

“You give me a name that I cannot say”¹: an investigation into the intelligibility of the criterial rules in the theoretical component of CAPS Grade 10-12 Visual Art.

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DECLARATION

This work has not been previously submitted in whole, or in part, for the award of any degree. It is my own work. Each significant contribution to, and quotation in, this dissertation from the work, or works, of other people has been attributed, and has been cited and referenced.

Signed by candidate

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Date: December 2021

¹ The title is drawn from a text on poetry by Livermore et al. (2019).

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ABSTRACT

Previous work in the field of art education in South Africa has addressed the need to make explicit the requirements and valued criteria in the practical work (Bolton, 2006). However, systematic research into the theoretical component of the National Curriculum Statement Curriculum and Assessment Policy Statement (CAPS) for Visual Arts in the Further Education and Training Phase has yet to be conducted. This study teases out the relationship between knowledge and skills that remains under-theorised in the expression of visual literacy in the curriculum. Developed in fields adjacent to Art History and Visual Culture Studies, the literature defines visual literacy in generic terms that describe what a visually literate person can do. Visual literacy requires consideration when translated into a method for a subject that has its roots in a disciplinary tradition, in this case, Art History. The literature on visual literacy places emphasis on the positionality of the viewer and the tacit nature of acquisition which differs from specialised knowledge about the artist's context of production that is studied in Art History. The framing of knowledge and skills in the curriculum requires careful theorisation to determine whether subjective or specialised communication is privileged and the nature of acquisition. I conducted a document analysis to show the type of communication valued in two questions of the Department of Basic Education National Senior Certificate Grade 12 Paper 1 examinations and memoranda over three years. I considered the knowledge and skills transmitted by the CAPS curriculum for Visual Art Grades 10-12 and whether they align with the expectations of the questions and memoranda. I make recommendations for the curriculum, assessment and memoranda based on these observations to contribute to the conversation about pupil performance in Visual Art at Grade 12 level.

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LIST OF ABBREVIATIONS

| | | |
|-------|-------|--|
| CAPS | | Curriculum and Assessment Policy Statement |
| DBE | ..... | Department of Basic Education |
| DOE | ..... | Department of Education |
| EK | ..... | Everyday knowledge |
| FET | ..... | Further Education and Training |
| GF | ..... | Generic formal elements |
| GI | ..... | Generic interpretation |
| LPG | ..... | Learning Programme Guidelines |
| NCS | ..... | National Curriculum Statement |
| NSC | ..... | National Senior Certificate |
| ORF | ..... | Official Pedagogic Recontextualising field |
| SCK | ..... | Specialised contextual knowledge |
| SES | ..... | Socio-economic status |
| SF | ..... | Specialised formal elements |
| SIR | ..... | Statistical Information and Research |
| SI | ..... | Specialised interpretation |
| SI(o) | ..... | Specialised interpretation ‘other’ |
| SuI | ..... | Subjective interpretation |
| VCS | ..... | Visual Culture Studies |
| WCED | ..... | Western Cape Education Department |

Chapter 1: INTRODUCTION

1.1 Introduction and Rationale for the study

In the past few years, I have had the privilege of marking the Visual Art National Senior Certificate (NSC) Matric theory examinations. It is a learning experience in the presence of knowledgeable and insightful colleagues. However, it is also devastating to encounter many scripts where pupils show low levels of acquisition of the subject. While the statistics for Visual Art from 2016-2020 looks promising with 98.5% of candidates achieving a pass, the pass is given for a mark of 30% or above (Department of Basic Education [DBE], 2020a, p. 60). The failures or very low results that we see at the marking centre haunt me.

The annual provincial departmental reports that are commissioned by the South African Department of Basic Education consistently attribute poor performance to under-developed visual literacy skills, poor teaching and language issues (Western Cape Education Department, 2014, 2017, 2020). While the latter two systematic issues are beyond the scope of this mini dissertation, I hope to contribute to the conversation regarding pupil achievement in Visual Art theory at Grade 12 level by investigating visual literacy. I turn attention to the expression of visual literacy in the curriculum and whether the knowledge and skills have been sufficiently theorised to enable specialised interpretation of unseen artworks in the examination.

I make use of Basil Bernstein's definition of criterial rules to examine the intelligibility of the curriculum. Criterial rules refer to the rules that determine the success of acquisition (Moore, 2013, p. 159). When criterial rules are explicit, the criteria to be transmitted are specific. Where rules are implicit, the criteria to be transmitted are "[...] multiple, and diffuse" (Bernstein 2003, pp. 46-7). I compare the curriculum to examination papers and memoranda to consider whether what has been made available for acquisition is aligned with the expectations placed on pupils (Muller, 2007, p.72). I look into the memoranda for clarity on the nature of specialised communication that is privileged in the subject.

1.2 Research question

The central research imperative of this study is as follows:

An examination into the specialisation of the criterial rules of topic 3 of the National Curriculum Statement (NCS) Curriculum and Assessment Policy Statement (CAPS) for Visual Arts in the Further Education and Training Phase and whether there is alignment with the type of specialised communication valued in the National Senior Certificate (NSC) Grade 12 paper 1 Visual Art examination.

Sub questions:

- Sub-question 1: How does the CAPS curriculum specify the method of analysis and knowledge that pupils need to adopt in order to realise legitimate communication in the subject?
- Sub-question 2: To what degree are the criterial rules explained using specialised terminology in the curriculum?
- Sub-question 3: To what degree is the specialised terminology of the criterial rules explained or made explicit in the curriculum?
- Sub-question 4: To what degree is there alignment across the CAPS Visual Art curriculum and the Department of Basic Education National Senior Certificate Grade 12 P1 Visual Art November examination question papers and memoranda?
- Sub-question 5: To what degree do the question papers and memoranda value or privilege specialised communication?
- Sub-question 6: Are there variations in these requirements over time?

The data is derived from topic 3 of the Visual Art curriculum and the National Senior Certificate (NSC) Matric examinations and memoranda for Paper 1. Topic 3 describes the theory component of the curriculum which is named ‘Visual Culture Studies: with a focus on visual literacy’. It is one of three topics for Visual Art in the Further Education and Training Phase (FET). Topic 1 and 2 cover the practical work (DBE, 2011, p. 9). Paper 1 is a three hour theory examination that is externally set and moderated by the Department of Basic Education and together with a series of internal examinations and an internal test, constitutes 30% of the end of year result for the subject.

The specific data analysed in this study:

- The Curriculum and Assessment Policy Statement (CAPS) for Visual Arts Further Education and Training phase (Grade 10 -12).
- The Department of Basic Education National Senior Certificate Grade 12 Paper 1 November 2014, 2017 and 2020 examination question papers and memoranda²

1.3 Previous empirical work in the field

This is not the first study to examine the NSC Visual Art Paper 1 examinations. In 2018, the Umalusi Statistical Information and Research (SIR) Unit reported on the Grade 12 NSC and Independent Examinations Board (IEB) Visual Art paper 1 examinations. While my study shares an object of analysis with the Umalusi report, the focus of the Umalusi report differs with an investigation into the level of cognitive demand and the level of difficulty of the questions (Umalusi, 2018). There are crossovers in the findings since issues of misalignment are a source of difficulty, but the Umalusi report focuses on what pupils are asked to do in the examination. My concerns include the intelligibility of the criterial rules of the curriculum, with a focus on issues of alignment between curriculum, examination and memoranda, as well as the type of communication privileged.

Outside of the field of art, Frances Christie and Mary Macken-Horarik's study in 2007 offers a way to think about the alignment between curriculum expression and the expectations placed on pupils in the examination. Christie and Macken-Horarik studied an English exemplar response to an unseen text for Paper 1 of the Qualifications and Curriculum Authority for Key Stage 3, 2002 (Christie & Macken-Horarik, 2007). The authors make use of Basil Bernstein's theorization of knowledge structures to look at acquisition of knowledge in a horizontal knowledge structure with weak grammar, such as English (Bernstein, 1999). They highlighted skills and approaches valued in the mark scheme that are based on tacit requirements that are not explicitly taught (Christie & Macken-Horarik, 2007, pp. 158, 170). Their study marks out two dimensions crucial to my study: the specification of knowledge and skills in the curriculum and issues of alignment between the curriculum and memoranda expectations. My study will deviate from their approach, however, to examine changing requirements over three moments of CAPS history. I investigated the first NSC Paper 1 for

² The memoranda provide model answers for the questions of the examination papers. An example of a memorandum response is provided in the appendix (7.8) on page 120.

Visual Art for CAPS in 2014, the most recent paper available at the time of data collection, which is the examination of 2020 and the 2017 paper as the one in the middle.

