Exemplar Book on Effective Questioning

Visual Arts

Compiled by the Statistical Information and Research (SIR) Unit

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PREFACE

The National Senior Certificate (NSC) examinations are set and moderated in part using tools which specify the types of cognitive demand and the content deemed appropriate for Visual Arts at Grade 12 level. Until recently, the level of cognitive demand made by a question was considered to be the main determinant of the overall level of cognitive challenge of an examination question.

However, during various examination evaluation projects conducted by Umalusi from 2008-2012, evaluators found the need to develop more complex tools to distinguish between questions which were categorised at the same cognitive demand level, but which were not of comparable degrees of difficulty. For many subjects, for each type of cognitive demand a three-level degree of difficulty designation, *easy, moderate and difficult* was developed. Evaluators first decided on the type of cognitive process required to answer a particular examination question, and then decided on the degree of difficulty, *as an attribute of the type of cognitive demand*, of that examination question.

Whilst this practice offered wider options in terms of *easy, moderate* and *difficult* levels of difficulty for each type of cognitive demand overcame some limitations of a one-dimensional cognitive demand taxonomy, other constraints emerged. Bloom's Taxonomy of Educational Objectives (BTEO) (Bloom, Engelhart, Furst, Hill, & Krathwohl, 1956) and the Revised Bloom's Taxonomy are based on the assumption that a cumulative hierarchy exists between the different categories of cognitive demand (Bloom et al., 1956; Bloom, Hastings & Madaus, 1971). The practice of 'levels of difficulty' did not necessarily correspond to a hierarchical model of increasing complexity of cognitive demand. A key problem with using the level of difficulty as an attribute of the type of cognitive demand of examination questions is that, questions recognised at a higher level of cognitive demand are not necessarily categorised as more difficult than other questions categorised at lower levels of cognitive demand. For example, during analyses a basic recognition or recall question could be considered more difficult than an easy evaluation question.

Research further revealed that evaluators often struggled to agree on the classification of questions at so many different levels. The finer categorization for each level of cognitive demand and the process of trying to match questions to pre-set

definitions of levels of difficulty made the process of making judgments about cognitive challenge overly procedural. The complex two-dimensional multi-level model also made findings about the cognitive challenge of an examination very difficult for Umalusi Assessment Standards Committee (ASC) to interpret.

In an Umalusi Report, *Developing a Framework for Assessing and Comparing the Cognitive Challenge of Home Language Examinations* (Umalusi, 2012), it was recommended that the type and level of cognitive demand of a question and the level of a question's difficulty should be analysed separately. Further, it was argued that the ability to assess cognitive challenge lay in experts' abilities to recognise subtle interactions and make complicated connections that involved the use of multiple criteria simultaneously. However, the tacit nature of such judgments can make it difficult to generate a common understanding of what constitutes criteria for evaluating the cognitive challenge of examination questions, despite descriptions given in the policy documents of each subject.

The report also suggested that the Umalusi external moderators and evaluators be provided with a framework for thinking about question difficulty which would help them identify where the main sources of difficulty or ease in questions might reside. Such a framework should provide a common language for evaluators and moderators to discuss and justify decisions about question difficulty. It should also be used for building the capacity of novice or less experienced moderators and evaluators to exercise the necessary expert judgments by making them more aware of key aspects to consider in making such judgments.

The revised Umalusi examination moderation and evaluation instruments for each subject draw on research and literature reviews, together with the knowledge gained through the subject workshops. At these workshops, the proposed revisions were discussed with different subject specialists to attain a common understanding of the concepts, tools and framework used; and to test whether the framework developed for thinking about question difficulty 'works' for different content subjects. Using the same framework to think about question difficulty across subjects will allow for greater comparability of standards across subjects and projects.

An important change that has been made to the revised examination evaluation instrument is that the analysis of *the type of cognitive demand* of a question and

analysis of *the level of difficulty* of each question are now treated as two separate judgments involving two different processes. Accordingly, the revised examination evaluation instrument now includes assessment of difficulty *as well as* cognitive demand.

LIST OF ABBREVIATIONS

Abbreviation	Full name
ASC	Assessment Standards Committee
BTEO	Bloom's Taxonomy of Educational Objectives
CAPS	Curriculum Assessment Policy Statement
DBE	Department of Basic Education
FET	Further Education and Training
IEB	Independent Examinations Board
NSC	National Senior Certificate
NQF	National Qualifications Framework
QAA	Quality Assurance of Assessment
QCC	Qualifications, Curriculum and Certification
SIR	Statistical Information and Research

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ACKNOWLEDGEMENTS

This Visual Arts exemplar book is informed by Umalusi Research Reports of previous years, especially the report by Reeves (Umalusi, 2012) titled *'Developing a framework for assessing and comparing the cognitive challenge of Home Language examinations'*.

In addition, Visual Arts subject experts and practitioners are acknowledged for their contribution to the content of this exemplar book. Included in this group are: Umalusi External Moderators and Maintaining Standards Subject Teams and Team Leaders; together with the South African Comprehensive Assessment Institute and the Independent Examinations Board (IEB) Examiners and Internal Moderators.

We also acknowledge the contributions of the members of the Umalusi Quality Assurance of Assessment (QAA); Qualifications, Curriculum and Certification (QCC) and Statistical Information and Research (SIR) Units. We specifically acknowledge the contribution made by the individuals listed below:

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- The review team included the following members: Ms Susan Botha, Mr Franklin Lewis, Mr Mohamed Hoosain, Mr Philip Manana and Dr Raita Steyn.

This exemplar book was prepared by Ms Carina Delport.

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1   INTRODUCTION

The rules of assessment are essentially the same for all types of learning because, to learn is to acquire knowledge or skills, while to assess is to identify the level of knowledge or skill that has been acquired (Fiddler, Marienau & Whitaker, 2006). Nevertheless, the field of assessment in South Africa and elsewhere in the world is fraught with contestation. A review of the research literature on assessment indicates difficulties, misunderstanding and confusion in how terms describing educational measurement concepts, and the relationships between them, are used (Frisbie, 2005).

Umalusi believes that if all role players involved in examination processes can achieve a common understanding of key terms, concepts and processes involved in setting, moderating and evaluating examination papers, much unhappiness can be avoided. This exemplar book presents a particular set of guidelines for both novice and experienced Visual Arts national examiners, internal and external moderators, and evaluators to use in the setting, moderation and evaluation of examinations at the National Senior Certificate (NSC) level.

The remainder of the exemplar book is organised as follows: First, the context in which the exemplar book was developed is described (Part 2), followed by a statement of its purpose (Part 3). Brief summaries of the roles of moderation and evaluation (Part 4) and cognitive demand (Part 5) an assessment. Examination questions selected from the NSC Visual Arts examinations of assessment bodies, the Department of Basic Education (DBE), and/or the Independent Examinations Board (IEB) are used to illustrate how to identify different levels of cognitive demand as required by the Curriculum and Assessment Policy Statement (CAPS) Visual Arts document (Part 6). Part 7 explains the protocols for identifying different levels of difficulty within a question paper. Application of the Umalusi framework for determining difficulty described in Part 7 is illustrated, with reasons, by another set of questions from

a range of Visual Arts examinations (Part 8). Concluding remarks complete the exemplar book (Part 9).

2   CONTEXT

Umalusi has the responsibility to quality assure qualifications, curricula and assessments of National Qualification Framework (NQF) levels 1 - 5. This is a legal mandate assigned by the *General and Further Education and Training Act (Act 58 of 2001)* and the *National Qualification Framework Act (Act 67 of 2008)*. To operationalize its mandate, Umalusi, amongst other things, conducts research and uses the findings of this research to enhance the quality and standards of curricula and assessments.

Since 2003, Umalusi has conducted several research studies that have investigated examination standards. For example, Umalusi conducted research on the NSC examinations, commonly known as 'Matriculation' or Grade 12, in order to gain an understanding of the standards of the new examinations (first introduced in 2008) relative to those of the previous NATED 550 Senior Certificate examinations (Umalusi, 2009a, 2009b). Research undertaken by Umalusi has assisted the organisation to arrive at a more informed understanding of what is meant by assessing the cognitive challenge of the examinations and of the processes necessary for determining whether the degree of cognitive challenge of examinations is comparable within a subject, across subjects and between years.

Research undertaken by Umalusi has revealed that different groups of examiners, moderators and evaluators do not always interpret cognitive demand in the same way, posing difficulties when comparisons of cognitive challenge were required. The research across all subjects also showed that using the type and level of cognitive demand of a question *only* as measure for judging the cognitive challenge of a question is problematic because

cognitive demand levels on their own do not necessarily distinguish between degrees of difficulty of questions.

The new Umalusi framework for thinking about question difficulty described in this exemplar book is intended to support all key role players in making complex decisions about what makes a particular question challenging for Grade 12 examination candidates.

3   THE PURPOSE OF THE EXEMPLAR BOOK

The overall goal of this exemplar book is to ensure the consistency of standards of examinations across the years in the Further Education and Training (FET) sub-sector and Grade 12, in particular. The specific purpose is to build a shared understanding among teachers, examiners, moderators, evaluators, and other stakeholders, of methods used for determining the type and level of cognitive demand as well as the level of difficulty of examination questions.

Ultimately, the common understanding that this exemplar book seeks to foster is based on the premise that the process of determining the type and level of cognitive demand of questions and that of determining the level of difficulty of examination questions are two separate judgements involving two different processes, both necessary for evaluating the cognitive challenge of examinations. This distinction between cognitive demand and difficulty posed by questions needs to be made in the setting, moderation, evaluation and comparison of Visual Arts examination papers.

The exemplar book includes an explanation of the new Umalusi framework which is intended to provide all role-players in the setting of Visual Arts examinations with a common language for thinking and talking about question difficulty. The reader of the exemplar book is taken through the process of evaluating examination questions; first in relation to determining the

type and level of cognitive demand made by a question, and then in terms of assessing the level of difficulty of a question. This is done by providing examples of a range of questions which make different types of cognitive demands on candidates, and examples of questions at different levels of difficulty.

Each question is accompanied by an explanation of the reasoning behind why it was judged as being of a particular level of cognitive demand or difficulty, and the reasoning behind the judgements made is explained. The examples of examination questions provided were sourced by Visual Arts evaluators from previous DBE and the IEB Visual Arts question papers, pre- and post- the implementation of CAPS during various Umalusi workshops.

This exemplar book is an official document. The process of revising the Umalusi examination evaluation instrument and of developing a framework for thinking about question difficulty for both moderation and evaluation purposes has been a consultative one, with the DBE and the IEB assessment bodies. The new framework for thinking about question difficulty is to be used by Umalusi in the moderation and evaluation of Grade 12 Visual Arts examinations, and by all the assessment bodies in the setting of the question papers, in conjunction with the CAPS documents.

4   MODERATION AND EVALUATION OF ASSESSMENT

A fundamental requirement, ethically and legally, is that assessments are fair, reliable and valid (American Educational Research Association [AERA], American Psychological Association [APA] and National Council on Measurement in Education [NCME], 1999). Moderation is one of several quality assurance assessment processes aimed at ensuring that an assessment is fair, reliable and valid (Downing & Haladyna, 2006). Ideally, moderation should be done at all levels of an education system, including the school, district, provincial and national level in all subjects.

The task of Umalusi examination **moderators** is to ensure that the quality and standards of a particular examination are maintained each year. Part of this task is for moderators to alert examiners to details of questions, material and/or any technical aspects in examination question papers that are deemed to be inadequate or problematic and that therefore, challenge the validity of that examination. In order to do this, moderators need to pay attention to a number of issues as they moderate a question paper – these are briefly described below.

Moderation of the technical aspects of examination papers includes checking correct question and/or section numbering, and ensuring that visual texts and/or resource material included in the papers are clear and legible. The clarity of instructions given to candidates, the wording of questions, the appropriateness of the level of language used, and the correct use of terminology need to be interrogated. Moderators are expected to detect question predictability, for example, when the same questions regularly appear in different examinations, and bias in examination papers. The adequacy and accuracy of the marking memorandum (marking guidelines) need to be checked to ensure that they reflect and correspond with the requirements of each question asked in the examination paper being moderated.

In addition, the task of moderators is to check that papers adhere to the overall examination requirements as set out by the relevant assessment body with regard to the format and structure (including the length, type of texts or reading selections prescribed) of the examination. This includes assessing compliance with assessment requirements with regard to ensuring that the content is examined at an appropriate level and in the relative proportions (weightings) of content and/or skills areas required by the assessment body.

The role of Umalusi examination **evaluators** is to perform analysis of examination papers after they have been set and moderated and approved by the Umalusi moderators. This type of analysis entails applying additional

expert judgments to evaluate the quality and standard of finalised examination papers before they are written by candidates in a specific year. However, the overall aim of this evaluation is to judge the comparability of an examination against the previous years' examination papers to ensure that consistent standards are being maintained over the years.

The results of the evaluators' analyses, and moderators' experiences provide the Umalusi Assessment Standards Committee (ASC) with valuable information which is used in the process of statistical moderation of each year's examination results. Therefore, this information forms an important component of essential qualitative data informing the ASC's final decisions in the standardisation of the examinations.

In order for the standardisation process to work effectively, efficiently and fairly, it is important that examiners, moderators and evaluators have a shared understanding of how the standard of an examination paper is assessed, and of the frameworks and main instruments that are used in this process.

5   COGNITIVE DEMANDS IN ASSESSMENT

The *Standards for educational and psychological testing* (AERA, APA, & NCME, 1999) require evidence to support interpretations of test scores with respect to cognitive processes. Therefore, valid, fair and reliable examinations require that the levels of cognitive demand required by examination questions are appropriate and varied (Downing & Haladyna, 2006). Examination papers should not be dominated by questions that require reproduction of basic information, or replication of basic procedures, and under-represent questions invoking higher level cognitive demands.

Accordingly, the Grade 12 CAPS NSC subject examination specifications state that examination papers should be set in such a way that they reflect

proportions of marks for questions at various level of cognitive demand. NSC examination papers are expected to comply with the specified cognitive demand levels and weightings. NSC examiners have to set and NSC internal moderators have to moderate examination papers as reflecting the proportions of marks for questions at different levels of cognitive demand as specified in the documents. Umalusi's external moderators and evaluators are similarly tasked with confirming compliance of the examinations with the CAPS cognitive demand levels and weightings, and Umalusi's revised examination evaluation instruments continue to reflect this requirement.

Despite that, subject experts, examiners, moderators and evaluators are familiar with the levels and explanations of the types of cognitive demand shown in the CAPS documents, Umalusi researchers have noted that individuals do not always interpret and classify the categories of cognitive demand provided in the CAPS the same way. In order to facilitate a common interpretation and classification of the cognitive demands made by questions, the next section of this exemplar book provides a clarification of each cognitive demand level for Visual Arts followed by illustrative examples of examination questions that have been classified at that level of cognitive demand.

6 EXPLANATIONS AND EXAMPLES OF QUESTIONS ASSESSED AT THE DIFFERENT COGNITIVE DEMAND LEVELS IN THE VISUAL ARTS TAXONOMY ACCORDING TO CAPS

The taxonomies of cognitive demand for each school subject in the CAPS documents are mostly based on the Revised Bloom's Taxonomy (Anderson and Krathwohl, 2001) but resemble the original Bloom's taxonomy in that categories of cognitive demand are arranged along a single continuum. Bloom's Taxonomy of Educational Objectives (BTEO) (Bloom, Engelhart, Furst, Hill, &

Krathwohl, 1956) and the Revised Bloom's Taxonomy imply that each more advanced or successive category of cognitive demand subsumes all categories below it. The CAPS Taxonomies of Cognitive Demand make a similar assumption (Crowe, 2012).

> ***Note:***
> In classifying the type and level of cognitive demand, each question is classified at the highest level of cognitive process involved. Thus, although a particular question involves recall of knowledge, as well as comprehension and application, the question is classified as an 'analysis' question if that is the highest level of cognitive process involved. If evaluating' is the highest level of cognitive process involved, the question as a whole should be classified as an 'evaluation' question. On the other hand, if one of more sub-sections of the question and the marks allocated for each sub-section can stand independently, then the level of cognitive demand for each sub-section of the question should be analysed separately.

The CAPS documents for many subjects also give examples of descriptive verbs that can be associated with each of the levels of cognitive demand. However, it is important to note that such 'action verbs' can be associated with more than one cognitive level depending on the context of a question.

The Visual Arts CAPS document states that Grade 12 NSC Visual Arts examination papers should examine three levels of cognitive demand (Table 1).

TABLE :1   THE TAXONOMY OF COGNITIVE DEMAND LEVELS FOR THE VISUAL ARTS NSC EXAMINATIONS

Level of cognitive demand	Type of cognitive demand	Explanation of categorization Questions which require students:
1	Lower order	Knowledge, Remembering, Understanding. Recalls, describes, lists, identifies, matches, defines, knows, labels, names, outlines, recognises, reproduces, and selects, states. comprehends, converts, gives an example, paraphrases, rewrites, summarise
2	Middle order	Apply, Interprets, applies, changes, demonstrates, prepares, produces, shows, analyses, compares, contrasts, infers, outlines, relates, selects, separates
3	Higher	Categorises, combines, compiles, composes,

	order	creates, devises, designs, explains, generates, modifies, organises, plans, rearranges, reorganises, revises, rewrites, summarises, writes, compares, concludes, contrasts, criticises, critiques, defends, evaluates,
		interprets, justifies, supports, measure, argue, verify, defend

Source: CAPS (DBE, 2011a, p.41)

To facilitate reading of this section, each of the above cognitive demand levels in the Visual Arts Taxonomy is explained, and the explanation is followed by at least **three** examples of questions from previous Visual Arts NSC examinations classified at each of the levels of cognitive demand shown in Table 1 above. These examples were selected to represent the **best and clearest** examples of each level of cognitive demand that the Visual Arts experts could find. In the discussion below, each example question explains the reasoning processes behind the classification of the question at that particular type of cognitive demand (Table 2 to Table 4).

> ### *Note:*
> Be mindful that analyses of *the level of cognitive process* of a question and *the level of difficulty* of each question are to be treated as two separate judgments involving two different processes. Therefore, whether the question is easy or difficult should not influence the categorisation of the question in terms of the type and level of cognitive demand. Questions should NOT be categorised as higher order evaluation/synthesis questions because they are difficult questions. Some questions involving the cognitive process of recall or recognition may be more difficult than other recall or recognition questions. Not all comprehension questions are easier than questions involving analysis or synthesis. Some comprehension questions may be very difficult, for example explanation of complex scientific processes. For these reasons, you need to categorise the level of difficulty of questions separately from identifying the type of cognitive process involved.

