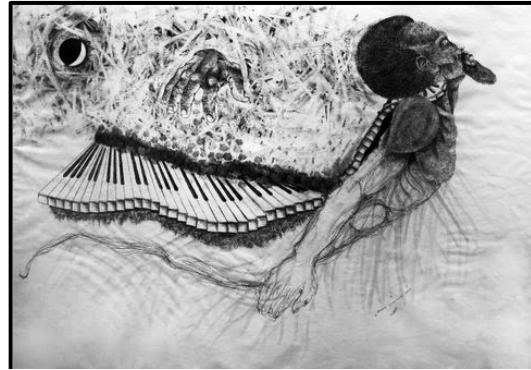


FIGURE 1a: Fikile Magadlela, *Melodious journey through Cosmos*, chalk and charcoal on paper, 1974.



FIGURE 1b: Ephraim Ngatane, *Musicians*, watercolour on paper, no date.

QUESTION 6: POST-1994 DEMOCRATIC IDENTITY IN SOUTH AFRICA

Artists often use portraits to show what is going on in the mind and make statements about identity.

6.1 Discuss how the artworks in FIGURES 6a–6c have changed the traditional portrait by referring to the following:

- Visual appearance
 - Use of images and symbolism
 - Style and technique
 - Possible statements about identity
- (10)

6.2 Discuss the work of any TWO artists you have studied which also questions and reflects on identity. Refer to specific artworks in your answer. (10)
[20]



FIGURE 6a: Yumiko Utsu, **Octopus Portrait**, C-type print, 2009.



FIGURE 6b: Barbara Kruger, **You are not Yourself**, photo collage, 1984.



FIGURE 6c: Wangechi Mutu, **Madame Repeateat**, ink, spray paint and collage, 2010.

5.4 Marking guidelines

- The marker should read the question paper carefully and underline/circle key instructions in questions before marking.
- Use the memorandum as a guide, but it is MOST IMPORTANT that allowance is made for the learners in many instances:
 - Learners must be given credit for providing their own opinions and ideas in answers.
 - Credit must also be given for lateral thinking.
 - Also important is that arguments and statements are well reasoned and qualified by reference to specific factors.
- Questions and sub-sections must be numbered clearly and correctly.
- Information and art works discussed in one answer must not be credited if repeated in other answers but art works may be cross-referenced.
- Learners must name the artist and title of each artwork mentioned where applicable.
- Learners must answer all their questions in FULL SENTENCES or PARAGRAPHS where applicable. Point form answers cannot receive full marks.
- Credit must be given to thoughtful, creative and personal responses. You should look for an informed personal dialogue, rather than an 'academic gush' of information taken from notes.
- ***Remember that many learners will be discussing these examples, never having seen them before. We therefore cannot expect factual, academic information. They should draw upon their own experiences, cultures and interpretations of the art works, within the context of the question. Therefore markers need to be open-minded and flexible in the marking process.***
- The most important guideline is to reward learners for their knowledge, skills and their ability to insightfully engage and interpret artworks within their historical context at the level of a 18/19 year old!
- Markers are encouraged to reward learners for what they know, rather than punish them for what they don't know.

CHAPTER 6: CONCLUSION

It is envisaged that this Examination Guidelines document will serve as an instrument to strengthen and empower teachers to set valid and reliable assessment items in all their classroom activities.

This Examination Guidelines document is meant to articulate the assessment aspirations espoused in the CAPS document. It is therefore not a substitute for the CAPS document which teachers should teach to.

Qualitative curriculum coverage as enunciated in the CAPS cannot be over-emphasised.