1.4 Overview of the mini-dissertation

I have titled the mini-dissertation “You give me a name that I cannot say” to point to two ideas that guide the text. Firstly, I examine if the promise of visual literacy is a failed one. Visual literacy has been directed towards Visual Art as a generic skill that describes the ability to read images. In the National Curriculum Statement of 2008, Visual Culture Studies replaced Art History as the theoretical component of the subject and the notion of visual literacy replaced Art Historical methods. Visual literacy was brought into the curriculum with a social and moral focus to help pupils develop tools to resist damaging images of power and popular culture (DBE, 2008). However, visual literacy describes a skill, not a method and so it requires careful consideration when described as a set of tools that enable specialised communication in a school subject. In CAPS, there was a return to artworks that come from Art History’s domain. The personal and subjective dimensions of visual literacy were shifted as it was brought into special relation with more traditional methods of formal analysis from Art History. However, Art History was not mentioned in the curriculum. This points to the second reading of the title. Art History is the name that the curriculum does not or cannot say. In the theoretical framework, I dig into the debates around Art History that inform the decision to take Art History out of the curriculum. In the data analysis, I consider the different discourses that were brought into relation in the curriculum to see how much emphasis is covertly given to Art History. I consider if the reframing of visual literacy results in a move towards specialisation. I examine the assessment and memoranda to see if the curriculum makes available the requirements placed on pupils and look into the memoranda to answer questions about the positioning of the viewer that is privileged.

My research question and sub-questions can therefore be summarised as follows:

- a) the degree of specificity and specialisation of the criterial rules of the curriculum
- b) the degree of alignment between the criterial rules of the curriculum with the examination and memoranda requirements.
- c) the degree to which specialised communication is valued in the NSC examinations and memoranda
- d) variation of the requirements over time

Chapter 2: ART EDUCATION AND CURRICULUM STRUCTURE

In this section, I consider the theoretical component of the Visual Art curriculum in the context of global disciplinary debates regarding Art History and Visual Culture Studies at two moments of curriculum reform in South Africa. I look into the National Curriculum Statement (2008) to highlight continuities and changes that occur in the Curriculum and Assessments Policy Statement for Visual Art (2011). Basil Bernstein's conception of the pedagogic device offers a theoretical framework to examine the values of the curriculum in relation to the production of knowledge (Bernstein, 2003; originally published 1990). I bring the pedagogic device into conversation with Young and Muller's heuristic '*Three scenarios for the future - lessons from the sociology of knowledge*' (2016) to view changing positions on disciplinary knowledge and their curricular implications.

Bernstein identified three levels of knowledge within the pedagogic device: knowledge that is produced in knowledge communities in academia, knowledge that is recontextualized or reorganised in the curriculum and knowledge that is reproduced in classroom practices and assessment (Bernstein, 2003). The relationship between knowledge production and politics is explained by interrelated rules that regulate the transformation of knowledge into pedagogic communication. The three rules operate in hierarchical relation and are named the distributive rules, recontextualising rules and evaluation rules (Singh, 2002: 571, 573).

The distributive rules frame the objectives or values to be upheld in the curriculum by defining who gets access to what knowledge. The distributive rules inform the recontextualizing rules that embed the instructional discourse of knowledge, skills and content into the regulative discourse of political, social and psychological considerations. In this process, aspects of knowledge are selectively brought into new relations to create a pedagogic discourse. The official pedagogic recontextualizing field (ORF) that is responsible for the writing of the curriculum operates outside of the field of knowledge production, however it is informed by it. Disciplinary debates that cause instability in the field may have an impact on the curriculum. The evaluation rules provide criteria to legitimate forms of privileged communication (Bernstein, 2003).

Michael Young and Johan Muller's '*Three scenarios for the future*' (2016) frames three positions on knowledge that elucidate the instability in the field of production of Art History.

Their text expresses the positions on knowledge as ideal types. 'Future 1' is associated with fixed knowledge boundaries, objective criteria for making knowledge claims and an under-socialized view of knowledge. Historically, knowledge developed by these approaches remains uncontested for long periods. As a result of the apparent stability of knowledge, 'Future 1' curricula may position content as fixed facts that are to be studied rote, with little interest in the positionality of the pupils (Young & Muller 2016 pp. 70-71).

A 'Future 2' approach to knowledge is positioned in stark contrast to 'Future 1' with an over-socialised view of knowledge. The positionality of the knower is prioritised. In a school context, local context is often emphasised and blurs the boundaries between everyday knowledge and specialised knowledge. The de-emphasis on specialist knowledge allows for the boundaries between subjects to be blurred with priority placed on skills over content. In these cases, methodological approaches drawn from disciplinary expertise give way to generic expressions of what a pupil should be able to do (Young & Muller 2016 pp. 72-74).

'Future 3' offers a social realist position on knowledge. Boundaries are seen as necessary conditions for innovation or knowledge building since disciplinary methods offer a shared language for generating or contesting truth claims. Rather than prioritising skills or content, a 'Future 3' curriculum emphasises the importance of skills, content and concepts that draw on disciplinary methods or knowledge structures to enable conceptual progression (Young & Muller 2016 p. 74-78; Bernstein, 1999).

Bernstein's typologies of knowledge (1999) contribute to an understanding of conceptual progression in different subjects with nuanced descriptions of the epistemic structures of disciplinary knowledge and associated approaches. In 2006, Heidi Bolton used Bernstein's typology of knowledge to show the artistic traditions of subjectivity and relativism that complicate the curricular expression of the evaluative criteria for artwork at school level (Bolton, 2006, pp. 3-4). I use Bernstein's knowledge structures to consider the positionality of the viewer in Art History and Visual Culture Studies and consider different disciplinary approaches to knowledge building with their curricular implications (Bernstein, 1999).

2.1 A reading of curriculum reform in Visual Art in South Africa using Bernstein's pedagogic device and Young and Muller's 'three futures'

Visual Culture Studies (VCS) replaced Art History in the 2008 National Curriculum Statement for Visual Art for Grades 10-12 (DBE, 2008, pp. 38-39). VCS was brought in to reform the subject that was seen as Eurocentric, patriarchal and elitist because of the influence of Art History. Critiques of Art History in the field of production were adopted without question by the curriculum writers who positioned Art History as an “uncritical repetition of theories” and resisted its placement in the curriculum because it had historically been taught through rote learning of facts (DBE, 2008, pp. 11, 35).

According to Young and Muller's typology, the curriculum writers position Art History as an example of 'Future 1' with fixed and given knowledge boundaries and an under-socialized concept of knowledge (Young & Muller, 2016, p. 70). This follows the critiques of Art History that were developed through the 1960s and 1970s from Post-structuralist, Marxist, Foucauldian and Feminist perspectives that frame the discipline of Art History as an elitist practice that safeguards art markets with a canon of historically white and male artists (Elkins, 2003, p. 23).

It is possible to see how Art History is framed in this way through the Post-structuralist writing of Donald Preziosi. Preziosi draws on Foucault's notion of “traditional history” that sees [art] history as an attempt to portray history as a unified and coherent story that “dissolves the singular event into an ideal continuity” (Nozaki, 2006, pp. 81-82). For Preziosi, the unified story maintains Eurocentric ideas by piecing together the works of individual artists as an uninterrupted causal chain to show progress in the West (Preziosi 2009, pp. 7, 10; Preziosi 1989, p. 12). Non-Western art is positioned as primitive in relation to ideas of naturalism established in Europe.

Disciplinary methods of analysis in Art History are seen to fix the art objects in their position in a continuous chain by silencing details or artworks that do not cohere with the unified story (Smith, 2012, pp. 7-9; Hooper-Greenhill, 2000, p. 24). In this way, the apparent stability of art historical methods is seen to limit readings and occlude innovation or alternate perspectives (Preziosi, 1989, pp. 40- 43; Harris, 2001, p. 77). The approach of the Art Historian who writes about artworks in the third person singular, is seen as detached and

taking up an under socialized and ahistorical position that negates the subjectivity and positionality of the viewer (Maton 2010, p. 156).

It is important to see the critiques of Art History as part of a wider “intellectual milieu” that was marked by a distrust of knowledge and truth claims (Morgan, 2014, p. 137). While there may be constricting practices of Art History, a more nuanced reading of Art Historical methods is afforded through Basil Bernstein’s typology of knowledge. Bernstein conceived of disciplines in the Humanities as horizontal knowledge structures with weak grammar. The structure is seen as horizontal owing to segmented languages or approaches that sit parallel to one another (Bernstein, 1999, p. 162). A strong grammar provides clear referents to enable a “systematic meta-dialogue” across the discrete contexts or languages to contest ideas and develop new knowledge. A weak grammar has less stable referents that are not shared across the languages (Young & Muller, 2010, as cited in Ormond, 2014, p. 159; Moore, 2013, pp. 86, 148). In the context of Art History, the discrete languages would be the different theoretic approaches that were established over time and were named after different Art Historians such as Winckelmann, Panofsky or Meyer Schapiro. Art History is characterised by weak grammar since each theoretical position advocates for approaches to analysis that differentially value and define particular art elements (whether form, style, colour or context).

When examined in this way, what is described by Preziosi (1989, p. 8) as “inertia” or “paralysis” in Art History is not a result of fixed referents and constricting methods, but rather weak grammar that might stand in the way of growth or knowledge building. However, scholars who polarise the debate by positioning Art History as ‘Future 1’ respond in diametrical opposition with “a pendulum swing” to the other pole (Muller & Hoadley, 2019, p. 109). Such scholars respond by weakening the grammar further, establishing a relativist position and hyper-situated knowledge that is located in the immediate and experiential (Bal, 2003, p. 22; Moore, 2009, p. 26). This is the turn to subjectivity we see in Visual Culture Studies and marks a key criterion of a ‘Future 2’ approach.