TABLE 2: EXAMPLES OF QUESTIONS AT LEVEL 1: KNOWLEDGE, COMPREHENSION

> **Low order: Knowledge: Level 1**
>
> Such questions require candidates to recognise or retrieve information from memory. Answering these types of questions involves cognitive processes such as: Describing, finding, identifying, listing, locating, naming, recognising and retrieving.

Example 1:
Question 1.2: DBE Visual Arts November 2012 Paper 1 Discuss at **least*** TWO specific artworks of South African artists you have studied that tell stories of people and/or places in our land. Your essay should include the following: • Names of artists • Titles of artworks • Inspirations and influences on their work • Formal art elements used in the artworks • Themes and meaning   (10)
Discussion: This question is at the cognitive level of **knowledge** because it requires the candidates to **recall** facts about South African artists whom they have studied. Information is recalled in an essay format. This verb requires the candidates to recall/re-tell information based on facts and ideas according to the given criteria. They are expected to remember information based on prior acquired knowledge regarding artists who create artworks according to the theme **THE EMERGING VOICE OF BLACK ART.** **The command verb has to be read in the context of the task which follows it. This means that the verb and the complexity of the task or how much of evidence and problem solving is involved. This means how much of evidence the candidate should generate or how much problem solving is involved. Thus, the verb in this case is not the cognitive indicator but more instructional.**
Memorandum/Marking guidelines Learners are to discuss at least **TWO** specific artworks of any **SOUTH AFRICAN** artists they have studied whose work tells us stories of people and/or places in our land. Their essay should include the following: • Names of artists. • Titles of artworks. • Inspirations and influences on the work. • Formal elements used in the work. • Themes and meaning. *[Maximum of 7 marks if only one example is discussed]* **(10)**

Suggestion in improvement of a low cognitive question.

Describe any two South African artworks. Be guided by the criteria following:

- Names of artists.
- Titles of artworks.
- Inspirations and influences on the work.
- Formal elements used in the work.
- Themes and meaning.

*Instruction should be clear, an exact amount of information to be generated should be given.

Example 2:

Question 2.2: DBE NSC Visual Arts November 2014

2.2 Discuss ONE artwork from any TWO different artists whose works also express their African identity, due to the influences of indigenous and/or African art forms.

Your answer should include the following:
- Names of artists and titles of works
- Subject matter of works
- The influences of indigenous African art forms and symbols
- Use of style
- Content and meaning

(10)

Discussion:

This question is at the cognitive level of **knowledge** because it requires the candidates to **recall** facts about two different artists expressing an African Identity in their work, whom they have studied. Information is recalled in an essay format. This verb requires the candidates to recall/re-tell information based on facts and ideas according to the given criteria. They are expected to remember information based on prior acquired knowledge regarding artists who create artworks according to the theme **Influence of indigenous and/or African art forms.** This question does not contain any unfamiliar or unclear terminology complicating.

The command verb has to be read in the context of the task which follows it. This means that the verb and the complexity of the task or how much of evidence and problem solving is involved. This means how much of evidence the candidate should generate or how much problem solving is involved. Thus, the verb in this case is not the cognitive indicator but more instructional

Memorandum/Marking guidelines

2.2 Candidates must discuss ONE artwork by any TWO different artists whose works also (10) express their African identity due to the influences of indigenous African art forms. **[20]**
Their answer should include the following:
Names of artists and titles of works
Subject matter
The influences of indigenous African art forms and symbols
Use of style
Content and meaning
If only ONE example is discussed, the student can only receive a maximum of 6 marks.

Suggestion in improvement of a low cognitive question.
Describe the art work of two separate artists whose work express their African Identity influenced by African indigenous art forms.

- Subject matter.
- The influences of indigenous African art forms and symbols.
- Use of style.
- Content and meaning.

Example 3:

Question 3.1: IEB Visual Culture Studies Paper 1 2013

DO refer to examples from International Art from Dada up to but not including Conceptual Art of c. 1970s. If studied, you may include architectural examples from this period.

DO NOT refer to artworks from Conceptual Art of c. 1970s up to the present; nor to current art; nor architecture of this period.

DO NOT refer to Cubism, Fauvism, or to German Expressionism, or to South African art.

Focus Area: **Societal Systems**

Statement: Creative liberation is important in every age (time, period, era).

3.1 Select TWO relevant artworks (from two different movements) which relate to the above statement: select them from International Art from Dada up to but not including Conceptual Art of c. 1970s.

Write approximately 1½ pages in which you analyse how your selected examples demonstrate creative liberation (or a lack thereof) through style, mode, content, medium, title, etc (11)

Discussion:

The **first part** of the question is regarded as a **recall / low cognitive level question**, (Remembering). Candidates are expected to discuss the mode (how it was done/created), content (provide a description of the examples being discussed, the medium (oil paint, water paint on canvas, the title etc. They are expected to identify applicable artworks from art movements and recall information. All relevant

information was discussed and explained during contact time. Through perusal of the marking guideline it is evident that 55% (6/11 marks) of the question is based on retelling of information.

Memorandum/Marking guidelines

Statement: Creative liberation is important in every age (time period).

3.1 The candidate must select TWO relevant artworks (from two different movements) which relate to the above statement that creative liberation is important in every age (time period). These artworks MUST be from International Art from Dada up to but not including Conceptual Art of c. 1970s. The candidate must analyse how their selected examples demonstrate creative liberation (or a lack thereof) through style, mode, content, medium, title, etc.

6 marks (Bloom's level 2 – 4, cognitive) are allocated to the basic factual content of examples given:
- movements/styles/modes
- artists/architects
- 2 titles of works with descriptions

5 marks (Bloom's level 2 – 4, cognitive) are allocated to further relevant facts pertaining to the examples given above. (11)

TABLE 3:   EXAMPLES OF QUESTIONS AT LEVEL 2: APPLICATION

Such questions require candidates to see the relationships between ideas, and the way in which concepts are organised or structured. The ideas and concepts may be contained in explanations, models or theories which they have learnt, or they may be in new material which is presented to them. These types of question require re-organising information, data, ideas, facts or details that are explicitly stated or observable in material provided or, which have been learnt, in a different way or form from what was presented. Answering these types of questions involve cognitive processes such as: Classifying, comparing, exemplifying, explaining, inferring, interpreting, paraphrasing and summarising

Example 1:
Question 2.1: DBE Visual Arts Nov. 2012 Paper 1
The quest for an African identity in South African art has created an interesting journey for many artists who have been influenced by both Western and African traditions.
Ernest Mancoba was a black South African artist who lived in Paris and Sweden for most of his life. Irma Stern was a white South African artist of German descent. Both artists were equally influenced by the modern European artistic tendencies of their time, and also by their strong African roots. Study the visual sources provided in FIGURES 2a and 2b, and write a paragraph on each work in which you visually analyse each work. • Consider the following in your paragraph(s) (at least ½ page):

- Influences/Inspiration/Sources;
- The stylistic tendencies of each work;
- The formal elements of art; and
- The artwork you respond to most. Substantiate your answer. (8)

FIGURE 2a: Ernest Mancoba, *Composition*, watercolour, date unknown

FIGURE 2b: Irma Stern, *The Hunt*, oil on canvas, 1926.

Discussion:

This question is classified as a medium cognitive demand/order question.

To answer this question, candidates have to show their knowledge and understanding and then applying of specific African/indigenous stylistic characteristics. This is not a simple 'remembering' task because the knowledge has to be re-organised in a specific format or different way in the form of a coherent discussion/paragraph as clearly indicated in the question.

The task involves sorting, interpreting, and consolidating information and appropriate details. Candidates have to identify and organise specific facts and information so that they are relevant according to the pointers provided. Candidates have to apply their knowledge and show understanding of the specific styles, influences and application of elements of arts communicating a meaningful message which details are relevant.

Although analysis forms part of the higher cognitive demand, this specific question does not require a full analysis for a copious amount of marks, but rather more identifying the different elements that link the artworks to the specific theme in the curriculum. Therefore, basic analysis should thus also take place.

The question is also regarded as a middle order question because no comparison is required and merely a brief discussion on the two artworks for 8 marks should take place.

*Only the first three pointers in this question are categorised as lower order demands.

Memorandum/Marking guidelines

SEARCH FOR AN AFRICAN IDENTITY IN SOUTH AFRICAN ART SINCE 1950

Learners must study FIGURES 2a and 2b, and write a paragraph in which they analyse each work.

For this section out of 8 marks, candidates may only get a total of 5 marks is they only discuss one work of art.

2.1 FIGURE 2a. Ernest Mancoba, Composition, watercolour, no date.

Mancoba never received formal art training and was influenced by Lippy Lipschitz, Irma Stern, as well as European art movement's e.g. German Expressionism and Abstract Expressionism amongst others.

The stylistic tendencies in this painting are expressive but controlled. Mancoba preferred to work in watercolour, as seen in FIGURE 2a, as it allowed for spontaneous brushwork.

The bursts of bright primary and secondary colours with hints of white are a definite influence of the Fauves. Line and colour are used without representing anything else. There is no figurative subject matter. The square composition consists of colour and line alone.

The diagonal lines create a feeling of energy, movement and restlessness. The focal point is created by dark blue-black lines merging into the centre of the composition to form an irregular shape. In between the lines irregular shapes of colour have been randomly painted.

FIGURE 2b. Irma Stern, The hunt, oil on canvas, 1926.

Irma Stern was associated and influenced by the German Expressionistic painters. Her vivid and vibrant style is referred to as being' modern'. Stern travelled extensively, painting the landscapes and people she encountered on her travels. Her preferred medium was oil paint which she applied with a brush or knife [impasto-thickly applied paint].

All the figures, as well as the dogs in the foreground, are idealized. Her use of sensuous colour is seen in her use of greens, blues, and yellow, neutral browns and touches of red.

She outlines the figures in a blue-black colour, as did the Post-Impressionists. There are angular diagonal lines which create movement. The distorted portraits of the hunters have been influenced by African masks.

Perspective and space have been created by painting the figures smaller as space recedes and blurring the figures.

Learners are required to respond to both of the paintings and substantiate their answer. (8)

Example 2:

Question 1: IEB Visual Culture Studies Paper 1 (Theory) 2013

SECTION A: ISSUES THAT ART ADDRESSES IN INTERNATIONAL ART
QUESTION 1 VISUAL LITERACY

Study Images A and B, read the text and then answer the questions that follow. Use Images A and B for Question 1 ONLY. (Refer to the Insert for colour images.)

Image A

Adriana Varejão
***Celacanto Provoca Maremoto* (Coelacanth Causes Tsunami) (2005)**
Oil paint and plaster on multiple canvases
Installation view

Cartier Foundation, Paris of the exhibition: Chamber of Echoes

Adriana Varejão is a Brazilian artist. For the exhibition, Chamber of Echoes, the artist's

Installations were created specifically to relate to this site with its transparent architecture.

Image A, Coelacanth Causes Tsunami, is composed of multiple canvases hung as one. It refers to remnants of Brazil's colonial past through blue and white traditional Portuguese tiles with their crackle-glaze texture, and images of the ocean. Varejão views the sea as the common link between countries such as Portugal, China and India – all countries sharing in Brazil's development.

A few metres in front of her ocean-inspired mural is another one of her works – a sculptural wall also referring to ruins and the violence in Brazil's colonial past.
The title phrase: Coelacanth Causes Tsunami was a popular graffiti phrase painted on walls in Brazil in the 1970s. The phrase was once thought to be meaningless, reflecting the mindset of a politically disempowered generation. When investigated, it turned out that it was a way to identify a location where drugs were sold. (A coelacanth is a living fossil fish.)

Image B

Louise Bourgeois
Maman (1999)
Bronze sculpture, more than 9 metres high

Maman is shown here outside the Tate Modern in London Bourgeois' interest in the double standards related to gender and sexuality stems from her childhood realisation that her father had affairs, which her mother found simpler to ignore. Thus

Maman (which means Mother in French) alludes to her mother's strength, but may also comment on the insecurity Bourgeois experienced as a child.

The sculpture alludes to her mother's strength, with metaphors of spinning, weaving, nurturing and protecting: "The Spider is an ode to my mother. She was my best friend. Like a spider, my mother was a weaver".

"My family was in the business of tapestry restoration, and my mother was in charge of the workshop. Like spiders, my mother was very clever. Spiders are friendly presences that eat mosquitoes. We know that mosquitoes spread diseases and are therefore unwanted. So, spiders are helpful and protective, just like my mother."(Bourgeois)

Bourgeois meant her work as a tribute to her own mother, but its grotesqueness does, in a way, comment on how we view motherhood.

1.6 Identify FIVE of the most visible visual elements (the art elements and principles of design) that have been used in Images A and B. Explain the functions/effects of the elements for BOTH images BRIEFLY but clearly.

For Image A: Refer to the paintings for this formal analysis, not to the sculptural wall in front.

For Image B: Refer to the 3D sculpture and not the 2D photograph of it. Present the answer in the form of a TABLE as shown below. (15)

Discussion:

The cognitive demand for the question is moderately difficult/middle order cognitive demand.

Candidates are expected to be visually literate enabling them to 'read' any visual text. This question requires the cognitive ability of recalling, identifying and explaining their findings.

This discussion should be clear to portray a specific concept/ message or symbolism. The visual sources are accompanied with a clear description of each artwork to assist in the answering of the question. Candidates may present their findings in a tabular format to assist them in their order of thinking.

*UNINTEDNED DIFFICULTY

Question asked is not the one that examiners want candidates to answer. Memorandum spells out expectation to a slightly different question, not the actual question.

Memorandum/Marking guidelines

1.6 For Image A: Refer to the paintings for this formal analysis, not the sculptural wall. For Image B: Refer to the 3D sculpture and not the 2D photograph of it.

15 marks (Bloom's Level 2 and 4, cognitive skills) allocated: 5 marks for recalling and identifying FIVE elements and 10 marks for application: explaining the functions of the elements. Example below: (15)

IMAGE A
IMAGE B

1. Texture (Name a Visual Element identified in both works.)
   Function: Texture looks crackled over the paint giving the artwork a similar texture to that of the crackled glaze of old pottery tiles.
   Function: Texture looks hard and twisted due to the bronze which attracts the viewers' attention to the surface as well as the whole form.
2. Colour
   Function: Colour is blue and white, which is monochromatic and gives the artwork a stylised and pattern-like feel. Or: creates high contrast.
   Function: Colour is the dark colour of bronze, which makes the whole form look like a silhouette against the cityscape.
3. Scale and proportion
   Function: The massive overall mural size is made up of smaller blocks which can both overwhelm the viewer and draw them in.
   Function: the massive scale of the spider dwarfs the viewer evoking an emotional response.
4. Shape and Form
   Function: The shapes of the waves and architecture are not naturalistic but quite 2D and stylised which makes them look like a design or pattern.
   Function: The form is 3D so it gives the viewer the sense that the spider is real.
5. Movement and repetition
   Function: The repetition of the arabesque shapes creates a sense of rhythm and movement of the ocean.
   Function: The 8 jointed legs which taper creates the impression that the legs are light and nimble and that the spider could actually move, creating discomfort.

The above are examples of how to give functions, but are not the only correct possible functions or Visual Elements. Accept other correct functions and Visual Elements (e.g. Line.)

Do not accept answers which are merely descriptions of the elements or which just say where they are located. Accept a maximum of two functions that refer to adding to the mood/meaning, but not more than two and not elaborate explanations of meaning.

Example 3:

Question 6: IEB: Visual Culture Studies Paper 1 2011

QUESTION 6: SOUTH AFRICAN ART AND ARCHITECTURE FROM RESISTANCE ART TO THE PRESENT
Focus Areas: Manifestation of Societal Systems: Art and Gender
Continued Influence of Technology: Meaning through Medium

Select TWO relevant artworks by TWO different artists, which in your opinion, challenge the traditional roles of men, women and/or children in society.

6.2 For BOTH the selected artworks, explain how the message/s or challenge/s are communicated through any THREE of the following: the titles, content, mediums or modes
(6)

Discussion:

The question is regarded as a middle order cognitive demand question, and not a recall or lower cognitive demand question because candidates are expected more than merely recall information, but to apply and extract the intended message/ challenges experienced depicted in the artworks through the use of specified criteria which cognitively a more challenging task.

Memorandum/Marking guidelines

6.2 **6 marks** (Bloom's level 2 – 4 cognitive skills) allocated for explanations (level 4) on any three given terms per work.

For example: mediums and content: Searle has used flour as a metaphor for transforming her race to white and her work is mainly about her racial identity. Water pours over her and acceptance is shown through her action of kneading the flour and water into dough which is a traditionally female pastime. The kneeling and making of dough on the floor stress the servility of females in traditional roles – more especially coloured and black women. She also uses the title to make us realise that fairy tales are usually about pretty white girls. The mode of performance and nudity emphasises her vulnerability in her video to confront us and draw our attention to her feelings about her race and traditional gender roles. (6)

TABLE 4: EXAMPLES OF QUESTIONS AT LEVEL 3: ANALYSIS, SYNTHESIS AND EVALUATION

Higher order: Analysis: Level 3

Such questions require candidates to engage in more abstract interpretation or reasoning, or use of conjecture, background knowledge and understanding, clues or implicit information, facts, or concepts in material provided, or from memory as a basis of forming hypotheses, predicting consequences, deducing reasons, suggesting a possible explanation, inferring causes, drawing conclusions, interpreting relationships, patterns, results, or ideas. Answering these types of questions involves cognitive processes such as: Attributing, deconstructing, integrating, organising, outlining and structuring.

Higher order: Evaluation and Synthesis: Level 3

Such questions require candidates to make a critical judgment, for example, on qualities, accuracy, acceptability, worth, plausibility, or probability of a given argument, or proposed solution, outcome or strategy, using background knowledge of the subject and/or evidence/ information provided by sources to motivate the judgment. Synthesising questions entail integrating ideas and

information and relating parts of material, ideas or information to one another and to an overall structure or purpose in a way that is relational. Answering these types of questions involves the following cognitive processes: Evaluating, attributing, checking, deconstructing, integrating, organising, outlining and structuring

Example 1:

Question 2: DBE NSC Visual Arts November 2014 Paper 1

QUESTION 2: SOUTH AFRICAN ARTISTS INFLUENCED BY AFRICAN AND/OR INDIGENOUS ART FORMS

Many South African artists make use of indigenous symbols and images to express their African identity, while their work still depicts the themes of modern society.