Indebted to Cultural Studies of the 1950s that is synonymous with Raymond Williams and Stuart Hall, Visual Culture Studies (VCS) is younger and geographically distinct from Art History. It is associated with predominantly American scholars in the early days and strongly influenced by Roland Barthes, Walter Benjamin, Michel Foucault and Jaques Lacan who come from different disciplines outside of the arts (Elkins, 2003, pp. 1-2, 33). VCS places

emphasis on a philosophical interrogation of visibility and examines how reception is shaped by historical, social, cultural and ideological practices (Elkins, 2003, pp 5, 17; Preziosi, 1989, p. 82; Mitchell, 2002, p. 166; Harris, 2001, p. 194). Akin to Foucault's "effective history", there is an attempt to puncture the unity or continuity of history with the disruption of what is close and particular, in this case, in the subjectivities and positionality of active viewing individuals (Nozaki, 2006, pp. 81-82).

In this inclusive turn, Visual Culture Studies expands the canon of objects to include artefacts from all cultures, all disciplines and non-traditional media such as everyday images (Elkins, 2003, pp. 34, 84; Elkins, 2015, p. 5). VCS is open to any discipline to engage interdisciplinary practices (Elkins, 2003, pp. 28-29). The promise of new insight is located in the freedom to look anywhere and with any tools, relinquishing allegiance to established sets of methods (Bal, 2003, p. 6; von Falkenhausen, 2020, p. 174, Holly, 2015, p. 51).

When translated into a school curriculum, the epistemology of VCS facilitates a relativist curriculum position that makes provision for local knowledge (Hooper-Greenhill, 2000, pp xi; 118). In the Learning Programme Guidelines (LPG) of 2008, the leaning towards local and everyday knowledge is expressed as follows:

Visual Arts knowledge, whether local, national, pan African or global, is part of visual culture and daily life [...] People, such as visual arts and craft practitioners in specific fields or colleagues, parents, local community members and the learners themselves, can provide a resource, for example, by explaining the meaning, history and function of artworks and artefacts, past and present. (DBE, 2008, p. 22-23)

There is also urgency to direct artistic education towards personal development. Art education is seen as necessary to help pupils resist the power of images (Hooper-Greenhill, 2000, p. 13; von Falkenhausen, 2020, p. 96). The terms 'identity' or 'identities' appear 13 times in the LPG with an expressed need to prevent pupils from "moulding their identities on the popular images that surround them" (DBE, 2008, p. 36). The emphasis on the personal, rather than specialisation is evident in the LPG that sets up a dichotomy between analysis of the art object as something exterior to the pupil and visual literacy as having a role in the internal or personal development of a pupil.

There are a few concerns about basing the selection principle on the personal context of the pupil or on the context of the school. The obvious concern is that children in different contexts are given access to different knowledge. In addition, conceptual progression in the subject can be compromised if the selection principle is contingent on the particular context of teaching or on the personal, rather than the structuring principles of disciplinary knowledge or the requirements for progression (Rata & Barrett, 2014, p. 15).

Underspecified curricula with weakly bounded everyday knowledge of this type are seen to have damaging effects for pupils from low socioeconomic status (SES). This is apparent in the work of Sarah Theule Lubienski (2004) who drew on the work of Bernsteinian scholars Ana Morais and Isabel Neves to analyse pupils' work in Mathematics. Lubienski showed how middle class students were able to read the cues of the implicit criteria of Mathematics examples that made use of everyday knowledge to bridge the gap to specialised communication. However, high achieving students from lower SES groups in Lubienski's study misrecognized the requirement to use mathematical processes and relied on their immediate and situated context to respond to the question. For example, a pupil (low SES, high achievement) responded to a word sum that asked what size of popcorn a pupil should choose with the response of "it depends on how much popcorn you want". The pupil missed the cue to compare unit prices and instead responded with a personal position (Lubienski, 2004, p. 116). In this case, the attempt to afford access to pupils by dissolving the boundary between everyday and specialist knowledge has an adverse effect for the pupil from low SES. It renders the boundary invisible (Young & Muller 2016, p. 72).

In the South African context, the Department of Education ministerial report (2000) emphasised the need to stipulate knowledge and to make explicit the progression towards specialisation and conceptual coherence. The reports highlighted the importance of showing the order and logic of "the knowledge steps to be traversed" (Muller, 2007, p. 82). The implication of underspecified curricula for pupils from low socioeconomic status (SES) families was further drawn out in the Department of Basic Education ministerial report of 2009 (DBE, 2009, p. 61).

The report advocates for a 'Future 3' approach with a focus on specialised knowledge and specialised skills. Skills are specialised when they draw on available disciplinary methods of reasoning and show the knowledge steps that are traversed from concrete to abstract thinking.

Disciplinary methods and specialised knowledge offer ways to justify claims with stable referents, rather than reaching for reason in everyday experience (Young & Muller, 2016, p. 194; Muller 2016, p. 198; McPhail & Rata, 2019, p.114). In this way, 'Future 3' is subtly different to 'Future 1' as it attends to the limitations of presenting pre-packaged facts or what the 2008 Learning Programme Guidelines called "a received body of knowledge" and it extends pupils beyond their pre-existing local and situated understandings that are prioritised in a 'Future 2' approach (DBE, 2008, p. 18). Pupils are given tools to move outside of their personal context-dependent positions to enter into a discourse that is collective. They are exposed to ideas that have the capacity to transform their thinking and shape their understanding of experiences in the world (McPhail & Rata, 2019, p.114). For Bernstein (2003, p. 81) the duality is expressed as the "outside" becoming "the inside" and "the inside" revealing and shaping "the outside."

In terms of Art, the requirement for a curriculum that makes visible the conceptual progression is often underplayed because of the disciplinary status of Art as a horizontal knowledge structure with weak grammar (Bernstein, 1999). Art is different to a subject like Physics that has a clear conceptual spine³. However, the steps required to move from the concrete case of the artwork to the abstract or conceptual domain of interpretation requires consideration. Already, the boundaries between specialised language and everyday language are difficult to mark out in art analysis since works of art often describe daily activities and human emotion. Contributors might struggle to insulate their interpretations from their everyday experiences (Bernstein, 1999, p.165). If specialised responses are required, pupils must be shown how to interpret works of art according to a clear methodology and with stable elements for inferring specialised meaning (Young & Muller, 2016, p. 194). This approach may require clarifying the empirical referents of a discipline with weak grammar.

There are three dimensions in operation in this section: the type of communication valued, the type of knowledge specified and the method that enables such communication. In Art History, the communication is specialised, the objects are clearly marked out as Fine Art objects and the methods are characterised by weak grammar owing to the many approaches to analysis that become a palimpsest of approaches over time. In Visual Culture Studies, the grammar is weakened with subjective viewpoints and there is a freedom regarding methods

³ The notion of a "conceptual spine" is drawn from Young & Muller (2016, p. 75).

and objects of study. These approaches have different implications for curricula. The subjectivity of VCS is clearly visible in the LPG with an emphasis on pupil identity. This study will examine the degree to which the second recontextualization of visual literacy in CAPS pushes towards specialisation as it draws closer to Art Historical methods.

Chapter 3: SPECIALISATION AND THE VISUAL ARTS CURRICULUM

3.1 Literature review on the term 'visual literacy'

I have looked at the relationship between specialised and personal or local knowledge in relation to Art History and Visual Culture Studies. This section focuses on visual literacy and introduces the generic skills discourse associated with it. While visual literacy was developed with strong influences from semiotics, it has been widely adopted by a range of disciplines to describe 'reading' images in very broad terms. I compare the ideas of visual literacy to methods in Art History to consider whether the CAPS recontextualisation of visual literacy pulls towards specialisation with existing disciplinary traditions or pushes away into a generic skills approach.

Visual Culture Studies was the theoretical component of the fourth learning outcome in the Learning Programme Guidelines (LPG) of 2008. Visual literacy was offered as a method of analysis for Visual Culture Studies and it was used to describe pupils' fluency in describing their practical work (DBE, 2008). In CAPS, visual literacy is reallocated to the theoretical component exclusively, but Visual Culture Studies and visual literacy are paired in the naming of topic 3 as 'Visual culture studies: emphasis on visual literacy'. It is a curious pairing since the term 'visual literacy' is not readily used in the literature of Visual Culture Studies. There is also not an immediate correlation between visual literacy and the methods of formal and contextual analysis in Art History.

Visual literacy was developed outside of either field. The term was first used outside of academia, in the writings of John L. Debes who was the coordinator of education projects for the New York based analogue photography company, Eastman Kodak, in the 1960s (Michelson, 2017, p. 95). Debes was influenced by semiotics and the writings of Marshall McLuhan who was the founder of Media Studies (Michelson, 2017, p. 95). His definition of visual literacy describes what a visually literate person can do. For Debes, "[...] a visually literate person [is able] to discriminate and interpret the visible actions, objects, symbols, natural or man-made, that he encounters in his environment" (Debes, 1969, p. 27 as cited in Avgerinou & Ericson, 1997, p. 281).

In semiotics, a text is an assemblage of signs that are constructed and interpreted according to the rules or conventions of a particular form of communication. Visual literacy is based on an

analogy between alphabetic reading and ‘reading’ works of art or other visual objects or images. A work of art or an image can be referred to as a text with visual elements that can be read or decoded (D’Alleva, 2005, p. 39-42).

The heterogeneous meanings of visual literacy are compressed into two sides of the term: visual writing and visual reading. The conceptual components of visual thinking, learning and communication are considered examples of visual writing that are taken up in the fields of communication, design and pedagogy (Dallow, 2009, p. 94; Avgerinou & Pettersson, 2011, p.5). Pertinent to this text is the other side of visual literacy, reading of images, to keep within topic 3 of CAPS.

Joanna Kędra (2018) organised 11 visual literacy definitions associated with visual reading that were published between 1969 and 2013. She discovered the following dimensions: interpretation, analysis, understanding, visual perception, evaluation, knowledge of grammar and syntax, and visual-verbal translations (Kędra, 2018, 76). While most of the dimensions are understood as generic skills, knowledge of grammar and syntax is worth unpacking further. It focuses on two elements of reading images: semantics and syntax. Semantics is seen as vocabulary and syntax as grammar. In the recontextualisation into art, the representative meaning of subject matter might be seen as vocabulary. The formal elements of art such as line, colour, composition and space provide an analogy for grammar or the way words are assembled to construct meaning (Avgerinou & Ericson, 1997, p. 282; Shifrin, 2009, pp. 106-107).

The notion of semantics and syntax that was developed in visual literacy echoes Art Historian Erwin Panofsky’s ideas of iconography and iconology that he developed in the late 1930s through to the 1950s. Panofsky wrote about analysis in progressive stages, beginning with a formal analysis, then an iconographic account of the subject or the identification of the image as it might be known in a story, such as an identifiable Biblical figure, followed by iconological analysis. In an iconological analysis, the viewer deciphers the meaning of the image, taking into account the artistic style with the context of the artist that includes time, culture, place and systems of patronage (D’Alleva, 2005, pp. 20-22).

However, where Panofsky’s framework takes into account the social, historical and cultural context of the artwork’s production, the influence of semiotics takes visual literacy in a

different direction with the idea that art operates in a complex system of signs that “circulate” through image, viewer, and culture (D’Alleva, 2005, p. 35). The work of art is not a neatly packaged message or closed sign that preserves the artist’s intention. It is a complex text that could be read or misread in any number of ways depending on the relative attention given to the philosophical, religious, political, biographical and economic context of the artist, the physical character of the material art object or the personal and social interpretative framework of the viewer (D’Alleva, 2005, pp. 25, 112, 127; Hooper-Greenhill, 2000, pp. 10, 115 - 117).

In the extreme version of this framework, the artist’s intention is destabilized. This is the relativism of literary and cultural theorist Roland Barthes who announced the “death of the author”. Barthes’ Post-structuralist text strips the author of power, attributing all authority to the reader (Barthes as cited in Allen, 2013, p. 82; von Falkenhausen, 2020, pp. 80, 203). For Barthes, negating the position of the author opens up the field of meaning (Allen, 2013, p. 73). It is here that we see echoes of the ideas of VCS, and as a reminder to the reader, Barthes is cited as an important influence on VCS scholars.

3.2 CAPS definition of visual literacy

In the CAPS definition of visual literacy, the context of production and the intention of the artist are omitted. The curriculum outlines visual literacy as follows:

The first level of visual literacy is simple knowledge: basic identification of the subject or elements in a work of art. But while accurate information is important, understanding what we see and comprehending visual relationships are at least as important. These higher level visual literacy skills require critical thinking (DBE, 2011, p. 60).

This type of understanding of visual literacy as a continuum of competence ranging from restricted to highest is visible in the visual literacy literature that draws on cognitive competencies of Bloom's taxonomy. The most basic level is seen as recognition and understanding, such as identifying the title of the artwork or recognising its subject matter. As a pupil becomes more skilled at analysing and interpreting the meaning of visual images, they are seen to mature toward visual fluency and in a position to offer interpretations based on the work’s grammar or the relationships between the visual elements (Avgerinou & Pettersson, 2020, p. 452; Emanuel & Challons-Lipton, 2013, pp. 10-11). While there are echoes of Panofsky’s notion of iconography in this description that moves through formal elements and

subject to interpretation, the definition in CAPS draws on generic terms of visual literacy, and is not grounded in particulars that consider what specialised knowledge about the artist's context of production might be required in the process of interpretation.

In this way, the curriculum definition of visual literacy is under theorised. It follows on from Barthes to play down specialised contextual knowledge and removes a crucial body of knowledge about the historical, political, biographical, philosophical, economic and cultural context of the artist that can be used to justify interpretation. However, there is no reference to the interpretative framework of the viewer that is a part of the semiotic discourse. This leaves a kind of view from nowhere since the positionality of the viewer and specialised knowledge are left out.

The importance of context is visible in the other method of analysis that is briefly described in CAPS. Visual analysis is seen as a principle that enables legitimate communication by bringing the different dimensions into relation on the same plane, rather than in a hierarchy. Visual analysis is stated in the curriculum as follows: "It is a formal analysis but also includes style, technique, contextual influences, meaning and interpretation" (DBE, 2011, p. 60). The term 'visual analysis' is not sustained in the curriculum as it is often conflated with generic skills or is used interchangeably with visual literacy. It will be investigated further in the data analysis.

3.3 The implications of the CAPS definition of visual literacy for learning

The CAPS definition of visual literacy relies on the formal cues of a work of art to make meaning without knowledge of the background of the artwork or the intention of the artist. The viewer makes connections to other works of art with similar characteristics to infer possible meanings from those works. This kind of articulation of visual literacy is underpinned by the belief that exposure to visual images will enable tacit acquisition of skills to read images, even unfamiliar ones. Bernstein's notion of the gaze helps to explain a form of induction into disciplinary methods that is seen to occur through immersion rather than explicit transmission. For Bernstein, acquirers need to adopt a gaze to discern the appropriate response in a weak grammar knowledge structure where methods are not stable and potentially less visible. They are seen to tacitly acquire skills in the presence of those who already possess the gaze (Bernstein, 1999, p. 165; Shalem & Slonimsky, 2010, p. 759-760).

It is curious that CAPS has retained an approach where learning is potentially tacit, particularly in light of the findings of the Department of Education Ministerial reports (2000, 2009). Tacit learning is seen to occur in the presence of adepts, however there are many teachers who teach outside of their field specialisation in South Africa⁴ (DBE, 2009, p. 59). While the DBE report findings refer to primary school teachers and further study would be required to establish the relative strength of disciplinary knowledge held by FET teachers, it does elicit questions about the conditions for tacit acquisition. The requirement to make explicit valued criteria as a matter of social justice was outlined in the Department of Basic Education ministerial reports (2009). In the field of art, Heidi Bolton (2006) demonstrated the requirement to make explicit the valued criteria in high school Art.

This section has outlined the development of visual literacy and its relation to the generic skills discourse. Visual literacy entered the curriculum in 2008 with an emphasis on the subjectivity of the viewer and the need to resist damaging images of power and popular culture. In the move towards CAPS, visual literacy was reframed. The topic of the subject was reinstated as ‘Visual Culture Studies: emphasis on visual literacy’. The method of analysis proposed (visual literacy) does not come from Visual Culture Studies and is a generic skill drawn from outside disciplines. In CAPS, the definition of visual literacy retained ‘generic skills’ language, but it also incorporated art analysis.

3.4 Summary of claims and their relation to the research sub-questions

The brief discussion of visual literacy in the curriculum shows that there is not a clear, singular disciplinary tradition that provides direction for topic 3 of Visual Art in CAPS. While the inclusion of formal elements of Art History in the CAPS definition of visual literacy draws on disciplinary expertise, it complicates the picture with the addition of another disciplinary tradition that sits alongside Visual Culture Studies and visual literacy in the curriculum. The interdisciplinary practice may be considered as a curriculum approach owing to the developments in Visual Culture Studies.

If we return to Bernstein’s pedagogic device, the source of knowledge at the level of knowledge production is obscured. It is a curious observation that while CAPS appears to

⁴ More recent research in South Africa points to weak disciplinary knowledge of the majority of South African primary school teachers (Taylor, 2019, p. 263).

have a mandate that aligns closely with ‘Future 3’ in the expressed intention to outline “high knowledge and high skills,” there is no explicit instruction to draw concepts, content and skill from disciplinary expertise (DBE, 2011, p.4). In the case of topic 3 of Visual Art in CAPS, there are multiple disciplinary traditions that were brought into special relation through the recontextualising process. It is useful to work with Bernstein’s observation regarding the recontextualising process that develops an “imaginary practice” of a school subject with its own focus (Bernstein, 2003, p. 159).