2.1 Analyse and interpret FIGURE 2a. Discuss how the artist expressed the influence of indigenous symbols and modern images in the artwork.

Discuss the following aspects:

- Use of indigenous symbols and images
- Subject matter
- Use of line, shape and colour
- Use of style
- Identify visual symbols that depict a more modern lifestyle. Motivate your answer. (10)

FIGURE 2a: Wayne Baker, **Land and Desire**, strung glass beads, 2009.

Discussion:

The action verbs *analyse and interpret* categorise this question in a higher order cognitive demand.

This question requires the candidates to apply abstract ideas interpreted from the <u>unseen visual source</u> and place (categorise) the information into a specific cultural context by (explaining) substantiating their findings with reference to the visual sources.

In order to answer this question successfully, the candidates are required to recall knowledge/information from Gr. 10 - Gr. 12, identify characteristics of indigenous and traditional African art in a contemporary artwork; apply the information to extract meaning and make specific connotations and create a new set of information according to their finding in order to achieve maximum marks (evaluate). Candidates are expected to make a critical judgment and substantiate their answers by referring to the visual source provided in Fig. 2a.

Memorandum/Marking guidelines

QUESTION 2

SOUTH AFRICAN ARTISTS INFLUENCED BY AFRICAN AND/OR INDIGENOUS ART FORMS

Many South African artists make use of indigenous symbols and images to express their African identity, while their work still depicts the themes of modern society.
2.1 Candidates must analyse and interpret FIGURE 2a. They must discuss how the artist expressed the influence of indigenous symbols and modern images in the artwork.
They must discuss the following aspects:

*   Use of indigenous symbols and images
Wayne Barker's *Land and Desire* is made from glass beads and this material has been, and still is, associated with indigenous African people even though it is now also being used in most countries to make fashion accessories. An African woman with a turban on her head is portrayed at the top right of the artwork, almost as if she is dressed for an African ritual ceremony or used today as a modern fashion accessory. At the bottom, right-hand corner there is a traditional woman who could be half naked and she seems to be fetching water from a river using a round clay pot which is known to be a traditional water container or cooking pot. The technique of placing an image on top of another (superimpose), as well as placing various images depicting different themes on one wall was popularly used by the Khoi/San in their rock paintings. Nudity and the use of circles can be interpreted as indigenous symbols.

*   Subject matter
In this image Barker depicts black women in different positions, juxtaposed against the South African landscape.

*   Use of line, shape and colour
The combination of short and long flowing lines which passes the face/subject matter look as though they are highlighting certain aspects, like her eyes. The artist makes use of bright vibrant colours which are also used in African clothing and Ndebele painted huts. The use of the abstract shapes and recognisable landscape creates a balance between the two images of women, as well as complementing the brown, blue, grey and white shades used to paint the women. Organic shapes are used as well as earthy colours. Red organic lines create movement within the artwork.

*   Use of style
The use of stylised shapes and the colour usage resemble a Post-Modern style. The representation of the women is depicted as a traditional African figure.

*   Candidates must identify visual symbols that depict a more modern lifestyle. They have to motivate their answer.
The text Land and desire, which forms part of the image, is associated with the contemporary art forms as text/font, is accepted as art in our modern society because many people can read and understand it. Another symbol that depicts a modern lifestyle is the church/house building.
(10)

Example 2:

Question 5.1: DBE: Visual Arts November 2014 Paper 1

QUESTION 5: MULTIMEDIA AND NEW MEDIA – ALTERNATIVE CONTEMPORARY AND POPULAR ART FORMS IN SOUTH AFRICA

Multimedia artists often use metaphoric images to communicate various ideas.

FIGURE 5a shows Nicolas Hlobo's massive sculptural work which was exhibited at the 2011 Venice Biennale entitled *limpundulu Zonke Ziyandilandela (All the Lightning Birds are After Me)*. The cultural meaning of 'limpundulu' refers to an evil creature that can cause illness, bad luck or even death. It is also associated with thunder and lightning.

5.1 Discuss the artworks in FIGURE 5a and FIGURE 5b by answering the following:

- Discuss how EACH artist used his/her media and techniques to create an impact on the viewer.
- Suggest a possible meaning of each artwork.
- Motivate your answer by explaining whether or not each artist has been successful in communicating the message. (8)
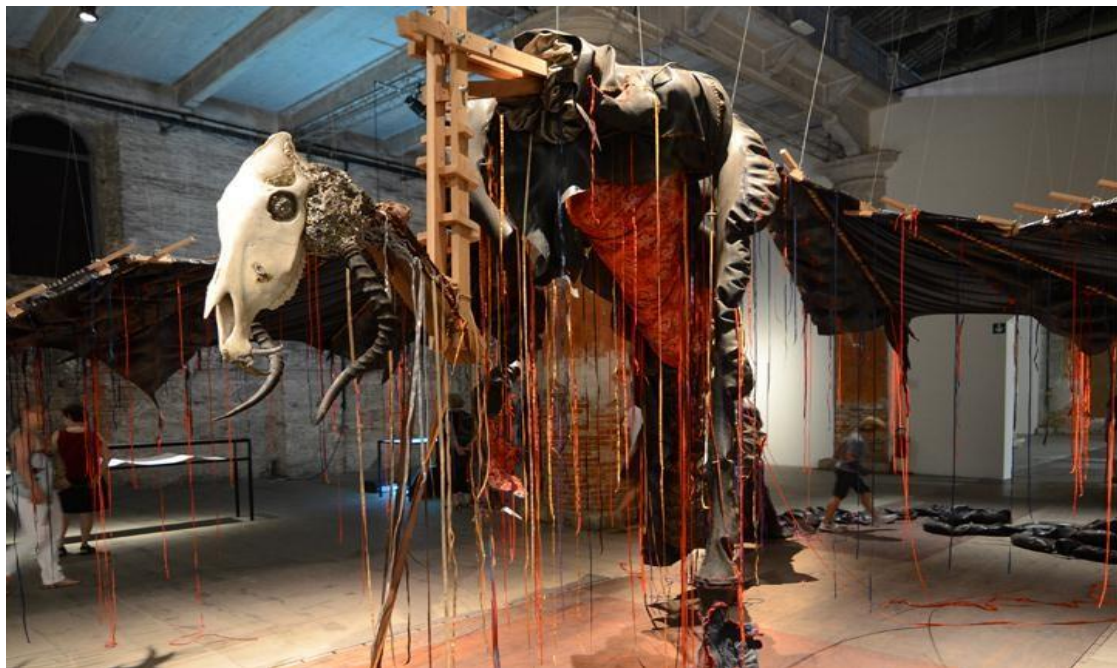
Metaphoric images: Symbolic images

FIGURE 5a: Nicolas Hlobo, *limpundulu Zonke Ziyandilandela (All the Lightning Birds are After Me)*, rubber, ribbon and mixed media, 2011.

FIGURE 5b: Swoon, *Thalassa*, mixed media, site-specific installation, 20 feet tall, New Orleans Museum of Art, 2011.

Discussion:

This question requires the candidates to analyse, identify and discuss (evaluate) the media as well as extract meaning through the particular use of materials.

The message conveyed through the use of media and to provide personal insight to the success of the artworks. All levels of cognitive demand have to be applied in order to answer this question successfully, namely; recall of previous acquired knowledge regarding multi-media artworks and conceptual art, understanding the content and context of the artworks, apply his/her own personal knowledge and experience in order to understand and construct new information (synthesise and evaluate) regarding the symbolic meaning of the provided stimuli. This task requires the candidate to 'read' various types of mediums and images and create metaphoric/symbolic meaning to portray particular contemporary, societal or cultural concepts. This is cognitively a challenging question for the envisaged Grade 12 learner because of the amount of reading, visually and written text, and the cognitive ability that is demanded to respond.

Memorandum/Marking guidelines

QUESTION 5

MULTIMEDIA AND NEW MEDIA – ALTERNATIVE CONTEMPORARY AND POPULAR ART FORMS IN SOUTH AFRICA

5.1 Candidates must discuss the different artworks in FIGURE 5a and FIGURE 5b, by answering the following:

The elevated *Thalassa* figure may be a symbol of importance, authority, wealth and royalty. It also looks like a Christ figure with tentacles. She could be symbolic of a queen. The trail is also synonymous of a royal wedding gown. The extended lines with many garments could mean an extension of wealth. The washing lines could represent the domestic chores that a housewife is expected to perform. The viewers look up to the figure which could represent royalty and fame, but in reality, the images that they are in direct contact with represent everyday clothing that ordinary people wear.

Multimedia artists often use metaphoric images to communicate various ideas. FIGURE 5a shows Nicolas Hlobo's massive sculptural work which was exhibited at the 2011 Venice Biennale entitled Limpundulu Zonke Ziyandilandela (*All The Lightning Birds Are After Me*). The cultural meaning of 'Limpundulu' refers to an evil creature that can cause illness, bad luck or even death. It is also associated with thunder and lightning.

- Discuss how EACH artist used his/her media and techniques to create an impact on the viewer.

Nicholas Hlobo's exaggerated colossal sculpture is made from mixed media, such as found objects, wood, a skull of an animal, horns, rubber. The bird has bat-like wings made from rubber, and we experience fear and evil when confronted with it. These materials are stitched or joined together to form a giant, scary monster. Hlobo's installation is attached to the roof. The bird has red/orange string/thread attached to the body and the wings. The string/thread almost touches the floor. The addition of the thread creates movement and the illusion of flight. Spectators are seen walking around and interacting with this gigantic hybrid.

Swoon has suspended her work *Thalassa* from the ceiling within a gallery/enclosed space. *Thalassa* means 'beach' or 'sea' in Greek. The figure is a painting combined with different fabrics. The fabric is extended from the two-dimensional painting into a three-dimensional sculpture/installation of a dress. The dress consists of washing lines that are covered with different types of fabric and garments. The artist has applied the principle of extension by exaggerating the length of the dress, which trails into an explosion made of washing lines.

- Possible meaning of each artwork

The possible meaning of Hlobo's work can be found in the title *All The Lightning Birds Are After Me*, which may mean that the artist is communicating his fear of the known or unknown. The title is overbearing and the use of the word 'Lightning' refers to a violent storm brewing and can cause scores of fires. Lightning is fast and could refer to this bird being fast, dangerous, violent and destructive at times. The Greek gods believed that lightning represented the fury of the gods. The artist might be going through a troubled patch in his life, reminding us that life is full of ups and downs and filled with fearful moments. Hlobo has been able to communicate the message of fear and destruction which this creature is associated with. The size of the bird intimidates viewers and makes them feel small and helpless.

- Candidates must motivate their answer by explaining whether or not each artist has been successful in communicating the message.

If only ONE example is discussed, the student can only receive a maximum of 5 marks. **(8)**
Example 3:
Question 6.3: IEB: Visual Culture Studies, Paper 1, 2011 QUESTION 6 SOUTH AFRICAN ART AND ARCHITECTURE FROM RESISTANCE ART TO THE PRESENT Focus Areas: Manifestation of Societal Systems: Art and Gender Continued Influence of Technology: Meaning through Medium Select TWO relevant artworks by TWO different artists, which in your opinion, challenge the traditional roles of men, women and/or children in society. 6.3 For BOTH the selected artworks, evaluate whether or not the challenge/s and/or message/s have been successfully communicated. (8)
Discussion: Candidates are expected to evaluate, thus justifying, apply a hypothesis (a possible theory), critique and judge the success of personally chosen artworks that can be linked to the theme of *Societal Systems: Art and Gender* as to whether the message was conveyed successfully or not. Well-reasoned judgments should be provided and substantiated with reference to the specific elements/imagery in the artworks in order to support the statement as to whether or not the artwork was successful in its aim in challenging the traditional roles of men, women and children in society. Candidates are expected to solve and open-ended problem using logic, understanding of contradictions, identifying specific facts and opinions, identify the source of credibility and central issues and problems, recognise underlying assumptions, detecting stereotypes and predicting consequences. Candidates should present the ability to think creatively and critically and present the ability to see things from various viewpoints and demonstrate originality and complex thinking.
Memorandum/Marking guidelines 6.3 **8 marks** (Bloom's Level 5 – 7 metacognitive skills) allocated for evaluating (Level 7) the success of the artists' intentions. 2 points per work. For example: Searle's work is successful as the scale and nudity are confrontational and forces us to acknowledge her race and her feelings about being discriminated against because of her race and because of her gender. She also demonstrates a typical female activity of baking which also makes us think about gender roles. Learners can argue either point of view if points are substantiated. Other applicable artists: Alexander, Siopis, Sebidi, Catherine, Cohen, Searle, Antoinette Murdoch, Diane Victor, Leora Faber, Payne and/or Rose, etc. **(8)**

To accomplish the goal of discriminating between high achievers, those performing very poorly, and all candidates in between, examiners need to vary the challenge of examination questions. Until recently, the assumption has

been that 'alignment' with the allocated percentage of marks for questions at the required cognitive demand levels meant that sufficient examination questions were relatively easy; moderately challenging; and difficult for candidates to answer.

However, research and candidate performance both indicate that a range of factors other than type of cognitive demand contributes to the cognitive challenge of question. Such factors include the level of content knowledge required, the language used in the question, and the complexity or number of concepts tested. In other words, cognitive demand levels on their own do not necessarily distinguish between degrees of difficulty of questions.

This research helps, to some extent, explain why, despite that some NSC examination papers have complied with the specified cognitive demand weightings stipulated in the policy, they have not adequately distinguished between candidates with a range of academic abilities in particular between higher ability candidates. As a result, examiners, moderators and evaluators are now required to assess the difficulty of level of each examination question in addition to judging its cognitive demand.

Section 7 below explains the new protocol introduced by Umalusi for analysing examination question difficulty.

7.   ANALYSING THE LEVEL OF DIFFICULTY OF EXAMINATION QUESTIONS

When analysing the level of difficulty of each examination question, there are six important protocols to note. These are:

1. Question difficulty is **assessed independently** of the type and level **of cognitive demand**.
2. Question difficulty is assessed against **four levels of difficulty**.

3. Question difficulty is determined against the assumed capabilities of the **envisaged** Grade 12 Visual arts NSC examination **candidate**.
4. Question difficulty is determined using **a common framework** for thinking about question difficulty.
5. Question difficulty entails **distinguishing unintended sources of difficulty** or ease **from intended sources of difficulty** or ease.
6. Question difficulty entails identifying **differences** in levels of difficulty **within a single question**.

Each of the above protocols is individually explained and discussed below.

7.1 Question difficulty is assessed independently of the type and level of cognitive demand

As emphasised earlier in this exemplar book, the revised Umalusi NSC examination evaluation instruments separate the analysis of the type of cognitive demand of a question from the analysis of the level of difficulty of each examination question. Cognitive demand describes the *type of cognitive process* that is required to answer a question, and this does not necessarily equate or align with the *level of difficulty* of other aspects of a question, such as the difficulty of the content knowledge that is being assessed. For example, a recall question can ask a candidate to recall very complex and abstract scientific content. The question would be categorised as Level 1 in terms of the cognitive demand taxonomy but may be rated as 'difficult' (Level 3 Table 5 below).

> *Note:*
>
> Cognitive demand is just one of the features of a question that can influence your comparative judgments of question difficulty. The type and level of cognitive process involved in answering a question does not necessarily determine how difficulty the question would be for candidates. Not all evaluation/synthesis /analysis questions are more difficult than questions involving lower-order processes such as comprehension or application.

7.2 Question difficulty is assessed at four levels of difficulty

The revised Umalusi NSC examination evaluation instruments require evaluators to exercise expert judgments about whether each examination question is 'Easy', 'Moderately challenging', 'Difficult' or 'Very difficult' for the envisaged Grade 12 learner to answer. Descriptions of these categories of difficulty are shown in Table 5.

TABLE 5: LEVELS OF DIFFICULTY OF EXAMINATION QUESTIONS

1	2	3	4
Easy for the envisaged Grade 12 student to answer.	**Moderately challenging** for the envisaged Grade 12 student to answer.	**Difficult** for the envisaged Grade 12 student to answer.	**Very difficult** for the envisaged Grade 12 student to answer. The skills and knowledge required to answer the question allow for the top students (*extremely* high-achieving/ability students) to be discriminated from other high achieving/ability students).

Note:
The forth level, 'very difficult' has been included in the levels of difficulty of examination questions to ensure that there are sufficient questions that discriminate well, amongst higher ability candidates.

7.3 Question difficulty is determined against the assumed capabilities of the 'envisaged' Grade 12 Visual arts NSC examination candidate

The revised Umalusi NSC examination evaluation instruments require evaluators to exercise expert judgments about whether each examination question is 'Easy', 'Moderately challenging', 'Difficult' or 'Very difficult' for the '**envisaged**' Grade 12 learner to answer (Table 5). In other words, assessment of question difficulty is linked to a particular target student within the population of NSC candidates, that is, the Grade 12 candidate of average intelligence or ability.

The Grade 12 learners that you may have taught over the course of your career cannot be used as a benchmark of the 'envisaged' candidate as we cannot know whether their abilities fall too high, or too low on the entire spectrum of all Grade 12 Visual Arts candidates in South Africa. The revised Umalusi NSC examination evaluation instruments thus emphasise that, when rating the level of the difficulty of a particular question, your conception of the 'envisaged' candidate needs to be representative of the entire population of candidates for all schools in the country, in other words, of the overall Grade 12 population.

Most importantly, the conception of this 'envisaged' candidate is a learner who has been taught the whole curriculum adequately by a teacher who is qualified to teach the subject, in a functioning school. There are many disparities in the South African education system that can lead to very large differences in the implementation of the curriculum. Thus this 'envisaged' learner is not a typical South African Grade 12 learner – it is an intellectual construct (an imagined person) whom you need to imagine when judging the level of difficulty of a question. This 'envisaged' Grade 12 learner is an aspirational ideal of where we would like all Visual arts learners in South Africa to be.

Note:

The concept of the ***envisaged' Grade 12 candidate is*** that of an imaginary learner who has the following features:
   a. Is of average intelligence or ability.
   b. Has been taught by a competent teacher.
   c. Has been exposed to the entire examinable curriculum.
This envisaged learner represents an imaginary person who occupies the middle ground of ability and approaches questions *having had all the necessary schooling.*

7.4   Question difficulty is determined using a common framework for thinking about question difficulty

Examiners, moderators and evaluators **in all subjects** are now provided with a common framework for thinking about question difficulty to use when

identifying sources of difficulty or ease in each question, and to provide their reasons for the level of difficulty they select for each examination question.