In the curriculum analysis that follows, I look to define this “imaginary practice” by ascertaining the degree of influence of the field of Art History or Visual Culture Studies on the curriculum. I try to make sense of the complicated picture of disciplinary expertise by examining the knowledge and methodology steps that are outlined. This relates to the first sub-question of my inquiry: the degree of specificity and specialisation of the criterial rules of the curriculum.

I consider the implications of the curriculum structure for pupils in the examination setting by comparing what they study and how they are examined. This is expressed as my second sub-question: the degree of alignment between the criterial rules of the curriculum with the examination and memoranda requirements.

Critical to this text is also a question of specialisation. While the CAPS definition of visual literacy draws on the specialisation of Art History, it also pushes towards a generic idea of visual fluency that makes provision for personal or subjective responses. When I examine the degree to which specialised communication is valued in the NSC examinations and memoranda, I hope to clarify the type of interpretation valued and whether this is evident to the pupils in the question paper and curriculum.

I consider variation of the requirements of the question papers and memoranda over time to see whether the trajectory towards specialisation that appears to unfold between 2008 and 2011 continues into examination practices.

Chapter 4: METHODOLOGY

The methodology section explains my approach to data analysis. I separated the investigation into two parts. In the first analysis I focused on the theorisation of visual literacy in the CAPS Visual Art curriculum by examining the specification and specialisation of skills and knowledge in the curriculum. The specialisation of skills is important to understand the disciplinary expertise that informs the CAPS recontextualisation of visual literacy with an eye to the degree of specification of the formal elements, specialised contextual knowledge and interpretation of themes. In the second part of the analysis, I looked into two questions from the NSC Grade 12 Paper 1 Visual Art examination question papers from 2014, 2017 and 2020 in relation to the curriculum and memoranda. I used the memoranda to unpack the type of communication or interpretation privileged and to find out whether pupils are examined on the knowledge and skills made available to them.

4.1 Analysis 1: The curriculum document

The NCS Curriculum and Assessment Policy Statement (CAPS) for Visual Art for FET is made up of 4 Sections. Section 1 is a general introduction to the Curriculum and Assessment Policy Statements (pp. 3-7). Section 2 offers an introduction to Visual Arts that includes specific aims, overview of topics and teaching guidelines (pp. 8-14). Section 3 is term plans (p. 14) and Section 4 covers assessment (pp. 38 - 43). Section 4 includes a general section, Addenda A-C and references (pp. 43-62). Each of the topics for all three grades from Grade 10-12 are examined in each section. The term plans collate content, concepts and skills under a single grouping. As a result, it was necessary to work with the curriculum document in its entirety to draw out relevant statements from each section. Section 1 was omitted as it refers to ‘General aims of the South African Curriculum’ that are not subject specific.

The unit of analysis was a content statement rather than a full sentence. In the curriculum and NSC examination papers, I noticed variation between the length of sentences and the number of ideas in each. Some text appears as fragmented sentences, bulleted points or lists while others are elaborated with multiple ideas. As a result, the text was counted according to specific statements of content, method or ideas.

The intention of this part of the analysis is:

- a) to establish the relative use of specialised instruction or instruction that references generic (or other) skills discourse to describe the skills and knowledge of topic 3
- b) to establish the disciplinary traditions that informs the specialised terminology
- c) to investigate the degree of specification of the instruction for knowledge and skills

4.2 Detailed steps of Analysis 1: The curriculum

Step 1: Content statements drawn from the curriculum document were arranged in tables. The first column contains all content statements relating to Visual Culture Studies for Grade 10-12, sequentially numbered and identified by their respective area: section, subsection, page, column and line in the curriculum.

Step 2: The statements were coded into three categories as a starting point: knowledge, instructional delivery and skills content statements. Knowledge content statements indicate the content, themes or concepts to be studied or the type of knowledge required. Statements referring to instructional delivery in the classroom were those that managed pragmatic components of delivery, such as the instruction to teachers to use PowerPoints. Methods for the analysis of artworks were marked as skills. This study examined only those marked as skills and knowledge.

Step 3: Content statements pertaining to skills were marked as entrepreneurial when making reference to the commercial aspects of art, such as “develop entrepreneurial skills and professional practice within art to explore a variety of career options” (DBE, 2011, p. 8). They were marked as generic skills when making reference to cognitive skills that were not specific to artistic terminology or approaches, such as “higher order thinking” or to soft skills such as communicating effectively (DBE, 2011; p. 8). The content statements were marked as “specialised skills” when art terminology was used in the description of approach or method. A content statement was marked as specialised even if it made tangential reference to specialised terminology, speaking in vague terms with phrases like “art concepts” or “historical context” (DBE, 2011; pp. 11-12). This allowed for a ratio of specialised skills statements to generic skills (and other skills) statements to be generated.

Step 4: The content statements that were marked as specialised skills were further coded to show the disciplinary traditions that were brought into special relation through the recontextualising process. They were coded according to the approach named in the content

statement, such as “design principles” or “visual literacy terminology” (DBE, 2011; pp 52, 60). Statements that refer to formal or contextual analysis were coded as Art History.

Step 5: The influence of multiple disciplinary traditions means that the method that is articulated in the curriculum is relatively autonomous from the knowledge discourse (Shalem & Slonimsky, 2010, p. 757). The referents are not stable with agreed upon definitions. To decipher the level of specificity of instruction, specialised terminology was further coded as explicit or implicit. If the meaning of a term was defined or elaborated with examples, it was marked as explicit. For example, “line (different qualities of lines, contour lines etc.)” (DBE, 2011, p. 60). Implicit statements make use of a term without further explanation.

Step 6: Definitions for the elements were recorded on a separate table, using a combination of elements given in the visual analysis and visual literacy definitions in CAPS. The number of statements dedicated to each explanation and the line length were recorded to see the degree of specificity offered. For example, the definition for ‘line’ given above is brief and contracted. Specialised terms that were not defined were noted.

Step 7: The types of knowledge content statements were also analysed. Specialised knowledge content statements make reference to specific artworks or movements to be studied. Entrepreneurial knowledge content statements refer to statements that express the purpose of study in commercial terms, suggesting artworks are studied to “understand the links between visual arts and the creative industries, such as design and advertising” (DBE, 2011: p. 8). Generic knowledge content statements express the purpose of study in general terms, such as “interaction between art and society” (DBE, 2011, p. 13) or “art as visual communication” (DBE, 2011, p. 14). There were instances marked as local knowledge that encourage “links to the learners’ community, where possible” (DBE, 2011, p. 14). Statements were marked as general knowledge when the knowledge base is broadened with a “wider scope” (DBE, 2011, p. 14). There were calls for integration between theory and practical work. This analysis allows for a ratio of specialised knowledge content statements to other types of knowledge statements to be generated.

Step 8: Similar to the analysis on skills, it is important to examine the degree of clarity provided by the definitions of the thematic groupings of specialised knowledge, with particular interest in the eight themes for study in Grade 12. The eight themes that are

available for study each year are recorded on a table with three columns in the curriculum. The first column shows the title for the theme. The second column lists the core content for the theme and the third column lists possible influences for comparison. In Grade 10 and 11, the core content is international movements with comparisons to local or pan-African artists, architects and craft practitioners in the third column. In Grade 12, the core content is South African artists and the comparisons are international sources. For example, theme 6 of Grade 10 is titled 'Middle ages and/or Islamic art' in column 1. Early Christian, Byzantine, Romanesque and Gothic art are listed in the second column as core content. There are three discrete concepts offered as potential links to South African Art in column 3. These links are diverse and include local cathedrals, the concepts of art and spirituality and the role of art as narrative (DBE, 2011, p. 54). In the case of this theme, there are four discrete content statements counted for core content and three discrete concepts counted for potential links to South African content.

It is noted if the theme has a definition (counted as 1) or no definition (counted as 0). If the theme refers directly to a well-known art movement, for example the Baroque period, the definition is counted as 1. If a theme is vague but the content directs towards an artistic movement, it is counted as 1. For example, the second theme of Grade 11 is named the "start of modernism" but it is defined through the content of Impressionism and Post Impressionism. The content works differently in Grade 12 where the artists are diverse and do not belong to a movement. In that way, the artists do not necessarily have shared interpretations, contexts or goals, and the theme requires elaboration.

The table below summarizes the steps outlined above. The column to the right in grey shows what calculations are executed in relation to each stage of organization.

| Step | Method | Calculation |
|------|--|---|
| 7 | <p>Return to knowledge content statements. Sort knowledge content statements into five criteria: specialised, entrepreneurial, generic, general and local.</p> <p style="text-align: center;">↓ ↓ ↓ ↓ ↓</p> <p style="text-align: center;">Specialised Entrepreneurial Generic General Local</p> | Ratio of specialised to other types of knowledge statements |
| 8 | <p>Explicit specification of theme per grade:</p> <p style="text-align: center;">↓ ↓ ↓</p> <p style="text-align: center;">Theme counted as 1 (defined) or 0 (not defined) Discrete styles or concepts used per theme (international) Discrete concepts used as potential links (South African)</p> | Ratio of themes clearly defined to themes that are not defined. |

General guidelines for data collection

Content statements across both skills and knowledge criteria that repeated information were extracted, but they were marked as repeats and were not calculated into the total ratio of sentences. It must be noted that statements were only marked as repeats if the statements were identical. There are many statements that are marginally different and hence were not marked as repeats. For example, “Demonstrate writing and research skills in the study of art within historical and cultural contexts from primary and secondary sources,” is different to “Demonstrate basic writing and research skills in the study of art within historical and cultural contexts” (DBE, 2011: pp. 11-12). Theme 1 of Grade 10 is Visual Analysis, and is counted with skills statements rather than knowledge statements.

4.3 Analysis 2: The NSC Grade 12 Paper 1 Visual Arts examination and memoranda

The second analysis examines the alignment between the curriculum and the NSC Grade 12 Visual Arts Paper 1 examination question papers and memoranda, as well as the alignment between the question paper and memorandum. I examine the strength of the criterial rules across three domains: formal, specialised contextual and interpretive elements. The skills terminology relates to formal elements and the method of analysis, the knowledge requirements attend to specialised contextual knowledge and the expression of themes relate to the interpretative dimensions. I also use the memoranda to clarify questions of the positionality of the viewer that emerged from the literature review.

The analysis has three parts:

- a) the stability of the formal elements, knowledge requirements and interpretation across the curriculum, Grade 12 examination question papers and the memoranda
- b) the type of knowledge privileged in the memoranda (specialised/ everyday/ subjective)
- c) variation or change over time

This part of the analysis makes use of the NSC Grade 12 Paper 1 examination papers and memoranda. Two of the eight themes are investigated in this study. ‘The voice of emerging artists’ is set in Question 1 of the NSC Grade 12 Paper 1 examinations and Question 6 is dedicated to ‘Post 1994 democratic identity in South Africa.’ I have chosen these questions as they are quite different. At the outset, Question 1 appears to require predominantly formal analysis, whereas Question 6 requires more interpretation. The examination question papers and memoranda are chosen from three years of CAPS: 2014, 2017 and 2020. In all of the question papers, Question 1 is set over pages 4-5 of the examination and Question 6 is on pages 14-15. The first page in each Question is made up of two sub-questions. The first sub-question relates to unprepared or unseen artworks that are shown on the second page. The second sub-question requires an answer based on any artworks studied (usually two). These two parts are usually roughly equally weighted for a total of 20 marks. In rare instances, the two parts of the question are conflated into a single essay. The first sub-question (1.1 or 6.1) was the object of study, since the memoranda responses for 1.2 and 6.2 do not provide an answer to the question. The memoranda merely repeat the question and therefore cannot be analysed.

The length of memoranda answers vary. In 2014, Question 1 answers were described on pages 4-5 of the memorandum, and in 2017 and 2020, the answers were on pages 4-7. In 2014, Question 6 answers were on pages 14-15, in 2017, they were on pages 17-18 and in 2020 Question 6 was answered over pages 15-17 (DBE, 2014b; 2017b; 2020b).

4.4 Detailed steps of analysis 2: The NSC question paper and examination

4.4.1 Organization of data:

The data from the question papers and memoranda were reorganised into tables, with the first column (column A) specifying formal, contextual or interpretative elements that are used in the examination paper or memorandum. The formal elements of art analysis correspond to the specialised skills terminology that was investigated in the curriculum analysis and include

specialised terminology that appears in the examination questions but is not present in the curriculum. It is noted if the question paper makes use of generic language for a specialised element, such as a description of “visual appearance” to denote subject matter. The specialised contextual knowledge refers to the artist's biography, influences, time or place of the artwork production and includes the caption information below the given artworks in the question paper.

The interpretation considers different types of specialisation of the question or response. Specialised interpretation is drawn from evidence in the artworks or specialised contextual knowledge and refers directly to the theme. Specialised ‘other’ refers to specialised interpretations that point away from the dedicated theme. For example, in Question 1 of 2014, the section on ‘The emerging voice’ begins with a textbox that speaks about childhood innocence. In my table, there is a row to record content statements that are generic, making use of non-specialised language with open-ended questions, such as questions that ask pupils to examine “similarities and differences” (DBE, 2014, p. 4). There is a fine-grained distinction needed here as this dimension differs from generic language for specialised terminology such as “visual appearance” since the generic question does not point towards particular elements. There are rows to record subjective or everyday knowledge questions. An example of everyday knowledge in a response is “Celebrity obsession has taken over [...] social media”. An example of a subjective response is indicated by an opening in the memorandum that states pupils can offer opinion, such as “Candidates can discuss their opinions but must substantiate their answer” (DBE, 2014b, p. 14).

The definitions of terms offered by CAPS are listed in Column B to examine alignment. Content statements from the question paper are arranged in Column C according to the criteria of the first column, followed by the same process for the memorandum in Column D. For example the following excerpt from the question paper, “You must refer to the following: Space” is placed in column C in the row corresponding to ‘space’ in Column A. The memorandum response would be placed in the same row of Column D. The memorandum states: “Depth is created by linear perspective which is seen in the lines of the roof, floor and piano” (DBE, 2017. p.4-5). The response is aligned to the question as the memorandum responds with the element of space. It is recorded if the response is placed under the wrong subheading or misaligned in the memorandum. For example in the memorandum for Question 1.1 of 2020, the following subject matter content statement is listed under a

subheading for colour and line: “The houses/roofs are not much higher than the front doors or windows” (DBE, 2020c, p.5).

The analyses are grouped according to the year of the examination. The process is repeated for question 1.1 of the years 2017 and 2020 and followed by a separate table for question 6.1 of the years 2014, 2017, 2020.

General guidelines for data collection

If text in the memorandum repeats information verbatim from the question as a way to outline the question, the response was marked as repeat and not counted.

Table 4.2 Summarised table to show the organization of data from the NSC Paper 1 Visual Art examination question paper and memorandum.

| Column A | Column B | Column C | Column D |
|---|--|---|--|
| Derived from: NSC Paper 1 examination paper | Derived from: NSC Visual Art curriculum | Derived from: NSC Paper 1 examination question paper | Derived from: NSC Paper 1 memorandum |
| 1. Rows of specialised formal elements 2. Rows of specialised contextual knowledge 3. Rows with different dimensions of interpretation (specialised / specialised other, everyday/ generic) | Corresponding rows with definitions derived from CAPS for specialised criteria, where available. | Content statements from the NSC question paper pertaining to the given element in Column A. | Content statements from the NSC memorandum pertaining to the given element in Column A. Content statements that are placed under different sub-headings are noted in bold. |

4.4.2 *Presentation and analysis of the data from the CAPS curriculum and the NSC Paper 1 Visual Art examination question paper and memorandum.*

Step 1: The data is broken up into three distinct tables: formal elements, specialised contextual knowledge and interpretation.

The data is simplified into the number of content statements per row. Each table marks out four columns with:

- 1) the presence of a definition for the formal element, specialised contextual dimension or theme in the curriculum drawn from the summary in the curriculum analysis. The number of content statements dedicated to the explanation in the curriculum is noted
- 2) the number of content statements per element in the question. It is noted where the question makes use of non-specialised language to denote a specialised element
- 3) the number of content statements pertaining to the element in the memorandum
- 4) the number of content statements pertaining to a particular element but misplaced in the memorandum
- 5) the number of content statements of the memorandum that are under the correct subheading and aligned with the curriculum definition of the term.

Step 2: Each table from step 1 corresponds with a table that examines the data in percentages to show the alignment across the different documents. There are distinct tables for formal, contextual and interpretative dimensions, each made up of columns to show percentage of:

- 1) elements used in the question paper that are defined in the curriculum
- 2) content statements that use the same elements in question paper and memorandum.
- 3) content statements that are placed under the wrong subheading in the memorandum (misaligned)
- 4) content statements in the memorandum that make use of specialised contextual information that is not available in the question paper. This column is only included in the 'specialised contextual knowledge' table
- 5) content statements of the memorandum that are placed under the correct subheading in the memorandum and correspond to the curriculum definition of the term.

Step 3: Qualitative conclusions are drawn for formal elements, specialised contextual knowledge and interpretation by looking at:

- a) Alignment between the elements presented in question paper and curriculum
- b) Alignment between the elements of the question paper and the memorandum

c) Alignment between curriculum definition and memorandum response

Step 4: Another table presents a count of the content statements of the question paper and memorandum in codes according to the formal, contextual and interpretative dimensions with their relative specialisation. The criteria for specialisation are specialised, specialised ‘other’, generic, subjective and everyday. Qualitative conclusions are drawn on the type of interpretation valued and the degree to which the question points in the direction of the particular response.

Table 4.3 Abbreviations for coding of dimensions of question paper and memorandum

| Specialised | Non-specialised |
|---|--|
| Specialised formal elements - SF | Generic expression of formal elements - GF |
| Specialised contextual knowledge - SCK Refers to time, place or biography | Everyday knowledge - EK |
| Specialised interpretation - SI Specialised interpretation outside of the theme, or specialised other - SI(o) | Generic interpretation - GI Subjective interpretation - SuI |
| Generic content statements that could point to formal or interpretive responses - G | |

Step 5: Data from individual analysis per question brought together to examine variation over time.