The framework described in detail below provides the main sources of difficulty or 'ease' inherent in questions. The four sources of difficulty which must be considered when thinking about the level of difficulty of examination questions in this framework are as follows.

1. '**Content difficulty**' refers to the difficulty inherent in the subject matter and/or concept/s assessed.
2. '**Stimulus difficulty**' refers to the difficulty that candidates confront when they attempt to read and understand the question and its source material. The demands of the reading required to answer a question thus form an important element of 'stimulus difficulty'.
3. '**Task difficulty**' refers to the difficulty that candidates confront when they try to formulate or produce an answer. The level of cognitive demand of a question forms an element of 'Task difficulty', as does the demand of the written text or representations that learners are required to produce for their response.
4. '**Expected response difficulty**' refers to difficulty imposed by examiners in a marking guideline, scoring rubric or memorandum. For example, mark allocations affect the amount and level of answers students are expected to write.

This framework derived from Leong (2006) was chosen because it allows the person making judgments about question difficulty to grapple with nuances and with making connections. The underlying assumption is that judgment of question difficulty is influenced by the interaction and overlap of different aspects of the four main sources of difficulty. Whilst one of the above four sources of difficulty may be more pronounced in a specific question, the other three sources may also be evident. Furthermore, not all four sources of difficulty need to be present for a question to be rated as difficult.

The four-category conceptual framework is part of the required Umalusi examination evaluation instruments. Each category or source of difficulty in this

framework is described and explained in detail below (Table 6). Please read the entire table very carefully.

TABLE 6: FRAMEWORK FOR THINKING ABOUT QUESTION DIFFICULTY

CONTENT/CONCEPT DIFFICULTY
Content/concept difficulty indexes the difficulty in the **subject matter, topic or conceptual knowledge** assessed or required. In this judgment of the item/question, difficulty exists in the **academic and conceptual demands** that questions make and/or the **grade level** boundaries of the various 'elements' of domain/subject knowledge (topics, facts, concepts, principles and procedures associated with the subject).
For example:
Questions that assess '**advanced content'**, that is, subject knowledge that is considered to be in advance of the grade level curriculum, are *likely* to be difficult or very difficult for most candidates. Questions that assess subject knowledge which forms part of the core curriculum for the grade are *likely* to be moderately difficult for most candidates. Questions that assess **'basic content'** or subject knowledge candidates would have learnt at lower grade levels, and which would be familiar to them are *unlikely* to pose too much of a challenge to most candidates. Questions that require general everyday knowledge or knowledge of 'real life' experiences are *often* easier than those that test more **specialized** school **knowledge**. Questions involving only concrete objects, phenomena, or processes are *usually* easier than those that involve more **abstract constructs, ideas, processes or modes.** Questions which test learners' understanding of theoretical or **de-contextualised issues or topics**, rather than their knowledge of specific examples or contextualised topics or issues *tend* to be more difficult. Questions involving familiar, contemporary/current contexts or events are *usually* easier than those that are more **abstract or** involve **'imagined' events** (e.g. past/future events) or **contexts** that are **distant from learners' experiences.** Content difficulty may also be varied by changing **the number of knowledge elements or operations assessed**. *Generally,* the difficulty of a question increases with the number of knowledge elements or operations assessed. Questions that assess learners on two or more knowledge elements or operations are *usually* (but not always) more difficult than those that assess a single knowledge element or operation. Assessing learners on **a combination of knowledge elements or operations that are seldom combined** *usually* increases the level of difficulty.
EXAMPLES OF INVALID OR UNINTENDED SOURCE OF CONTENT DIFFICULTY

- Testing obscure or unimportant concepts or facts that are not mentioned in the curriculum, or which are unimportant to the curriculum learning objectives.
- Testing very advanced concepts or operation that candidates are extremely unlikely to have had opportunities to learn.

STIMULUS DIFFICULTY
Stimulus difficulty refers to the difficulty of the linguistic **features of the question** (**linguistic** complexity) and the challenge that candidates face when they attempt to read, interpret and understand the words and phrases in the question AND when they attempt to read and understand the **information or 'text' or source material (diagrams, tables and graphs, pictures, cartoons, passages, etc.) that accompanies the question.**

For example:

Questions that contain words and phrases that require only simple and straightforward comprehension are *usually* easier than those that require the candidate to understand **subject specific phraseology and terminology** (e.g. idiomatic or grammatical language not usually encountered in everyday language), or that require more technical comprehension and specialised command of words and language (e.g. everyday words involving different meanings within the context of the subject).

Questions that contain information that is 'tailored' to an expected response, that is, questions that contain no irrelevant or distracting information, are *generally* easier than those than require candidates to select relevant and appropriate information or **unpack a large amount of information** for their response. A question **set in a very rich context** *can* increase question difficulty. For example, learners *may* find it difficult to select the correct operation when, for example, a mathematics or accountancy question is set in a context-rich context.

Although the level of difficulty in examinations is *usually* revealed most clearly through the questions, text complexity or the degree of **challenge or complexity in written or graphic texts** (such as a graph, table, picture, cartoon, etc.) that learners are required to read and interpret in order to respond *can* increase the level of difficulty. Questions that depend on reading and selecting content from a text *can* be more challenging than questions that do not **depend on actually reading the accompanying text** because they test reading comprehension skills as well as subject knowledge. Questions that require candidates to **read a lot** *can* be more challenging than those that require limited reading. Questions that tell learners where in the text to look for relevant information are *usually* easier that those where **learners are not told where to look**.

The level of difficulty *may* increase if texts set, and reading passages or other **source material** used are challenging for the grade level, and make **high reading demands** on learners at the grade level. Predictors of textual difficulty include

- **semantic content** - for example, if vocabulary and words used are typically outside the reading vocabulary of Grade 12 learners, 'texts' (passage, cartoon, diagram, table, etc.) are *usually* more difficult. 'Texts'

are *generally* easier if words or images are made accessible by using semantic/context, syntactic/structural or graphophonic/visual cues.

- **syntactic or organisational structure** - for example, sentence structure and length. For example, if learners are likely to be *familiar with the structure* of the 'text' or resource, for example, from reading newspapers or magazines, etc. 'texts' are *usually* easier than when the structure is unfamiliar.
- **literary techniques** - for example, abstractness of ideas and imagery - and **background knowledge required**, for example, to make sense of allusions.
- if the **context** is **unfamiliar** or remote, or if candidates do not have or are **not provided with access to the context** which informs a text (source material, passage, diagram, table, etc.) they are expected to read, and which informs the question they are supposed to answer and the answer they are expected to write, then constructing a response is *likely* to be more difficult than when the context is provided or familiar.

Questions which require learners to **cross-reference different sources** are *usually* more difficult than those which deal with one source at a time.

Another factor in stimulus difficulty is presentation and visual appearance. For example, type face and size, use of headings, and other types of textual organisers etc. can aid **'readability'** and make it easier for learners to interpret the meaning of a question.

EXAMPLES OF INVALID OR UNINTENDED SOURCES OF STIMULUS DIFFICULTY
- Meaning of words unclear or unknown.   - Difficult or impossible to work out what the question is asking.   - Questions which are ambiguous.   - Grammatical errors in the question that could cause misunderstanding.   - Inaccuracy or inconsistency of information or data given.   - Insufficient information provided.   - Unclear resource (badly drawn or printed diagram, inappropriate graph, unconventional table).   - Dense presentation (too many important points packed in a certain part of the stimulus).

TASK DIFFICULTY
Task difficulty refers to the **difficulty that candidates confront when they try to formulate or produce an answer**.

For example:
In most questions, to generate a response, candidates have to work through the steps of a solution. *Generally*, questions that **require more steps in a solution** are more difficult than those that require fewer steps. Questions involving only one or two steps in the solution are *generally* easier than those where several operations required for a solution**.**   Task difficulty may also be mediated by the **amount of guidance present in the question**. Although question format is not necessarily a factor and difficult

questions can have a short or simple format, questions that provide guided steps or cues (e.g. a clear and detailed framework for answering) are *generally* easier than those that are more open ended and require candidates to form or tailor their **own response strategy** or argument, work out the steps **and maintain the strategy for answering** the question by themselves. A high degree of prompting (a high degree of prompted recall, for example) *tends* to reduce difficulty level.

Questions that test specific knowledge are *usually* less difficult that **multi-step, multiple-concept or operation questions**.

A question that requires the candidate to **use** a **high level of** appropriate **subject specific, scientific or specialised terminology in** their **response** *tends* to be more difficult than one which does not.

A question requiring candidates to **create a complex abstract (symbolic or graphic) representation** is *usually* more challenging than a question requiring candidates to create a concrete representation.

A question requiring writing a one-word answer, a phrase, or a simple sentence is *often* easier to write than **responses that require more complex sentences, a paragraph or a full essay or composition**.

Narrative or descriptive writing, for example where the focus is on recounting or ordering a sequence of events chronologically, is *usually* easier than **writing discursively** (**argumentatively or analytically**) where ideas need to be developed and ordered logically. Some questions reflect task difficulty simply by **'creating the space' for A-grade candidates** to demonstrate genuine insight, original thought or good argumentation, and to write succinctly and coherently about their knowledge.

Another element is the **complexity in structure of the required response**. When simple connections between ideas or operations are expected in a response, the question is *generally* easier to answer than a question in which the significance of the relations between the parts and the whole is expected to be discussed in a response. In other words, a question in which an unstructured response is expected is *generally* easier than a question in which **a relational response** is required. A response which involves **combining or linking a number of complex ideas or operations** is *usually* more difficult than a response where there is no need to combine or link ideas or operations.

On the other hand, questions which require continuous prose or extended writing *may* also be easier to answer correctly or to get marks for than questions that require no writing at all or single letter answer (such as multiple choice), or a brief response of one or two words or short phrase/s because they **test very specific knowledge**.

The **cognitive demand** or **thinking processes** required form an aspect of task difficulty. Some questions test thinking ability, and learners' capacity to deal with ideas, etc. Questions that assess inferential comprehension or application of knowledge, or that require learners to take ideas from one context and use it in another, for example, *tend* to be more difficult than questions that assess recognition or retrieval of basic information. On the other hand, questions requiring

recall of knowledge are *usually* more difficult than questions that require simple recognition processes.

When the **resources for answering** the question are included in the examination paper, then the task is *usually* easier than when candidates have to **use and select their own internal resources** (for example, their own knowledge of the subject) or transform information to answer the question.

Questions that require learners to take or **transfer** ideas, **skills or knowledge from one context/subject area and use them in another** *tend* to be more difficult.

EXAMPLES OF INVALID OR UNINTENDED SOURCES OF TASK DIFFICULTY

- Level of detail required in an answer is unclear.
- Context is unrelated to or uncharacteristic of the task than candidates have to do.
- Details of a context distract candidates from recalling or using the right bits of their knowledge.
- Question is unanswerable.
- Illogical order or sequence of parts of the questions.
- Interference from a previous question.
- Insufficient space (or time) allocated for responding.
- Question predictability or task familiarity. If the same question regularly appears in examination papers or has been provided to schools as exemplars, learners are likely to have had prior exposure, and practised and rehearsed answers in class (for example, when the same language set works are prescribed each year).
- Questions which involve potential follow-on errors from answers to previous questions.

EXPECTED RESPONSE DIFFICULTY
Expected response difficulty refers to difficulty imposed by examiners in a **mark scheme and memorandum**. This location of difficulty is more applicable to 'constructed' response questions, as opposed to 'selected' response questions (such as multiple choice, matching/true-false).

For example:

When examiners expect few or no details in a response, the question is *generally* easier than one where the mark scheme implies that **a lot of details are expected**.

A further aspect of expected response difficulty is the clarity of the **allocation of marks**. Questions are *generally* easier when the allocation of marks is explicit, straight-forward or logical (i.e. 3 marks for listing 3 points) than when the **mark allocation is indeterminate or implicit** (e.g. when candidates need all 3 points for one full mark or 20 marks for a discussion of a concept, without any indication of how much and what to write in a response). This aspect affects difficulty because candidates who are unclear about the mark expectations in a response may not produce sufficient amount of answers in their response that will earn the marks that befit their ability.

Some questions are more difficult/easy to mark accurately than others. Questions that are **harder to mark and score objectively** are *generally* more difficult for candidates than questions that require simple marking or scoring strategies on the part of markers. For example, recognition and recall questions are *usually* easier to test and mark objectively because they usually require the use of matching and/or simple scanning strategies on the part of markers. More complex questions requiring analysis (breaking down a passage or material into its component parts), evaluation (making judgments, for example, about the worth of material or text, or about solutions to a problem), synthesis (bringing together parts or elements to form a whole), and creativity (presenting own ideas or original thoughts) are *generally* harder to mark/score objectively. The best way to test for analysis, evaluation, synthesis and creativity is usually through extended writing. Such extended writing *generally* requires the use of more cognitively demanding *marking* strategies such as interpreting and evaluating the logic of what the candidate has written.

Questions where **a wide range of alternative answers or response/s** is possible or where the correct answer may be arrived at through different strategies *tend* to be more difficult. On the other hand, questions may be so open-ended that learners will get marks even if they engage with the task very superficially.

<table>
<tr><td>EXAMPLES OF INVALID OR UNINTENDED SOURCES OF EXPECTED RESPONSE DIFFICULTY</td></tr>
</table>

- Mark allocation is unclear or illogical. The weighting of marks is important in questions that comprise more than one component when components vary in levels of difficulty. Learners may be able to get the same marks for answering easy component/s of the item as other learners are awarded for answering the more difficult components.
- Mark scheme and questions are incongruent. For example, there is no clear correlation between the mark indicated on the question paper and the mark allocation of the memorandum.
- Question asked is not the one that examiners want candidates to answer. Memorandum spells out expectation to a slightly different question, not the actual question.
- Impossible for candidate to work out from the question what the answer to the question is (answer is indeterminable).
- Wrong answer provided in memorandum.
- Alternative correct answers from those provided or spelt out in the memorandum are also plausible.
- The question is 'open' but the memo has a closed response. Memo allows no leeway for markers to interpret answers and give credit where due.

<table>
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Some questions are more difficult/easy to mark accurately than others. Questions that are **harder to mark and score objectively** are *generally* more difficult for candidates than questions that require simple marking or scoring strategies on the part of markers. For example, recognition and recall questions are *usually* easier to test and mark objectively because they usually require the use of matching and/or simple scanning strategies on the part of markers. More complex questions requiring analysis (breaking down a passage or material into its component parts), evaluation (making judgments, for example, about the worth of material or text, or about solutions to a problem), synthesis (bringing together parts or elements to form a whole), and creativity (presenting own ideas or original thoughts) are *generally* harder to mark/score objectively. The best way to test for analysis, evaluation, synthesis and creativity is usually through extended writing. Such extended writing generally requires the use of more cognitively demanding *marking* strategies such as interpreting and evaluating the logic of what the candidate has written.

Questions where **a wide range of alternative answers or response/s** is possible or where the correct answer may be arrived at through different strategies *tend* to be more difficult. On the other hand, questions may be so open-ended that learners will get marks even if they engage with the task very superficially.

Examples of invalid or unintended sources of expected response difficulty

- Mark allocation is unclear or illogical. The weighting of marks is important in questions that comprise more than one component when components vary in levels of difficulty. Learners may be able to get the same marks for answering easy component/s of the item as other learners are awarded for answering the more difficult components.
- Mark scheme and questions do not match. For example, there is no clear correlation between the mark indicated on the question paper and the mark allocation of the memorandum.
- Question asked is not the one that examiners want candidates to answer. Memorandum spells out expectation to a slightly different question, not the actual question.
- Impossible for candidate to work out from the question what the answer to the question is (answer is indeterminable).
- Wrong answer provided in memorandum.
- Alternative correct answers from those provided or spelt out in the memorandum are also plausible.

- The question is 'open' but the memo has a closed response. Memo allows no leeway for markers to interpret answers and give credit where due.

The framework described above does not provide you with explicit links between the different sources of difficulty, or show relationships and overlaps between the different categories and concepts in the framework. This is because it is impossible to set prescribed rules or pre-determined combinations of categories and concepts used for making judgments about the source of difficulty in a particular examination question.

The intention behind the framework is to allow you to exercise your sense of judgment as an expert. The complexity of your judgment lies in your ability as an expert to recognise subtle interactions and identify links between different categories of a question's difficulty or ease. For example, a question that tests specific knowledge of your subject can actually be more difficult that a multi-step question because it requires candidates to explain a highly abstract concept, or very complex content. In other words, although questions that test specific knowledge are *usually* less difficult than multiple-concept or operation questions, the level of difficulty of the content knowledge required to answer a question can make the question more difficult than a multi-step or multi-operation question.

Not all one-word response questions can automatically be assumed to be easy. For example, multiple-choice questions are not automatically easy because a choice of responses is provided – some can be difficult. As an expert in your subject, you need to make these types of judgments about each question.

> ***Note:***
> It is very important that you become extremely familiar with the framework explained in Table 6, and with each category or source of difficulty provided (i.e. content difficulty, task difficulty, stimulus difficulty, and expected response difficulty). You need to understand the examples of questions which illustrate each of the four levels (Table 7 to Table 10). This framework is intended to assist you in discussing and justifying your decisions regarding the difficulty level ratings of questions. You are expected to **refer to all four categories or sources of difficulty** in justifying your decisions.
> When considering question difficulty ask:
> - How difficult is the **knowledge** (content, concepts or procedures) that is being assessed for the envisaged Grade 12 candidate? (*Content difficulty*).
> - How difficult is it for the envisaged I Grade 12 candidate to formulate the answer to the question? In considering this source of difficulty, you should **take into account the type of cognitive demand** made by the task. (*Task difficulty*).
> - How difficult is it for the envisaged Grade 12 candidate to **understand the question and the source material** that need to be read to answer the particular question? (*Stimulus difficulty*).
> - What does the **marking memorandum and mark scheme** show about the difficulty of the question? (*Expected response difficulty*).

7.5 Question difficulty entails distinguishing unintended sources of difficulty or ease from intended sources of difficulty or ease

Close inspection of the framework for thinking about question difficulty (Section 7.4, Table 9) above, shows that, for each general category or source of difficulty, the framework makes a distinction between 'valid' or intended, and 'invalid' or unintended sources of question difficulty or ease. Therefore, defining question difficulty entails identifying whether sources of difficulty or ease in a question were intended or unintended by examiners. Included in Table 9 are examples of unintended sources of difficulty or ease for each of the four categories.