Table 4.4 Summarised steps for data analysis of NSC Paper 1 Visual Art examination question paper and memorandum.

| | |
|---|---|
| 1 | Three tables are generated to show the count of content statements pertaining to particular formal, contextual and interpretative elements of the curriculum, question paper and memorandum per question. |
| 2 | Each table corresponds to another that shows percentages of alignment across question paper, memorandum and curriculum. |
| 3 | Qualitative conclusions are drawn from the data, examining alignment across the respective documents according to formal elements, contextual knowledge and interpretive elements. |
| 4 | A table shows the coding of the statements of the question paper and memorandum according to specialisation to generate conclusions on the type of interpretation |

| | |
|---|--|
| | valued. |
| 5 | The data from the questions from 2014, 2017 and 2020 are brought together to examine relative continuities or variation over time. |

The data analysis of the respective curriculum and assessment documents intends to reveal:

- a) The degree to which the criterial rules rely on specialised terminology
- b) The degree to which the criterial rules that rely on specialised terminology are explained or made explicit in the curriculum document
- c) The alignment between the questions of the assessment and the answers in the memoranda, as well as their relation to the curriculum definitions
- d) Type of interpretation valued
- e) Variation over time

Chapter 5: ANALYSIS OF DATA

5.1 Analysis of the Curriculum document

The curriculum document was analysed by recording content statements pertaining to topic 3. The content statements were marked and organised according to the following criteria: instructional delivery, knowledge and skills content statements. Only the latter two were further investigated, and the analysis begins with the skills content statements.

The tables below offer a reminder to the reader with regards to the classification of skills and knowledge that follow.

Table 5.1: Examples of skills criteria in the CAPS Visual Art Curriculum

| Skills criteria | Example |
|-----------------|--|
| Entrepreneurial | “[...] develop entrepreneurial skills and professional practice within art to explore a variety of career options” (DBE, 2011, p. 8). |
| Generic | “These higher level visual literacy skills require critical thinking” (DBE, 2011: p. 60). |
| Specialised | “Visual analysis: It is a formal analysis but also includes style, technique, contextual influences, meaning and interpretation” (DBE, 2011, p. 60). |

Table 5.2: Examples of the classification of skills in the CAPS Visual Art Curriculum according to disciplinary traditions

| Disciplinary traditions | Example |
|-------------------------|--|
| Art History | “Demonstrate an understanding of the historical context and stylistic evolution of a selection of fine art, applied art and craft forms” (DBE, 2011, p. 12). |
| Design | “Formal elements of art include the following: design principles” (DBE, 2011, p. 17). |
| Visual literacy | “Visual literacy underpins the study of all themes” (DBE, 2011, p. 52). |

| | |
|------------|--|
| Art Theory | “Use appropriate terminology related to all areas of Art Theory to describe and discuss artworks, crafts and applied art forms both verbally and in writing” (DBE, 2011, p. 12). |
| Visual Art | “Shows substantial competence in the use of appropriate Visual Arts terminology” (DBE, 2011, p. 45). |

Table 5.3: Examples of knowledge criteria in the CAPS Visual Art Curriculum

| Knowledge criteria | Example |
|-----------------------------------|--|
| Entrepreneurial | “Identify and research the professional practice of local artists” (DBE, 2011, p.11) |
| Generic | “[...] to understand art as a global visual communication” (DBE, 2011, p.52) |
| Specialised | “Learners should be exposed to all art forms, such as two-dimensional art (painting, drawing, printmaking etc.), three-dimensional art (sculpture etc.), architecture and applied arts/craft (functional objects in a fine-art context)” (DBE, 2011, p. 14). |
| Local | “Relate themes and especially the Southern African links to the learners’ community, where possible” (DBE, 2011, p. 14). |
| Broader or more general knowledge | “Although specific artworks must be studied in depth in each theme, Grade 12 learners should be exposed to a wide range of examples from each theme to illustrate the wider scope of the particular theme” (DBE, 2011, p. 14). |

5.2 Data pertaining to skills in the curriculum document

The table below shows different kinds of skills statements. This data is also shown in percentages.

Table 5.4: Content statements referring to different types of skills for Topic 3

| | Total content statements pertaining to analysis (skills) | Total content statements referring to entrepreneurial skills | Total content statements that make use of generic skills language | Total content statements making use of specialised language |
|-------------------------------|--|--|---|---|
| Number of content statements: | 107 | 2 | 33 | 72 |
| Expressed in percentages: | | 2 % | 31 % | 67 % |

The table shows that most skills statements in the curriculum are expressed in specialised terms. This count may be slightly inflated since content statements with similar expressions were counted, however, the preference for specialisation is visible. The table below considers the different disciplinary traditions or discourses that inform the specialised skills statement to shed light on the particular methods of analysis advocated.

Table 5.5: Content statements referring to different disciplinary traditions used in the specialisations of skills for Topic 3

| | Art History | Art Theory | Visual literacy | Visual Art terminology | Design principles |
|-------------------------------|-------------|------------|-----------------|------------------------|-------------------|
| Number of content statements: | 49 | 2 | 4 | 13 | 4 |
| Expressed in percentages: | 68 % | 3 % | 8 % | 18 % | 5 % |

There may be slight inflations owing to similar phrasing in the curriculum. That said, there is a noteworthy emphasis on Art Historical methods or terminology in the expression of skills in curriculum. However, because the method is not explicitly named as Art Historical, the terminology used in the curriculum is not stable.

The table below calculates the ratio of explicit to implicit meaning of content statements. A content statement is marked as explicit when the formal or contextual element is defined. This analysis examines the specificity of the provided skills content statements.

Table 5.6: Ratio of explicit to implicit specialised skills content statements in the curriculum

| | Explicit content statements (with definition) | Implicit content statements (without definition) |
|--|--|---|
| Number of content statements: | 16 | 56 |
| Percentages of statements in relation to specialised content statements | 16/72 22 % | 56/72 78 % |
| Percentages of content statements in relation to skills statements in the curriculum | 16/107 15 % | 56/ 107 52 % |

This table shows that only 22% of the terminology that is used in the specialised skills statements is explicitly defined in the curriculum. In the table below, the explicit definitions are investigated. I counted the number of discrete ideas or concepts presented per element and the number of lines dedicated to the definition to consider the depth of definitions. When there are multiple content statements in a single line, it is evident that the definitions comprise lists rather than explanation.

Table 5.7: Definitions of specialised skills for Topic 3 in the CAPS curriculum for Visual Art

| | Number of content statements | Number of lines |
|-----------------|------------------------------|-----------------|
| Composition | 1 | 1 |
| Colour | 2 | 1 |
| Disciplines | 4 | 3 |
| Formal analysis | 1 | 2 |
| Formal elements | 6 | 1 |

| | Number of content statements | Number of lines |
|-----------------------------|------------------------------|-----------------|
| Line | 2 | 2 |
| Media of artworks | 3 | 1 |
| Principles of design | 6 | 1 |
| Shape and form | 2 | 2 |
| Space | 2 | 1 |
| Styles | 8 | 2 |
| Techniques | 2 | 1 |
| Textures | 2 | 1 |
| Tonal Values | 1 | 1 |
| Visual analysis | 7 | 2 |
| Visual literacy terminology | 2 | 2 |
| Contextual (time) | 0 | 0 |
| Contextual (place) | 0 | 0 |
| Contextual (biography) | 0 | 0 |

5.3 Conclusions on the data pertaining to skills drawn from the curriculum

On the basis of the data shown in Table 5.4, one can see a hybrid curriculum that makes use of both specialised and generic skills (and other) content statements. On the surface, one can see the higher ratio of content statements making use of specialised language to describe skills of analysis (67 %). Many of the generic skills statements refer to the types of skills pupils are expected to demonstrate in the subject, such as “communicate effectively using visual, oral and written language skills” (DBE, 2011, p. 8). These statements do not show the method required to achieve the outcome.

The curriculum content statements referring to specialised skills draw on visual literacy literature (itself heterogeneous), Art History, Art Theory and curiously, design principles. There is a strong leaning towards Art Historical terminology, such as historical context, style and formal elements (68%). However, the words ‘Art History’ do not appear explicitly in the curriculum document to refer to the approach. Rather, there is a kind of misdirection that occurs. Thirteen statements refer to Visual Art terminology and hence, to the name of the

subject 'Visual Arts'. However, those statements do not make use of the terminology given to topic 3: "Visual Culture Studies: with an emphasis on visual literacy." Visual literacy appears only four times in the specialised skills statements and it appears four more times under generic skills. The skills statements are pulled away from clarity and specialisation by the presence of generic skills statements such as "The emphasis on visual literacy makes this a dynamic and interactive subject" (DBE, 2011, p. 13).

The specialised skills statements point to a new approach to analysis that is developed in the recontextualising process. The terminology used to describe the methods of analysis requires clarification since they are not drawn from a single disciplinary context. Their meanings and use require careful consideration to ensure the systems of reasoning of the disciplinary practice are to some measure maintained to ensure conceptual progression.