Valid difficulty or 'easiness' in a question has its source in the requirements of the question, and is ***intended*** by the examiner (Ahmed and Pollit, 1999). Invalid sources of difficulty or 'easiness' refer to those features of question difficulty or 'easiness' that were ***not intended*** by the examiner. Such unintended 'mistakes' or omissions in questions can prevent the question from assessing what the

examiner intended, and are likely to prevent candidates from demonstrating their true ability or competence, and can result in a question being easier or more difficult than the examiner intended.

For example, grammatical errors in a question that could cause misunderstanding for candidates are unintended sources of question difficulty because the difficulty in answering the question could lie in the faulty formulation of the question, rather than in the intrinsic difficulty of the question itself (for example, because of stimulus difficulty). Candidates "may misunderstand the question and therefore not be able to demonstrate what they know" (Ahmed and Pollit, 1999, p.2). Another example is question predictability (when the same questions regularly appear in examination papers or textbooks) because familiarity can make a question which was intended to be difficult, less challenging for examination candidates.

Detecting unintended sources of difficulty or ease in examinations is largely the task of moderators. Nevertheless, evaluators also need to be vigilant about detecting sources which could influence or alter the intended level of question difficulty that moderators may have overlooked.

Note:
When judging question difficulty, you should distinguish **unintended sources of question difficulty or ease** from those sources that are intended, thus ensuring that examinations have a range of levels of difficulty that does not include invalid sources of difficulty. The framework for thinking about question difficulty allows you to systematically identify technical and other problems in each question. Examples of problems might be: unclear instructions, poor phrasing of questions, the provision of inaccurate and insufficient information, unclear or confusing visual sources or illustrations, incorrect use of terminology, inaccurate or inadequate answers in the marking memorandum, and question predictability. You should **not** rate a question as difficult/easy if the source of difficulty/ease lies in the 'faultiness' of the question or memorandum. Instead, as moderators and evaluators, you need to alert examiners to unintended sources of difficulty/ease so that they can improve questions and remedy errors or sources of confusion before candidates write the examination.

7.6 Question difficulty entails identifying differences in levels of difficulty within a single question

An examination question can incorporate more than one level of difficulty if it has subsections. It is important that the components of such questions are 'broken down' into to their individual levels of difficulty.

> ***Note:***
> Each subsection of a question should be analysed separately so that the percentage of marks allocated at each level of difficulty and the weighting for each level of difficulty can be ascertained as accurately as possible for that question.

8. EXAMPLES OF QUESTIONS AT DIFFERENT LEVELS OF DIFFICULTY

This section provides at least **three** examples of questions from previous Visual Arts NSC examinations (Table 7 to Table 10) categorised at each of the four levels of difficulty described in Section 7 (Table 5) above. These examples were selected to represent the **best and clearest** examples of each level of difficulty that the Visual arts experts could find. The discussion below each example question tries to explain the reasoning behind the judgments made about the categorisation of the question at that particular level of difficulty.

TABLE 7: EXAMPLES OF QUESTIONS AT DIFFICULTY LEVEL 1 – EASY

Example 1:
Question 1.2 DBE Visual Arts November 2012 Paper
Discuss at least TWO specific artworks of South African artists you have studied that tell stories of people and/or places in our land. Your essay should include the following: • Names of artists. • Titles of artworks. • Inspirations and influences on their work. • Formal art elements used in the artworks. • Themes and meaning. (10)

Discussion:

- The **content** difficulty of the question is regarded as easy. Candidates are expected to discuss any two artworks which address the subject matter about stories, or a narrative about people and their everyday dwellings. All content/information required to answer this question is in the Grade 12 textbook and was discussed during contact time in the class. Candidates are not expected to generate new information, or provide personal feedback regarding themes and meaning, but rather recall information studied.
- **Task** difficulty is also regarded as easy. The pointers/bullets in the question provides guidance to assist in the construction of a well-structured essay. Candidates can include other relevant information as well and will be credited accordingly. There are no additional stimuli or visual sources to refer to. Candidates are merely expected to reproduce information studied for the given theme.
- **Stimuli:** No additional stimuli such as visual sources or written text are given to incorporate in order to construct an answer. The task is merely to recall studied information based on the criteria provided. The given pointers are not provided to complicate the question, but merely to provide guidance in answering the question. The question is set in basic, clear language with no ambiguities to confuse or trick the candidate. It is straight forward. No complicated terminology has been included in this question.
- **Expected response:** Candidates are expected to respond in an essay format and a clear discussion should take place. No listing of information is permitted in any of the question in a Visual Arts question paper. This is clearly stated in the instruction in the preface of the question paper. So, at face value the question might seem challenging. The marking guidelines are open and allow for a wide range of artworks/artists and responses to be discussed according to the given criteria. A mark is awarded to the name of the artist and correct title and applicable artworks mentioned in the discussion. Further marks are awarded to relevant information regarding the question and the information addressed according to the given criteria. In the case of this this question, candidates will receive marks for mentioning and substantiating their statement through reference to the mentioned artwork and to inspiration and influences, formal elements used in the artwork, as well as themes and meaning. In this specific question, the themes will be a reflection or reference to the artist's immediate environment and stories around personal experience and happenings. Inspiration will fall under the Impressionists and Post- Impressionist for example, and the way paint was applied etc. Two artists and artwork should be discussed in this question. Thus, less information is required per artist/ artwork to achieve full marks (10) for this question.

This question is regarded as an easy question in terms of the task, stimuli or lack thereof, expected response and content difficulty.

Memorandum/Marking guidelines
1.2 Learners are to discuss at least TWO specific artworks of any South African artists they have studied whose work tells us stories of people and/or places in our land.   Their essay should include the following: • Names of artists.   • Titles of artworks.   • Inspirations and influences on the work.   • Formal elements used in the work.   • Themes and meaning.   [**Maximum of 7 marks if only one example is discussed**] **(10)**

Example 2:
Question 2.2: DBE NSC Visual Arts November 2014   2.2 Discuss ONE artwork from any TWO different artists whose works also express their African identity, due to the influences of indigenous and/or African art forms.   Your answer should include the following: • Names of artists and titles of works   • Subject matter of works   • The influences of indigenous African art forms and symbols   • Use of style   • Content and meaning   (10)

Discussion:

The difficulty level of this question is regarded as easy.

- **Task**: Answering the question requires recalling of basic knowledge acquired during contact time in the classroom. Candidates must discuss artworks from two different artist who were influenced by indigenous and traditional African art.
- **Content**: The question provides clear scaffolding of information and guides the candidates in the construction of an answer. The theme is clearly discussed in the textbook. Specific characteristics regarding influences and application thereof relating to the theme has been addressed in the curriculum. The content to include in the answer is clear according to the theme and is clearly stated at the top of the question. The influence of traditional and indigenous influence on artists and artworks should be discussed and substantiated. Relevant artworks should reflect characteristics such as abstract, geometric use of line, stylisation of composition, primitivism, and use of medium and/or reflect an African theme as subject matter in this question.
- **Expected Response**: The content of the question entails content from the curriculum. Candidates are expected to construct their answer according to the given criteria provided by the pointers. The expected response should take form of an essay, which might seem challenging at face value but according to the marking guidelines, the candidates will receive a mark for the correct artist and artwork named (in this case two marks for two

correct/applicable artist and artworks). Any applicable/correct information that link the artworks to the underlying theme will be positively awarded. The answers are guided by the content in the textbook. Use of terminology is simple and candidates should know all the elements and design principles of African characteristics at this level of examination.

- **Stimuli**: The question is set in clear, simple and understandable language and in no sense complicated with unnecessary information or additional text to be taken for consideration. **No** additional stimuli are provided in the form of added visual sources or written text. The criteria provided according to the pointers in the question are given to guide the candidate in answering the question. It provides guidance in structuring relevant information and in no way to complicate the question.

This question is regarded as an easy question according all the sources of difficulty (content, task and expected response). The lack of additional visuals sources/ stimuli/ written text (**stimuli)** makes the question uncomplicated and straight forward.

Memorandum/Marking guidelines

2.2 Candidates must discuss ONE artwork by any TWO different artists whose works also express their African identity due to the influences of indigenous African art forms.

Their answer should include the following:

- Names of artists and titles of works
- Subject matter;
- The influences of indigenous African art forms and symbols;
- Use of style; and
- Content and meaning.

If only ONE example is discussed, the student can only receive a maximum of 6 marks. **(10)**

Example 3:

Question 3.1: IEB Visual Culture Studies Paper 1 2013

DO refer to examples from International Art from Dada up to but not including Conceptual Art of c. 1970s. If studied, you may include architectural examples from this period.

DO NOT refer to artworks from Conceptual Art of c. 1970s up to the present; nor to current art; nor architecture of this period.

DO NOT refer to Cubism, Fauvism, or to German Expressionism, or to South African art.

Focus Area: **Societal Systems**

Statement: Creative liberation is important in every age (time, period, era).

3.1 Select TWO relevant artworks (from two different movements) which relate to the above statement: select them from International Art from Dada up to but not including Conceptual Art of c. 1970s.

Write approximately 1½ pages in which you analyse how your selected examples demonstrate creative liberation (or a lack thereof) through style, mode, content, medium, title etc. (11)

Discussion:

This is an example of a sub question within a main question. The question emerges from a series of additional questions.

- The **content** is regarded as **easy.** The content required to be discussed have been addressed in earlier phases in schooling curriculum. The question requires the candidate to recall information regarding early twentieth century art movements and discuss it according to the statement that fit into the framework of *Societal Systems.* The range of movements has been narrowed down by stating that movements should fall "*between the early nineteenth century up to the end of the 1960s.*"
- The **task** is linked to the cognitive demand. It can be classified as easy. The information to be included in the answer has been narrowed down. Although the expected length of the question seems challenging by writing 1 ½ pages of information. Candidates only have to wright +- 6 facts per artwork to achieve full marks.
- **Stimuli:** No additional stimuli such as images/visual sources have been included in the question. The question does not include excessive information that might confuse the candidate. It includes a sufficient number of criteria which should be addressed in the answer. The question clearly states what information should be focused on such as style, mode, content, medium, and titles should be given: **Creative liberation is important in every age (time, period, and era).** Only the demarked art movements from which candidates are expected to discuss. TWO artworks that can be classified as examples of art which displays characteristics of the Avant-Garde (modern 20th century) should be discussed. The question included information that should be addressed in the essay such as mode, style etc. on which the answer should be based on. TWO artworks should be discussed where two marks will be awarded for the titles of the artworks.

   It must be stated that the question is set in such a manner that if not used to the format of the question paper, it might seem confusing and challenging. But by reading the questions more than once, the instructions become quite clear. This factor might place the stimuli into a moderate difficult level.
- **Expected Response:** Candidates should be able, at this level of schooling to link specific art movements that can be classified under the mentioned criteria.

TWO marks will be awarded for the medium in which the artwork was created. Two marks will be awarded for the style in which the artworks were created in, and so on. Clear indication has been provided as to how many marks will be awarded for specific information included in the answer.

This question is regarded as an example of an easy question according to the content, expected response and task. The information has been narrowed down to

such an extent that the candidates should easily identify and recall relevant information.

***the use of verb *analyse* is a source of invalid difficulty. The marking guideline does not require analytical essay as the question states.**

<u>**Memorandum/Marking guidelines**</u>
Statement: Creative liberation is important in every age (time period).

3.1 The candidate must select TWO relevant artworks (from two different movements) which relate to the above statement that creative liberation is important in every age (time period). These artworks MUST be from International Art from Dada up to but not including Conceptual Art of c. 1970s.The candidate must analyse how their selected examples demonstrate creative liberation (or a lack thereof) through style, mode, content, medium, title, etc.

6 marks (Bloom's Level 2 – 4, cognitive) are allocated to the basic factual content of examples given:

- movements/styles/modes.
- artists/architects.
- 2 titles of works with descriptions.

5 marks (Bloom's Level 2 – 4, cognitive) are allocated to further relevant facts pertaining to the examples given above. **(11)**

TABLE 8: EXAMPLES OF QUESTIONS AT DIFFICULTY LEVEL 2 – MODERATE

Example 1:
<u>**Question 1.4: IEB Visual Literacy Paper 1, 2013**</u>
Image B, Maman, is a sculpture of a larger-than-life spider installed outdoors. Discuss the possible effects that the exaggerated scale and location may have on the viewer. (3)   <u>Image B</u>

Louise Bourgeois
Maman (1999) Bronze sculpture, more than 9 metres high

Maman is shown here outside the Tate Modern in London Bourgeois' interest in the double standards related to gender and sexuality stems from her childhood realisation that her father had affairs, which her mother found simpler to ignore. Thus Maman (which means Mother in French) alludes to her mother's strength, but may also comment on the insecurity Bourgeois experienced as a child.

The sculpture alludes to her mother's strength, with metaphors of spinning, weaving, nurturing and protecting: "The Spider is an ode to my mother. She was my best friend. Like a spider, my mother was a weaver."

"My family was in the business of tapestry restoration, and my mother was in charge of the workshop. Like spiders, my mother was very clever. Spiders are friendly presences that eat mosquitoes. We know that mosquitoes spread diseases and are therefore unwanted. So, spiders are helpful and protective, just like my mother."(Bourgeois)
Bourgeois meant her work as a tribute to her own mother, but its grotesqueness does, in a way, comment on how we view motherhood.

Discussion:

- The **content** regarded as moderately difficult. Two artworks are provided for these questions which adds to the complexity of the question. Candidates have to study one of the artworks and respond to the question.
- **Task:** Candidates have to provide possible answers on the effect of the size of the sculpture in public space. The task difficulty for this question is linked to the cognitive level of the question. Candidates are expected to apply

- previous acquired knowledge to create new knowledge and substantiate their answers.
- **Stimuli:** Multiple visual sources have been provided and excessive amount of written text have been included into the question. These factors raise the difficulty level of the question to moderately difficult. The provided written text offer more background information about the conceptual artworks. Even though the information was added to guide and assist the candidates in providing more information, the amount of reading that must take place and information that need to be processed in order to answer the question is not easy and is quite time consuming. The stimuli in this question, especially for the one in this discussion is not applicable.
- **Expected Response:** The expected response is a personal explanation which should be substantiated by referring to the visual sources.
  The expected response is for a total of (3) marks, thus classifying the difficulty level as fairly easy. Candidates are expected to provide three possible reasons and substantiating their statements thus expected to respond with a paragraph of writing. The marking guidelines are open to a wide range of responses which will be considered making the expected response easy.

This question is regarded as moderately difficult because of the vast amount of information provided in the **stimulus** and the **task** which require to take the provided information into account to generate a meaningful answer.

Memorandum/Marking guidelines

1.4 **3 marks** (Bloom's level 6, metacognitive skills) for explaining the possible effects the exaggerated scale and location may have on the viewer.

The scale dwarfs the viewer who feels threatened. The viewer may feel awe/fear at the experience of being under such a big structure. The viewer may find the un-naturalistic scale of the spider amusing/powerful. The location means that people who would not normally go into a gallery can experience an artwork. The outdoor location – an enlarged scale – allows viewers to compare the city-scape directly with the spider and the negative spaces created between the spider's legs. Accept link to spider and threat to city/church creates fear. Accept strange juxtaposition is unsettling. NOTE: this must be about the viewers' response. (3)

Example 2:

Question 4.1: DBE, 2014 Visual Arts NSC Paper 1 Exemplar

QUESTION 4: ART, CRAFT AND SPIRITUAL WORKS MAINLY FROM RURAL SOUTH AFRICA

The missionary philosophy of the Rorke's Drift Art Centre is strongly reflected in the work of Vuminkosi Zulu and John Muafangejo. Although best known for linocuts, Rorke's Drift also taught other print processes. Both Zulu and Muafangejo used a simple visual language within their prints. They could literally and figuratively tell a story in black and white.

4.1 Study the visual sources in FIGURES 4a to 4c, and write a paragraph in which you discuss the works of Vuminkosi Zulu and John Muafangejo. Use the following guidelines:

- Portrayal, representation and placement of the characters/figures.

- Analyse the story/narrative and possible meanings/interpretations thereof.
- Possible influences.
- Techniques and materials used. (8)

Aquatint: An intaglio printmaking technique, a variant of etching. The artist makes marks on the matrix (copper or zinc plate) that is capable of holding ink.

The inked plate is passed through a printing press together with a sheet of paper, resulting in the transfer of the ink to the paper. This can be repeated a number of times, depending on the particular technique.

Etching: The process of using acid to cut into the unprotected parts of the metal surface to create a design.
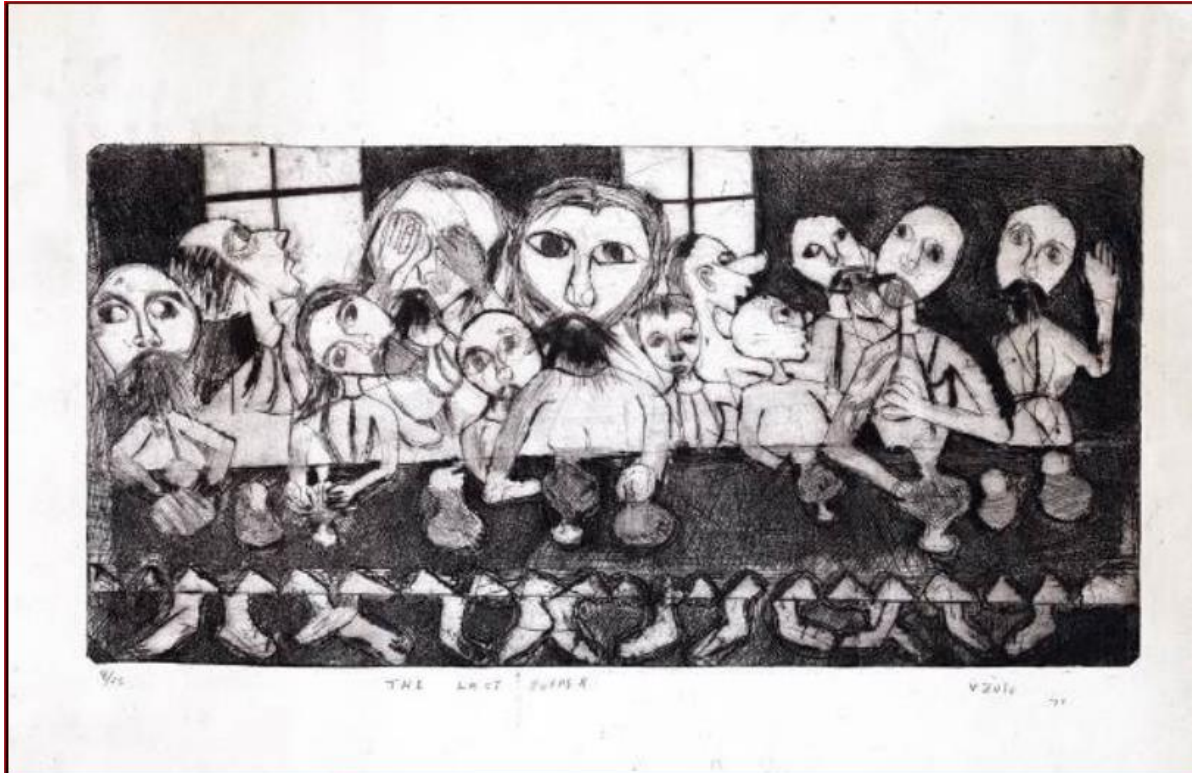

FIGURE 4a: Vuminkosi Zulu, *The Last Supper*, etching and aquatint on paper, 1971.
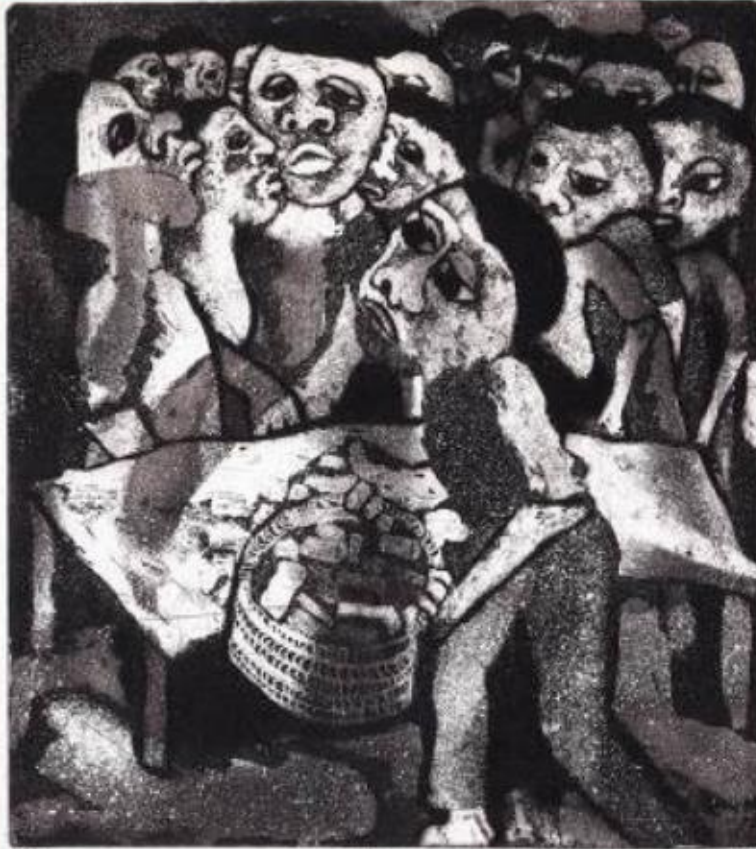
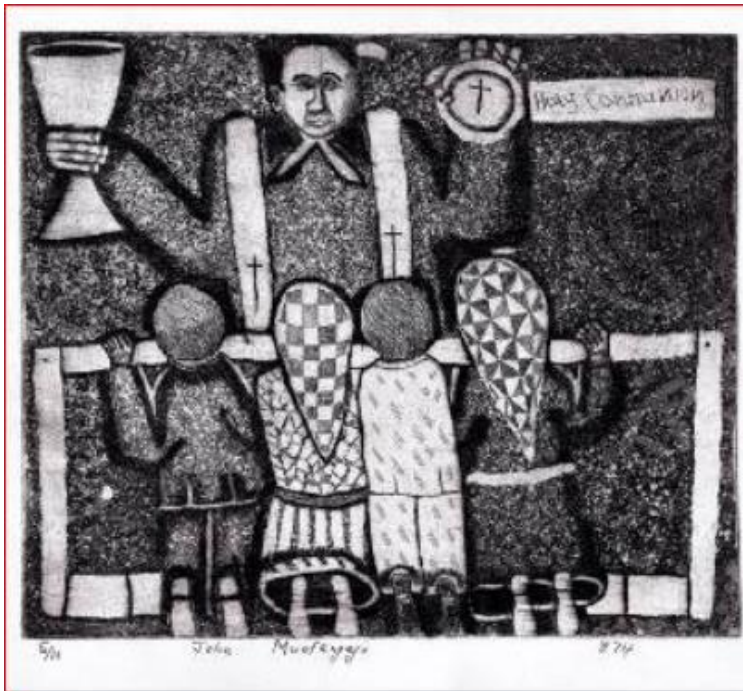FIGURE 4b: Vuminkosi Zulu, *Jesus is feeding 1 000 of people*, etching and aquatint on paper, not dated

FIGURE 4c: John Muafangejo, *Holy Communion*, etching and aquatint on paper, 1974.

Discussion:

This question is categorised as a moderately difficult question because of the following aspects:

- **Stimulus**: Multiple stimuli (3 examples of visual sources are provided) should be studied and discussed according to specific criteria. Two works are created by the same artist. The visual sources are unseen, meaning the candidates are not familiar with them. Background information (written text) is provided to place the artworks in context with the theme of the question and to guide the learners to construct meaningful answers. The amount of stimulus given to study, place this question in a moderately difficult category. Additional criteria were provided to guide the candidates what information should be focused on in their discussion. These criteria are also quite complex but not foreign. The use of language is clear and unambiguous. A glossary has been added to clarify unknown terminology. The criteria have been well scaffolded and assist the candidates to construct meaningful answers.
- **Expected response**: Candidates are expected to link the artworks with the theme and discuss various given criteria. Although all answers should be constructed in a paragraph/essay format, clear guidance are provided as to which aspects to address when studying and responding to the stimuli. A maximum of two to three responses/statement/ observations with reference to the artworks for two to three marks are expected for each criterion. The marking guideline is open to a wide range of responses, thus accommodating any possible answers that are well substantiated. Visual meaning/ literacy is a subjective approach and thus cannot be pinned down to one specific response. The total of the question is for (8) marks. Candidates are not expected to write copious amounts of information, but merely respond with two valid observations. All responses must be linked to the 'clues' in the provided visual sources.
- **Content:** The content is easy. Candidates should link the work of Manfangejo and Zulu's work to the theme and elaborate on the way the figures are presented, the subject matter and the possible meanings. The titles of the artworks guide the learners as to what the artist portrayed, as well as the storyline of the works.
- **Task**: A brief analysis is expected to take place regarding possible meaning and interpretations. Candidates should respond to the portrayal, representation of the images and the placement of the characters in the artworks depicted in the visual sources. They should also discuss the techniques used and how they convey, and add to the meaning and messages portrayed.

This question is regarded as moderately difficult according the multiple stimuli provided and added written text, as well as the task difficulty. The content difficulty and the expected response can be regarded as easy because candidates are familiar with the content of the images which refers to the stories in the bible/religious content/concept.

Memorandum/Marking guidelines

ART, CRAFT AND SPIRITUAL WORKS MAINLY FROM RURAL SOUTH AFRICA

The main objective of the Keiskamma Project in the Eastern Cape is to foster hope and offer support for the most vulnerable women and children whose situation has been worsened by HIV/Aids.

4.1 Candidates must study the visual sources in FIGURE 4a and FIGURE 4b and answer the following questions:
The Keiskamma Project: Altarpiece, the Crucifixion – Transcending AIDS in South Africa, tapestry on wood panels, 2006.

- Identify and describe the images in the artwork which may portray healing.

The focal point is the female figure dressed in blue. She has been placed in front of a cross representing hope and healing, as well as symbolising Jesus' sacrifice on the cross. It looks as if she is hanging on the cross, which is reminiscent of the Crucifixion. The blue dress is symbolic of mourning, and it also has a heavenly association. Blue may be linked to the church uniforms worn by some congregations. The female figure stands proud, although she has lost her husband as a result of HIV/Aids. Her dominance in society consoles children and the people around her. On either side of the central figure there are people: children can be seen to the left of her feet and adults to the right of her feet, which reinforces the concept of mourning. The bird/butterfly imagery on the cross is symbolic of freedom and the process of healing. The upright single figures that are represented on either side of the central section represent saints who safeguard the people of the community. Different species of animals have also been included among the colourful shapes. This tapestry is reminiscent of early Christian altar pieces such as Grünewald's Isenheim Altar Piece.

- Discuss how the manner in which the medium was used could also be a process of healing.

The manner in which the medium was used, by beading, tapestry, embroidery and pottery is also a process of healing. This art project was therapeutic for the artists, as well as for the people of the community, as the hours of crafting created a togetherness to fight the spread of HIV/Aids and to commemorate those who have died.

- In the candidate's opinion, what lessons can be learnt from the stories portrayed in these artworks?

Lessons learnt from these stories reiterate that the new generation will be more responsible for their future. It is also evident how people can stand together as a nation and work together when in crisis. The exposure of art within the community should alleviate poverty by allowing artists to sell their artworks and to teach the community to be self-sufficient. **(6)**

Example 3:
Question 2: IEB, Visual Literacy, Visual Arts 2013

Read the following text and then answer the question below:

Varejão's large scale installation was created specifically to fit into a glass-walled room in a gallery in Paris. Bourgeois presents a huge sculpture cast in bronze outside a gallery where pedestrians pass by.

Statement: The choice of location and presentation of artworks play an important part in communicating the message of the artists.

Present an essay of approximately 4 pages in which you agree and/or disagree with the above statement. Motivate your stance by selecting FOUR relevant examples (by different artists and/or architects) to substantiate your answer. Select the examples from Conceptual Art of c. the 1970s and current non-traditional art.

2.2 Give an in-depth assessment as to why you agree and/or disagree with the statement. Do this by examining the examples that you have selected and by including and elaborating on relevant facts. Clear logical arguments should be made. (32)

Mark allocation for 2.2

4 artists and/or architects 4 titles with brief descriptions of works 12 marks
4 movements or modes* (*The manner in which something is done)
Relevant facts 9 marks
Argument contents 11 marks

Discussion:

The question is regarded as moderately difficult because of the **expected response.**

- **Task:** At face value, the question might be seen as difficult, but if the question is studied, most of the marks are awarded for recollection of studied information. However, candidates are expected to write +- four pages which must be well-structured and in logical order. Candidates do not have to extract information form 'unseen' artworks. All arguments must be substantiated and concur with the candidate's point of view whether he/she agrees or disagrees with the given statement. The difficulty of the question is enhanced by the argumentative stance the candidate is expected to produce. This need to take place through reference to specific facts about the movements and artists discussed or substantiated by previously stated facts and information about the specifically chosen artworks that are discussed. The envisaged Grade. 12 learners will find it easy to discuss the artists, their work and movement, but creating a proper argument based on personal opinion is much more challenging classifying the task as moderately difficult.
- **Expected Response:** The mark allocation is clearly laid out. 4 artists should be discussed and placed into context according the theme. 4 examples of artworks (one artwork per artist) should be named and a brief explanation should be provided for 12 marks (one mark for the artist, one mark for the title of the artwork and one mark for the description). Candidates are then expected to discuss the movements the artists were involved in and recall information and link specific characteristics of the artworks to the movement for 9 marks (roughly 2-3 marks per movement/style/mode/characteristics/ facts).

- **Stimulus:** The stimuli provided are a statement and additional written text. The stimuli provided are based on visual sources given in the previous question. This makes the question difficult to read because the candidates should constantly refer to the previous information provided.
  *This is an added source of unintentional difficulty.
- **The content**/ context of the question is also regarded as moderately difficult. The question tests the candidate's knowledge and understanding of the value of specific setting/venue to conceptual artworks and whether it adds to communicating and conveying of the aimed message and context.

This question is regarded as moderately difficult because of the **expected response** and **task** because of the amount of information the candidate has to recall and link to the specific criteria regarding new media/ conceptual art to substantiate his/her answer.

Memorandum/Marking guidelines

2.2 The candidates must give an in-depth assessment as to why they agree and/or disagree with the statement using FOUR relevant artworks by 4 different artists.

These MUST be from Conceptual Art c. 1970s to the present and current non-traditional art.

AS PER RUBRIC:

12 marks (Bloom's level 2 – 4, cognitive) are allocated to the basic factual content of examples given:

- 4 movements/styles/modes
- 4 artists/architects
- 4 titles of works with descriptions

9 marks (Bloom's level 2 - 4, cognitive) are allocated to further relevant facts pertaining to the examples given above.

11 marks (Bloom's level 5 - 7, metacognitive) are allocated to arguments about the statement (as shown in the introduction). Candidates must respond to the statement using their chosen examples to exemplify and clarify their points.

For example, if arguing in agreement that the choice of location and presentation of artworks play an important part in communicating the message of the artists:

De Maria (fa) made a long-term installation falling under Land Art (fm) called Lightning Field. It consists of 400 steel poles 4.7 – 8.3 m which spread over 1.6 × 1 km in New Mexico. (fw – work with desc) (3 marks to one example)

The artwork is outside and the tall steel poles are permanently erected on the ground. (fr) The location De Maria chose is known for its high incidence of electric storms so that the poles have a good chance of conducting lightning during storms. (fr). The artwork is intended to make the viewer think about the earth and its relationship to the universe. (fr) The Dia Art Foundation spent half a million dollars in the 1970s to erect the work and they own and maintain it. (fr)

(2 – 3 marks for relevant facts per work)

The choice of location in this case is absolutely crucial to the message of the artist as it is located outside where one looks at it in relation to the sky and earth. (A) De Maria wants the viewer to be able to experience the power of nature and so he created this situation where the landscape (nature, light and weather) would become an intense, physical and psychic experience. (A) It is in a remote desert area and one is intended to view it alone – this opens the viewer to this kind of reflection which successfully communicates the idea. (A) One can also disagree: The artwork is so expensive to view it – a viewer has to book the chalet there and travel there – that its location makes it unsuccessful in communicating its message as so few are able to experience it. (A) (2 – 4 arguments per work)

Question 2 (35-mark essay) Skills Balance:

21 marks = (60% Bloom's Level 2 – 4, cognitive skills)

3 marks plus 11 marks = 14 marks (40% Bloom's Level 5 – 7, metacognitive skills) (35)

The following modes were accepted; Land Art, Site Art, Site Specific Art, Outdoor Installation, Process Art, Art as Controversy, Shock Art, Installation, Sculpture, Aesthetic Consumerism, Performance Art, Narrative Art, Text Art, Language Art, Word Art, Linguistic Art, Documentational Art, Biological Art, Neo Pop Art, Street Art, Urban Art, Graffiti Art, Body Art, Photography/photographic documentation, Video Art… The following modes were not accepted as they are a too general description of the mode or irrelevant to the question, Conceptual Art, Pure Conceptualism, Idea Art, Minimalism, New Media Art.

The most commonly used examples of artists in Question Two: Jenny Holzer, Chris Burden, Damien Hirst, Anthony Gormely, Joseph Beuys, Bruce Naumann, Chapman Brothers, Robert Smithson, Walter de Maria, Tracy Emin, Ann Hamilton, Cindy Sherman, Mona Hatoum, Orlan, Dennis Oppenheim, Christo Javacheff, Banksy, Mark and Jeanne-Claude, Mark Quin, Marina Abramovic, Bill Viola, Keith Haring, Barbara Kruger, Jeff Koons, Joseph Kosuth, Hans Haack, Rachel Whiteread, Cornelia Parker, Mary Coble, Gilbert and George.

The following artist used were accepted but not an ideal response to the question as they were on the cusp between Conceptual and Pop/Minimalism: George Segal's Installations, Edward Kienholz's Installation, Robert Rauchenberg, Sol LeWitt, Donald Judd, Dan Flavin.

TABLE 9: EXAMPLES OF QUESTIONS AT DIFFICULTY LEVEL 3 – DIFFICULT

Example 1:
Question 3.1: DBE Visual Arts NSC 2011 Paper 1
ART AND POLITICS: RESISTANCE OR PROTEST ART IN SOUTH AFRICA
Both Sam Nhlenghtwa (FIGURE 3a) and American artist, Martha Rosler (FIGURE 3b), show scenes of conflict – Nhlenghtwa shows the struggle against apartheid, while Rosler shows the Iraqi war. Where Nhlenghtwa uses mixed media in his work, Rosler uses photomontage.
3.1 Compare how these two works show conflict situations by referring to the following (at least ONE page):

- The conflict situation shown (Give a brief description.)
- The choice of images
- The influence of the chosen mediums (mixed media and photomontage) in each artwork (Look at the scale of objects, composition, et cetera.)
- The possible meanings of these artworks (10)

Photomontage: The technique of making a picture by assembling pieces of photographs, often in combination with other graphic material
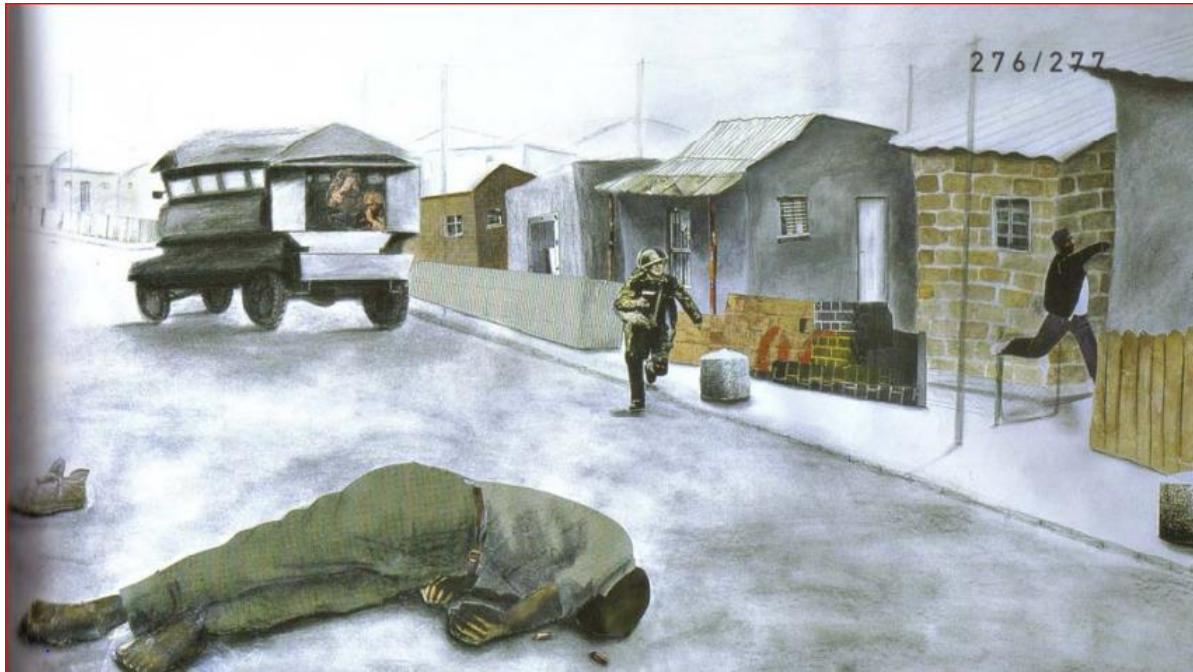

FIGURE 3a: Sam Nhlenghtwa, *The Brother is Dead*, mixed media on paper, 1998.

FIGURE 3b: Martha Rosler, *Gladiators, from Bringing the War Home: House Beautiful: New Series (against the war in Iraq),* photomontage, 2004.

<u>**Discussion**</u>:

This is regarded as difficult for the envisaged Grade 12 learner because of the following reasons:

- **Content:** This question tests the theoretical application of the theme '*Art and Politics*' which is quite an abstract concept and contains challenging contents. Artworks that can be categories under this theme are loaded with metaphorical images and symbolism.
- **Task:** The task is difficult. It is linked to the cognitive demand of the question. Comparing visual sources demands breaking information into parts to explore understandings and relationships. Candidates are expected to contextualise the given visual stimuli. A comparison should be made where differences and similarities should be pointed out.
- **Stimuli:** This question contains multiple stimuli which is expected to be compared to each other according to given criteria set in the pointers. This makes the question difficult to answer. Candidates are expected to 'read' specific visual sources to extract meaning. The question is loaded with information which complicate the question and given stimuli more. Background information regarding the visual sources are provided and the candidates are expected to place and link the visual sources to specific content and difficult context. Figure 3a was created in 1998, but comment on the Apartheid regime where Figure 3b comment on the war in Iraq. Both visual sources contain abstract and difficult content.
- **Expected Response:** The expected response is difficult because it has to take place in the form of a well-structured essay of a minimum of 1 page according given criteria. Candidates should be able to identify the difference in circumstances in both the artworks, comment of the various mediums applied in order to convey the message/meaning, and link it to previous acquired knowledge of use of media to propagate specific events. Candidates are also expected to formulate and construct new, possible meanings of the artworks. Their answers should be substantiated by referring to visual clues provided in the given visual sources. Even though the marking memo is open to a wide variety of responses if well substantiated. Candidates should write a minimum of 1 page of information comparing the visual sources to provide a successful comparison on the media and techniques, presentation and meaning behind the artworks. The medium the artwork adds to the meaning conveyed in the artwork and that information should be clearly communicated in the comparison. This is quite a challenging task because candidates tend to discuss the artworks rather than comparing them.

This question is regarded as a difficult question because of the complexity of the **stimulus**, abstract **content**, **task** to compare visual sources and **expected response** to produce a well-structured essay.

Memorandum/Marking guidelines

ART AND POLITICS: RESISTANCE OR PROTEST ART IN SOUTH AFRICA

3.1 Compare how these two works show conflict situations by referring to the following:

- Briefly describing the conflict situation shown

Figure 3a: The scene takes place in a township. In the distance, a Casspir is shown with police in the open back of the vehicle. A police man is chasing a figure who is escaping between the houses in the upper right-hand of the work. He is fleeing, but also seems to be throwing something. The dominant figure is the dead man (the brother) lying in the left front of the work with one of his shoes above him. Reference can also be made to the small painting on the left-hand side of the wall. There is a pink flower on the table that looks like a protea.

Figure 3b: The image gives a literal meaning to the term 'living room war' which had been used to describe the grisly TV news images of modern wars. In this work, troops are transported directly into a pristine, white living room while through the picture windows, a war scene plays out under smoke-shrouded palm trees. In Gladiators, one of Rosler's current works from the Iraq series, the middle-class home has not only turned out to be invaded, its interior has become inseparable from the mayhem outside its walls.

- Choice of images

Figure 3a: The images are the typical images from the struggle against apartheid. The police vehicle – the Casspir - and a police man portray the oppressive forces of apartheid. The other two figures portray the oppressed. The dead figure creates a strong and direct message by being the focal point and the largest figure. There are two bullets lying near his face. His posture is uncomfortable, showing his situation. The setting of a street in a township helps to convey the story of this piece, by setting the scene in a real space. It is interesting to note that this work was only created in 1998 – it is like a generalised reflection or memorial to the people who died in the struggle.

Figure 3b: A modern living room with a pristine white couch is invaded by two American soldiers in full battle gear. At the left in the room are two other figures whose meaning are not quite clear – has the front one in shorts been captured by the other figure, or are they just onlookers? Viewers of Gladiators may be confused by the chaotic panorama glimpsed through the house's huge bay windows. In part, it is obviously a distressing Iraqi street scene where smoke from a detonated car bomb wafts by palm trees, but who are the odd-looking men rushing towards the house brandishing clubs? They are dressed in Roman gear and seem to be an anomaly in this modern scene. (The photograph depicting them is not a readily identifiable image, even though it's an Associated Press photo that was widely circulated on the Internet. The image documents U.S. Marines of the 1st Division in Iraq, dressed as gladiators and – like a scene from Charlton Heston's, Ben Hur – holding chariot races with filched Iraqi horses. The bizarre incident occurred at a Marine military base outside of the doomed city of Fallujah on November 6th, 2004, the very eve of the Marine attack that would destroy the ''insurgent stronghold'' of 300,000 civilians.)

- Influence of their chosen mediums (mixed media and photomontage) on the portrayals (scale of objects, composition, etc.)

Figure 3a: It is not a naturalistic or photographic rendering of the scene. Nhlenghtwa has made use of different media and techniques such as drawing, painting and collage. This results in different scales and perspectives giving a rhythm to the work, especially in the row of houses. The figures also have a 'cut-out' appearance. The open space of the road draws the viewer into the work, and isolates the dead figure.

Figure 3b: Rosler used a painstaking collage technique, shunning the computer graphics technology. She physically cuts and pastes the images together. This creates an unnatural sense of scale to the perspective. The glossy, surfaces of the images help to create a modern magazine-like feeling to the work. The image works in layers with the two soldiers in the front who invite us into the living room - then the two figures on the left, followed by the couch and then the outside scene through the window. **Some learners may make reference to the violence seen in video games** (interpretation from their own life experiences).

- The possible meanings of these artworks

Figure 3a: The work depicts the almost daily raid police violence and deaths as single signs that together spread fear in the black townships. By focusing on individual events (dead body, fleeing youth and charging police) he makes the viewer a witness to a state of emergency and to the real suffering in the late 1980's. The failure of the once all-powerful apartheid state to halt the mass action is a sign of its ideological demise.

Figure 3b: The work shows the influence of the media – especially television – on war invading our living rooms. We could watch the war in Iraq like a reality series, especially on CNN and other news channels. Rosler addresses the conflict in Iraq in montages that raise questions about the connections between advertising, journalism, politics, and violence. **(10)**

Example 2:

Question 6.1 DBE: NSC Visual Arts Paper 1 March 2015

**QUESTION 6: POST-1994 DEMOCRATIC IDENTITY IN SOUTH AFRICA**

Our visual arts make up our identity. In order to gain meaning about past atrocities artists have explored visual arts and tradition for healing and redemption. Anselm Kiefer is a German artist who uses the landscape as a metaphor for the suffering and guilt of the German people after the Nazi atrocities of the Second World War. Boltanski explores themes of loss and memory, creating memorial installations of unknown people – nameless individuals who may have been victims of the holocaust.

6.1 Write a paragraph on FIGURES 6a and 6b by answering the following:
- How has each work been made? Consider the style and presentation of each.
- What do you think is the meaning behind the use of materials such as straw, biscuit boxes, photographs, lighting?
- In which possible ways do these works help with the healing process?
- How important is our visual arts in shaping our identity? (10)

FIGURE 6a: Anselm Kiefer, Nuremberg, acrylic, emulsion and straw on canvas, 1983.
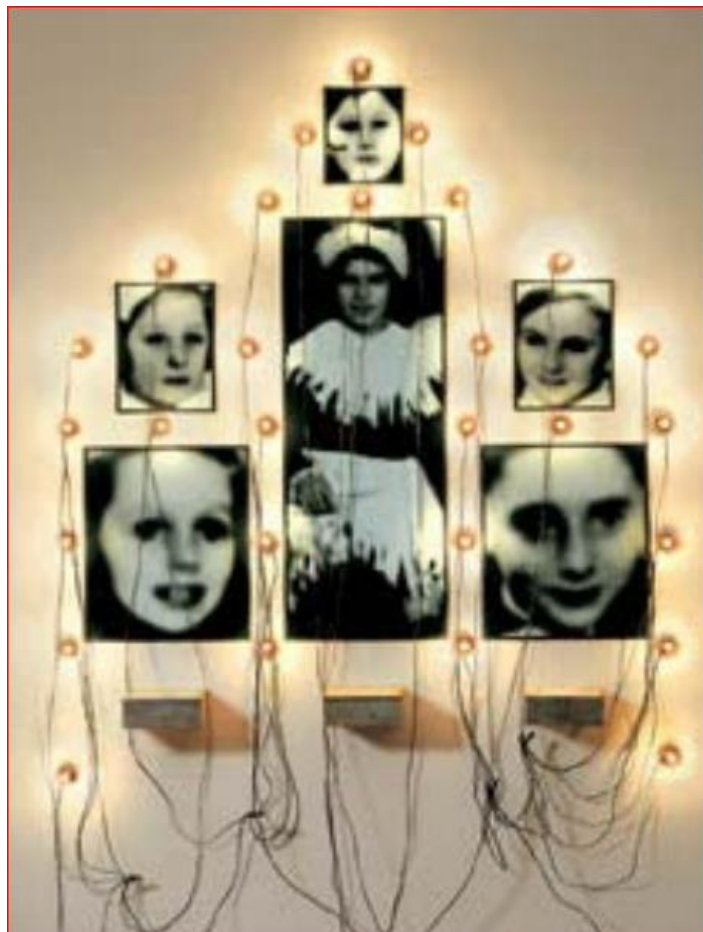
FIGURE 6b: Christian Boltanski, Monument (Odessa), six prints, three tin biscuit boxes, lights and wire, 1989.

Discussion:

This question is classified as difficult because of the abstract content, multiple stimuli provided and expected response.

- **Content:** The content and context of this specific question is challenging and quite abstract. '*Post-democratic Identity in South Africa'* which is not a foreign theme, but challenging none the less. The context of the question is also difficult because not all South African learners are familiar with the visual arts of Europe but a description is given on the background of the artist and to place the artworks in context and guide the candidates into the right direction. Candidates require advance knowledge and understanding, and 'reading' or applying their insight in visual literacy to convey meaning though the elements and principles of art in order to extract meaning form 'unseen' visual sources'. With conceptual multimedia artworks, the message and concept is much more important than how it is created, although the media adds to the meaning of the artwork. Both visual sources are created by Western artists and comment on post-war incidents and identity in European countries, which might be challenging for the envisaged Grade 12 learner.
- **Task:** The question comprises of a number of tasks which candidates should unpack. Candidates are expected to provide a personal opinion regarding the visual sources and the meaning. They must then link it to the concept the artists aimed to portray. An analysis of medium and style applied to portray a specific message should be clearly articulated.
- **Expected Response:** Candidates should respond to various sub-questions included in the original question which add to the complexity of the expected response of the question. Learners are expected to respond by extracting meaning/ message of the artwork though the specific use of medium such as straw, photographs and lighting. The marking guideline allows for a wide range of answers which should be sufficiently substantiated thought reference to the provided visual sources. Candidates are expected to discuss various questions asked within the criteria provided. The marking guideline is open to a variety of answers which should be properly substantiated and explained by referring to the artworks. A well-structured essay should be produced.

  Because of the open question, various answers will be taken into account and this makes the difficulty level of expected response moderately difficult.

- **Stimuli:** Multiple stimuli are provided to already complex content. Both artworks are conceptual in nature. Conceptual artworks are generally accompanied by written text to explain the aim of the artwork. The media applied are specifically chosen to strengthen or convey the message. Both visual sources are created by Western artists and comment on post-war incidents and identity in European countries, which might be challenging for the envisaged South African Grade 12 learner.

This question is difficult based on the stimuli, expected response, task and content.

QUESTION 6

POST-1994 DEMOCRATIC IDENTITY IN SOUTH AFRICA

Our visual arts make up our identity. In order to gain meaning about past atrocities, artists have explored visual arts and tradition for healing and redemption.

Anselm Kiefer is a German artist who uses the landscape as a metaphor for the suffering and guilt of the German people after the Nazi atrocities of the Second World War.

Boltanski explores themes of loss and memory, creating memorial installations of unknown people – nameless individuals who may have been victims of the holocaust.

6.1 Write a paragraph on FIGURES 6a and 6b by answering the following:

- How has each work been made? Consider the style and presentation of each.
- What do you think is the meaning behind the use of materials such as straw, biscuit boxes, photographs, lighting?
- In which possible ways do these works help with the healing process?
- How important is our visual arts in shaping our identity?

FIGURE 6a: Anselm Kiefer, Nuremberg, acrylic, emulsion and straw on canvas, 1983.

Kiefer was part of the Neo-Expressionism movement of the 1980s and became known for his heavy textural landscapes. The landscapes refer to the Nazi visual arts of Germany e.g. the word Nuremberg scrawled onto the painting. He sees the landscape as symbolic of the German soul that has been scarred by Nazism. Kiefer uses strong expressionistic characteristics such as the strong linear quality to express his angst. Depth of field is indicated by the use of black diagonal lines which converge in the distance. Diagonal lines suggest motion or instability, the straw creates a tactile, nearly a three-dimensional work. The straw helps to enforce the idea of the earth being trampled on (by the boots of the Nazis) and scarring and opening the earth. The straw also emulates strong expressive brushstrokes in a painting that is about the process of painting. The painting is quite muted in the strong use of black, ochre and blues with white as contrasting highlights. They landscape have parts of a town or city in the distance. There are no figures within his landscape reinforcing the ideas of isolation and desolation.

FIGURE 6b: Christian Boltanski, Monument (Odessa) six prints, three tin biscuit boxes, lights and wire, 1989.

Boltanski made a three-dimensional installation by using photos and biscuit boxes assembled on a wall. These objects are linked by the wiring of the lights. The work gets its impact through the combination of found objects and photographs. It is a conceptual work that tells its 'story' in the use of non-traditional art media. Meaning is derived through the combination of objects.

The learner must say what they think the meaning is behind the use of materials such straw, biscuit boxes, photographs, lighting.

FIGURE 6a: Anselm Kiefer, Nuremberg, acrylic, emulsion and straw on canvas, 1983.

Kiefer sees straw as both a symbol of vulnerability (it is easy to burn and be destroyed), but also as symbolic of the agriculture which is maybe not possible in this scarred landscape. Another reference he used the straw for, is to reference the typical blond Aryan woman (hear the colour of straw). Learners may not get these specific meanings, but could allude to the fragility of straw. Straw is brittle and easy to destroy. Also, it is something light that creates texture in the painting. Straw is also the end of the wheat cycle – the remnants of fertility and in that way also refer to the barren earth.

FIGURE 6b: Christian Boltanski, Monument (Odessa) six prints, three tin biscuit boxes, lights and wire, 1989.

Boltanski works with the unknown victims of the holocaust. The photos are of anonymous children to recall the many children who disappeared to the concentration camps. The photos have an old-fashioned look about it. The lighting creates a skull-like look to the faces. The biscuit boxes refer to the boxes valuables such as photos and letters were kept in. The lighting and lay-out creates a shrine like effect – honouring those that disappeared.

- In which ways do these works help with the healing process?

FIGURE 6a: Anselm Kiefer, Nuremberg, acrylic, emulsion and straw on canvas, 1983.

Nuremberg was one of the places where Adolf Hitler and the Nazis held their big rallies. It was also the place where the trials for Nazi war criminals were held. So, the name of the city of Nuremberg is laden with Nazi visual arts. For many years, the Germans did not want to mention this part of their visual arts. Kiefer felt that that by focusing on these atrocities it would help the Germans to acknowledge this shared visual art, and to start their healing process and moving beyond it.

FIGURE 6b: Christian Boltanski, Monument (Odessa) six prints, three tin biscuit boxes, lights and wire, 1989.

Christian Boltanski's Monuments series explores the themes of loss and memory. Boltanski transforms ephemeral and commercial materials, giving a work like Monument (Odessa) the aura of an altar that flirts at the boundaries between the anonymous and the identifiable, the sentimental and the tragic. This installation memorializes unknown persons – nameless individuals who may have been victims of the Holocaust. In so doing, it also questions the meanings the viewer brings to photographic documents.

Photos taken inside, contrast in tonal range, black and white photos [2d]

The learner must discuss how important their visual arts is in shaping our identity. **(10)**

Example 3:

Question 8: DBE, NSC 2014 Visual Arts Exemplar Paper 1

ARCHITECTURE IN SOUTH AFRICA

An object should be judged by whether it has a form consistent with its use.
– Bruno Munari

By referring to the above statement, use any TWO artworks you have studied, as well as the images in FIGURES 8a to 8d, and write an essay in which you consider the following:

- Names of architects and buildings
- Form, functionality and significance of the buildings
- Use of space
- Use of material and technology
- Influences and inspiration
- Significance of site
- New trends in architecture
- Decorative/stylistic features [20]

FIGURE 8a: Chris Bosse (PTW Architects), Watercube, Beijing's National Swimming Centre, 2008.

FIGURE 8b: Chris Bosse,
(PTW Architects), Watercube, 2008.

The unique lightweight and flexible construction was developed by China State Construction, 2008.

FIGURE 8c: Gaudi, Casa Batlló,
Barcelona, lime mortar, ceramic disks, stone and glass, 1904–1906.

FIGURE 8d: Gaudi, Casa Batlló,
Barcelona, lime mortar, ceramic disks,
stone and glass, 1904–1906

Discussion:

- **Stimuli:** The question contains multiple stimuli, visual and written text that need to be read and understood, as well as placed in context before the question is answered. The question is loaded with criteria which should be included in the answers. The stimuli is added to assist the candidates to choose applicable architects/ architectural firms most applicable to the theme and the tone set by the written text.

- **Expected Response:** The expected response is difficult. The answer should take the form of an essay which entails +- 2 pages of writing to achieve 20 marks. A discussion regarding architects or architectural firms should be deliberated containing specific required criteria. This is a challenging task according the amount of information that is expected. Candidates are expected to consider the visual sources as well as add two studied architectural structures they have studied. Thus, the examples discussed must comply with the specific criteria the visual sources comply to. The form of the building should project the function of the building. Candidates should clearly present content knowledge of a wide range of architectural structures in order to make relevant statements and connection. The marking guideline accommodates a wide variety of architectural examples and is open to any answer that is validated with the applicable examples.

- **The task** is difficult even though much of the information required in the question is merely recalling of information e.g. names of architects, titles of buildings that fall in the mentioned category. Form, function and space should also be discussed which is also recalling of information studied. The

task is regarded as difficult because candidates have to make intricate connections concerning specific criteria. They have to display understanding and evaluate, justifying a discussion, their decisions or course of action, incorporate and link influences and inspiration, as well as elaborate on the significance of site. New trends need to be discussed and placed in the correct context to achieve marks.

- **Content:** The studied works need to fall under the same contextual criteria as the provided text: *An object should be judged by whether it has a form consistent with its use.* – Bruno Munari. This is based on the "form follows function" quote by Le Corbusier.

This question is regarded as difficult because of the **content** involvement, **expected response** and **task**.

Memorandum/Marking guidelines

QUESTION 8

ARCHITECTURE IN SOUTH AFRICA

Paragon Architects is a leading South African architectural firm. This dynamic and innovative group of architects aspires to create buildings that are futuristic. They embrace the future, because they want to be a part of it.

Paragon Architects state, 'We have not lost our sense of humour, and we are genuinely optimistic. We are known for being flexible and diverse in our approach to design.'
With reference to the above statement candidates must discuss the examples in FIGURE 8a and FIGURE 8b and ONE South African building that they have studied.

Candidates must write an essay in which they discuss the following:

- In which ways do the buildings in FIGURE 8a and FIGURE 8b look futuristic? Candidates must substantiate their answer.
- Would they agree with the fact that the architects' work shows a 'sense of humour' and optimism? Candidates must substantiate their answer.
- In their opinion, what contribution was made by the architects to the South African urban landscape/environment?
- Discuss the influences from past styles.
- **Candidates must discuss at least ONE other contemporary architectural example that they have studied, which they have found to be truly innovative.** They must refer to stylistic characteristics, the use of building materials and construction methods, and the architects' responsibility to the environment.

FIGURE 8a: Paragon Architects, Norton Rose Towers, Sandton, 2011.

FIGURE 8b: Paragon Architects, Design for the Sasol Corporate Building, Sandton, (opening in 2016).

It is a 17-storey building with offices of a legal firm which sits on a 6-story basement and consists of a double tower structure. It is a good South African example of a Deconstructionist building. The main lines of the building are not vertical and

horizontal, and the variety of curved and diagonal lines therefore seems to disturb and deconstruct the forms and balance of structure.

Cutting-edge glass technology has been employed to install a glass skin. This glass skin is wrapped around the north and south façades and consists of clear and translucent glass.

The east and west façades eliminate direct sunlight with sculptured hand-formed aluminium boxes set around deeply incised glass lines. These unique façades alter according to light and atmospheric changes.

The towers hug a dramatic canyon-like atrium space connected with walkways arranged in a fan-like manner below the skylights.

Use of low-energy glass – good topographical orientation contributes to minimising energy usage.

Built during the economic recession, it was seen as a sign of confidence in the country.

- The buildings in FIGURE 8a and FIGURE 8b are futuristic in terms of their conceptual, contemporary feel. The architects have clearly been influenced by current global architectural trends and it is interesting to see these trends emerging in South Africa. Here candidates can write about the use of curvilinear lines, the use of space, etc. The curvilinear design of the Sasol building, although futuristic in design, also alludes to the past in terms of the rounded womb-like quality.

- They show a belief in the positive growth of this country. The status of the company is revealed to the public through the high-cost, labour-intensive design bringing South Africa into the global economic market, consolidating the belief in the potential of South Africa.
- They show a sense of humour in that there is a playful, unexpected quality about them. There is also a sense of fantasy to them.
- Contribution to the South African urban landscape again shows that our designers are acutely aware of what is happening around the world.

If only ONE example is discussed, the student can only receive a maximum of 16 marks. [20]

TABLE 10: EXAMPLES OF QUESTIONS AT DIFFICULTY LEVEL 4 – VERY DIFFICULT

Note:

During the development of the exemplar book some subject specialist argued that there is a faint line between a difficult and a very difficult question. It was also evident that in some subjects question papers did not have questions that could be categorised as very difficult. In order to cater for this category, subject specialists were requested to adapt existing questions and make them very difficult or create their own examples of very difficult question. However, it was noted that in some instances attempts to create very difficult questions introduced invalid sources of difficulty which in turn rendered the questions invalid. Hence Umalusi acknowledges that the very difficult category may be problematic and therefore requires especially careful scrutiny.

Example 1:

Question 5.1: DBE Visual Arts November 2014 Paper 1

MULTIMEDIA AND NEW MEDIA – ALTERNATIVE CONTEMPORARY AND POPULAR ART FORMS IN SOUTH AFRICA

Multimedia artists often use metaphoric images to communicate various ideas.

FIGURE 5a shows Nicolas Hlobo's massive sculptural work which was exhibited at the 2011 Venice Biennale entitled *limpundulu Zonke Ziyandilandela (All the Lightning Birds are After Me)*. The cultural meaning of 'limpundulu' refers to an evil creature that can cause illness, bad luck or even death. It is also associated with thunder and lightning.

5.1 Discuss the artworks in FIGURE 5a and FIGURE 5b by answering the following:

- Discuss how EACH artist used his/her media and techniques to create an impact on the viewer.
- Suggest a possible meaning of each artwork.
- Motivate your answer by explaining whether or not each artist has been successful in communicating the message. (8)

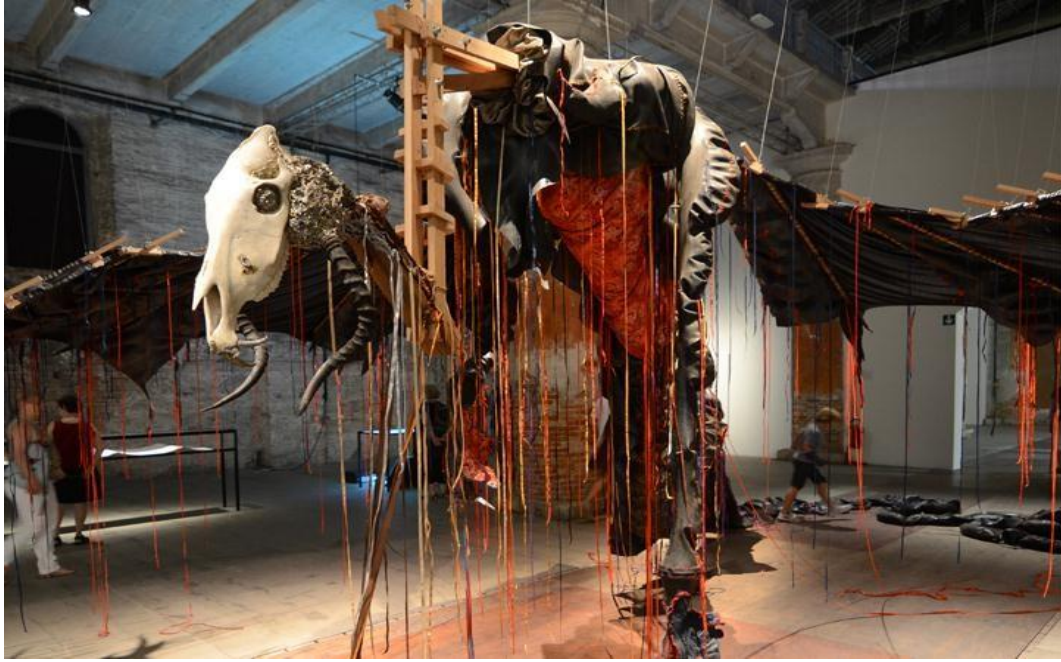**Metaphoric images:**   Symbolic images

FIGURE 5a: Nicolas Hlobo, *Iimpundulu Zonke Ziyandilandela (All the Lightning Birds are After Me)*, rubber, ribbon and mixed media, 2011.

FIGURE 5b: Swoon, *Thalassa*, mixed media, site-specific installation, 20 feet tall, New Orleans Museum of Art, 2011.

Discussion:

- The **task** and the expected response are linked. The **task** is regarded as very difficult. When a discussion is required, candidates should produce a well-reasoned judgment and evaluation of information, synthesis of information where new information should be created to arrive to a constructive and informative conclusion.

- **Expected Response**: According to the memo, there are specific content, but are open to any responses that are well-substantiated. All this has to be done in a well-structured essay of about 120 to 180 words. The memo includes information that is very difficult to extract form the images in the printed question paper. The response for this question is regarded as very difficult. Candidates are expected to discuss the metaphorical communication reflected in the provided visual sources. Metaphoric meaning depends on the individual's frame of reference and is extremely personal. Guidance is provided regarding the topics that should be focussed on in the discussion such as: the use of media, which is provided, and the techniques applied to create and impact on the viewer, possible meaning for both artworks and motivation by explaining whether the artwork was successful or not in communicating the message.
- **Content**: The theme: **Multimedia and New Media** is a very difficult/challenging AND abstract theme/ context for the envisaged Gr. 12 candidate. The content of the theme, terminology and to extract meaning form abstract imagery is extremely challenging. The theme consists out of various new media such as Land Art, installation art (visual sources) digital art and performance art. Most examples of contemporary multimedia art are accompanied by text to explain and clarify the meaning/idea or context of the artwork in order to extract meaning and to successfully 'read' the artwork.
- **Stimuli:** Multiple visual sources have been given in this specific question Additional written text was provided for only one of the given visual sources (5a). A brief analysis was provided in the question to clarify the aim of the artist regarding the artwork. The lack of information provided (FIG. 5b) ads to the difficulty level of this type of question.

The question is regarded as a very difficult question because of the complexity of the **stimuli**, the lack of specific information regarding the artworks. The **expected response, content and the task difficulty.**

This question might be deemed invalid because of the following:
- Inaccuracy or inconsistency of information or data given.
- Insufficient information provided.
- Unclear resource (badly drawn or printed diagram, inappropriate graph, unconventional table).

Memorandum/Marking guidelines

QUESTION 5

MULTIMEDIA AND NEW MEDIA – ALTERNATIVE CONTEMPORARY AND POPULAR ART FORMS IN SOUTH AFRICA

5.1 Candidates must discuss the different artworks in FIGURE 5a and FIGURE 5b, by answering the following:

The elevated *Thalassa* figure may be a symbol of importance, authority, wealth and royalty. It also looks like a Christ figure with tentacles. She could be symbolic of a queen. The trail is synonymous of a royal wedding gown. The extended lines with many garments could mean an extension of wealth. The washing lines could represent the domestic chores that a housewife is expected to perform. The viewers look up to the figure which could represent royalty and fame, but in reality, the

images that they are in direct contact with represent everyday clothing that ordinary people wear.

Multimedia artists often use metaphoric images to communicate various ideas. FIGURE 5a shows Nicolas Hlobo's massive sculptural work which was exhibited at the 2011 Venice Biennale entitled *Limpundulu Zonke Ziyandilandela* (*All The Lightning Birds Are After Me*). The cultural meaning of 'Limpundulu' refers to an evil creature that can cause illness, bad luck or even death. It is also associated with thunder and lightning.

- Discuss how EACH artist used his/her media and techniques to create an impact on the viewer.

Nicholas Hlobo's exaggerated colossal sculpture is made from mixed media, such as found objects, wood, a skull of an animal, horns, rubber. The bird has bat-like wings made from rubber, and we experience fear and evil when confronted with it. These materials are stitched or joined together to form a giant, scary monster. Hlobo's installation is attached to the roof. The bird has red/orange string/thread attached to the body and the wings. The string/thread almost touches the floor. The addition of the thread creates movement and the illusion of flight. Spectators are seen walking around and interacting with this gigantic hybrid.

Swoon has suspended her work *Thalassa* from the ceiling within a gallery/enclosed space. *Thalassa* means 'beach' or 'sea' in Greek. The figure is a painting combined with different fabrics. The fabric is extended from the two-dimensional painting into a three-dimensional sculpture/installation of a dress. The dress consists of washing lines that are covered with different types of fabric and garments. The artist has applied the principle of extension by exaggerating the length of the dress, which trails into an explosion made of washing lines.

- Possible meaning of each artwork

The possible meaning of Hlobo's work can be found in the title *All The Lightning Birds Are After Me*, which may mean that the artist is communicating his fear of the known or unknown. The title is overbearing and the use of the word 'Lightning' refers to a violent storm brewing and can cause scores of fires. Lightning is fast and could refer to this bird being fast, dangerous, violent and destructive at times. The Greek gods believed that lightning represented the fury of the gods. The artist might be going through a troubled patch in his life, reminding us that life is full of ups and downs and filled with fearful moments. Hlobo has been able to communicate the message of fear and destruction which this creature is associated with. The size of the bird intimidates viewers and makes them feel small and helpless.

- Candidates must motivate their answer by explaining whether or not each artist has been successful in communicating the message.

If only ONE example is discussed, the student can only receive a maximum of 5 marks. **(8)**

Example 2:

Question 2: IEB Visual Literacy, Visual Arts 2013

DO refer to examples from International Art from Conceptual Art of c. the 1970s, and to current non-traditional art in this essay. If studied, you may include architectural examples from this period.

DO NOT refer to examples from International Art which predate Conceptual art of c.1970s, nor to South African art in this essay. Do not refer to Visual Literacy examples.

Focus areas: Art as Idea
Read the following text and then answer the question below:

Varejão's large scale installation was created specifically to fit into a glass-walled room in a gallery in Paris. Bourgeois presents a huge sculpture cast in bronze outside a gallery where pedestrians pass by.

Statement:

The choice of location and presentation of artworks play an important part in communicating the message of the artists.

2.1 Write an introduction to your essay in which you clearly state your response to the statement. (3)

Discussion:

- **Stimuli**: Although the question consist of two questions namely 2.1 and 2.2 it reads as one question. In question 2.1, candidates are expected to write an introduction to the second part of the question.
- **Expected Response**: The introduction to be written is based on personal viewpoints/ or opinions on whether the candidate agrees or disagree with the given statement. The answer should be well-substantiated. Although the expected response is only for 3 marks it is extremely difficult to conjure up a creative sensible evaluation. Open ended questions are normally regarded as easy, and the marking guideline accommodates a variety of answers and is open to interpretation, the response is still regarded as very difficult although because of the previous mentioned information. Candidates are expected to write a paragraph of about 6 to 8 sentences to achieve full marks. All statements should be substantiated with relevant examples of how the candidate came to the specific conclusion. No marks will be awarded for only statements.
- The **task** is extremely challenging and is connected to a high level of cognitive demand such as creating, analysis and evaluation. The question requires comprehension and interpretation of the given statement/ stimulus. New information is required to be presented as the introduction to the second part of the question.
- **Content**: the context difficulty adds to the complexity of the work. Conceptual art is not about the basic elements and design principles of art used to convey a specific message or meaning but rather conveying meaning through a variety of other elements such as setting, media and even words. The context is quite abstract and the envisaged Gr. 12 learner will find it challenging to comprehend.

This question is regarded as very difficult according to the task difficulty and task requirements of the question difficulty. Although ample information is provided relating to the visual sources, candidates are expected to respond to the question

on a personal matter. The question is based on visual sources provided in previous questions relating to installation art.

Memorandum/Marking guidelines

QUESTION 2 ESSAY

Focus areas: Art as Idea

2.1 The introduction should clearly state a response to the statement: The choice of location and presentation of artworks play an important part in communicating the message of the artists.

3 marks (Bloom's Level 5 – 7 metacognitive skills) allocated for stating a response/interpretation to the statement. Some examples of how to respond: (any other good argument for, against or both, may be credited.)

For example: The candidate may disagree and say that:

- Other aspects communicate better; these are relatively unimportant.
- Sculptures/installations are often temporarily installed and then moved and presented/exhibited in different places so the message has to communicable in any location: location is therefore not important as it has to vary. (Presentation may be important.)
- Some conceptual works are purely ideas/conceptual and do not have a physical form, so the location is not part of the communication; presentation may be important –the instructions are sometimes presented but not always.
- Some artworks do not relate to their location at all; the message is separate.
- The gallery is often just a convenient place to exhibit art – it is not the only location the message can be communicated in.
- It can be too unconventional and challenging for the viewer making it harder for them to relate to and to grasp the message.
- The remoteness of many locations or the specific locales makes some artworks inaccessible to most people, so the message is not directly conveyed.
- We most often experience artworks through photographs, so the location often has no effect on us.
- The candidates may separate location and presentation and argue for one in favour of the other.

The candidates may agree and say that:

- Many conceptual artworks rely on presentation to invite the viewer in for their message to be communicated.
- The viewer has to be engaged to understand a message, so using an interesting presentation or location is often used to engage viewers.
- It can add to the concept or be a part of the message.
- The location and presentation can add to the artists' ability to provoke the viewers into an emotive response and so communicate better.
- It can draw the viewer in and the response is what completes the work – this involves them making it interesting and so communicates the idea successfully.

Combination arguments are acceptable and any well substantiated argument can be accepted. (3)

9.   Concluding remarks

This exemplar book is intended to be used as a training tool to ensure that all role players in the Visual Arts Examination are working from a common set of principles, concepts, tools and frameworks for assessing cognitive challenge when examinations are set, moderated and evaluated. We hope that the discussion provided and the examples of questions shown by level and type of cognitive demand and later by level of difficulty assist users of the exemplar book to achieve this goal.

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