Table 5.6 shows that only 22 % of the specialised content statements define the terminology used. Most of the definitions are brief with one or two lines. Definitions provide lists of what the term refers to, such as "space: (linear and aerial perspective)" but do not provide direction on how the term is to be used to enable analysis. The methods are implicit and may be assumed as stable by curriculum writers⁵.

The word context is used 39 times in the curriculum in broad statements such as: "Analyse works of art in relation to their cultural, social, political and historical contexts" (DBE, 2011, p. 12). However, contextual factors are offered no further definition and there is no direction on how to use contextual elements in analysis.

The relationship between visual literacy skills and knowledge is critical to this text. I examined the types of knowledge content statements in the curriculum and the degree to which they are specified. This affords insight into the memoranda data as it is important to know what knowledge is specified in the curriculum.

⁵ The prescribed textbook *Visual Arts Grade 12 Learner's Guide* by Louw, Beukes and van Wyk (2013) elaborates the elements of analysis of the curriculum.

5.4 Data pertaining to knowledge in the curriculum document

This analysis follows a similar method to the analysis on skills to determine the types of knowledge required and how it is explained in the curriculum. The table below examines the different types of knowledge statements visible in the curriculum.

Table 5.8: Content statements pertaining to knowledge for Topic 3

| | Total | Entrepreneurial and generic knowledge | Broader or more general knowledge | Specialised knowledge | Local knowledge | Integration between theory and practical |
|-------------------------------|-------|---------------------------------------|-----------------------------------|-----------------------|-----------------|--|
| Number of content statements: | 85 | EK 11 + GK 8 | 5 | 55 | 4 | 2 |
| Expressed in percentages: | | 22 % | 6 % | 65 % | 5 % | 2 % |

The table shows a clear preference for specialised knowledge, with expressions of content directed to particular artistic movements or artists. The content is grouped under themes. The table below examines the specification of themes in each grade.

Table 5.9: Table showing summarised data: the ratio of themes with a definition shown per grade (detailed analysis is provided in the appendix as tables 7.1.1, 7.1.2 and 7.1.3)

| Grade 10 | Grade 11 | Grade 12 |
|----------|----------|----------|
| 7/7 | 8/8 | 4/8 |

The detailed analysis of the themes is provided in the appendix (Tables 7.1.1-7.1.3). There are multiple possible avenues of study per theme and a lot of variation offered in the columns that show possible influences. The definition of the theme is critical to offer a boundary to the variation given. It is concerning that only four themes in Grade 12 provide this clarity.

While artists or movements are clearly stated for Grade 10 and 11, the purpose of study (what the pupil should know about an artwork or movement) and the position of the viewer are

obscured by references to other sources. For example in Grade 10, the international content of the Middle Ages and/or Islamic art is related to South African examples that are very diverse in nature and include: “contemporary local cathedrals, temples, mosques, synagogues [...] Art and spirituality, e.g. work of Jackson Hlungwane, Wim Botha, [...] Art as narrative, e.g. Keiskamma project, John Muafangejo, comic strips” (DBE, 2011, p. 54). The element of choice means that the particular focus is not designated. The inclusive list of religious sites might direct towards local religious sites that share Byzantine characteristics, such as the Greek Orthodox Church in Woodstock, Cape Town, or towards places of worship relevant to the lives of the pupils and personal experience of religion. The contemporary spiritual work of Hlungwane or Keiskamma project point to religious themes, while comic strips would direct towards narrative elements. The links might provide local context to engage with the international work, but they pull knowledge in different directions and away from the context of production of medieval art. The focus of the content and position of the viewer is ambiguous.

The religious context of production of medieval art, the importance of the Church in this time period, the stylistic expression of the Middle Ages and Biblical icons or symbols are concepts that are implicit in the expression of the theme. These concepts would need to be extracted from the potential influences and general approach offered in the term plans if the teacher has clear intention to provide specialised contextual knowledge.

The fragmentation that results from choice is also evident in theme 6 of Grade 12. There are 17 artists as options for study. The artists vary with complex relations to identity. For example, Thembinkosi Goniwe examines the residue of racial constructs in post-apartheid South Africa, while Hasan and Husein Essop examine religious identity. Since teachers can choose any two artists, there will not be a coherent or shared understanding of the theme developed through the artists. Clear definitions of the themes are crucial, yet only four of the eight themes provided for study in Grade 12 provide definition. Question 1: ‘The emerging voice’ has no definition. Question 6: ‘Post 1994 Democratic identity in Art’ offers elaboration in the form of what might be added to the definition, rather than the definition itself. The theme is stated with the following elaboration: “including issues of language, ethnicity, globalisation, urbanisation in the new South Africa” (DBE, 2011, p. 58). There is no mention of issues of race, gender or religion that may pertain to identity.

5.5 Conclusions on the data pertaining to knowledge drawn from the curriculum

In the knowledge content statements, we see a similar trend to what was evident with the skills content statements, in a hybrid of specialised and other knowledge statements. There is a leaning towards content statements of specialised knowledge (65%).

However, the apparent specification of specialised knowledge is obscured by the reference to local contexts and the diversity of the artists offered per theme. In addition to the variation within a theme, teachers can select any six themes of eight, in any order. There is one exception: in term 1 of Grade 10, visual literacy must be taught. What appears to be a leaning towards specification in the knowledge statements is characterised by multiple possible knowledge pathways and implicit interpretations.

5.6 Analysis 2: The NSC Grade 12 Visual Arts P1 November examination and memorandum

The second analysis examined the strength of the criterial rules by comparing the formal, interpretive and contextual elements of the NSC Grade 12 Visual Arts Paper 1 examination question papers to the answers given in the memoranda and the knowledge and skills specified by the curriculum. I used the memoranda responses to attend to the type of communication privileged and the envisioned positionality of the viewer. I have reproduced and analysed each question separately, before offering general conclusions for Question 1 and Question 6 respectively.

I counted content statements from the curriculum, the question paper and the memorandum. The content statements in the memorandum do not always correspond to those in the question, in which case there is a 0 placed in the question column and a response in the memorandum column. I noted content statements that appear under the wrong subtitle in the memorandum as ‘misplaced’. This is important since the table may show a degree of alignment between the question and memorandum, but the instability of the requirements of an element is made apparent when it is discussed under a different element in the memorandum. I looked at the statements that are placed under the correct subheading in the memorandum to examine the capacity of the curriculum definition to enable the desired response. In this count, I excluded statements that are misplaced in the memorandum to avoid skewing the data. It is already apparent that the definitions for those that are misplaced are unstable.

5.7.1. Question 1.1 of the NSC Grade 12 Visual Art Paper 1 November 2014

QUESTION 1: THE VOICE OF EMERGING ARTISTS

The artists of the reproduced works have captured similar moments where children interact with one another in a peaceful and friendly manner. Children all over the world seldom think of the future and this innocence leaves them free to enjoy themselves and make friends with anyone.

1.1 Study FIGURE 1a and FIGURE 1b and write a short essay in which you discuss how each artist confirmed the above statement.

Your essay should include the following:

- Similarities and differences
- Use of style
- Compositional aspects/arrangements of figures
- The choice of colour and the impact of the work (10)



FIGURE 1a: Andrew Macara, Playground, Sri Lanka, oil on canvas, 1998.



FIGURE 1b: Ephraim Ngatane, Township Scene with Dog and Bicycle, oil on board, date unknown.

5.7.2 Alignment across the curriculum document, question paper and memorandum for formal elements of Question 1.1 of the 2014 NSC Paper 1 for Visual Art

The table below shows how the data from the question paper and memorandum was organised to show the relation to definitions in the curriculum. The table below pertains to formal elements of Question 1.1 of the 2014 NSC Paper 1, but the process was repeated for the specialised contextual knowledge and interpretation for each question analysed. The detailed tables are included in the appendix. Only the tables with the summaries and percentage of alignment across the curriculum, the question paper and the memorandum are included in the main text from Table 5.10.2 onwards.

Table 5.10.1: Analysis of the question and memorandum response relating to formal elements for Question 1.1 of the 2014 NSC Grade 12 Visual Art Paper 1

| Specialised Criteria | Expressed in non-specialised terms: | Definition in curriculum | Content statement in question | Content statement in memo | Content statements misplaced in memo | Statements correctly placed in memo and aligned with curriculum |
|----------------------------------|-------------------------------------|--------------------------|-------------------------------|---------------------------|--------------------------------------|---|
| Subject | | 0 | 0 | 9 | 9 | 0 |
| Colour | | 2 | 1 | 7 | 4 | 2 |
| Space | | 2 | 0 | 1 | 1 | 0 |
| Composition / focal point | Arrangements of figures | 1 | 2 | 3 | 0 | 2 |
| Material / technique | | 2 | 2 | 0 | 0 | 0 |
| Style | | 8 | 1 | 2 | 0 | 2 |

Table 5.10.2 Count of content statements to highlight the degrees of alignment of formal elements in Question 1.1. of 2014

| 1.Question paper and curriculum | 2.Question paper and memorandum | 3.Content statements misplaced in memorandum | 4. Memorandum and curriculum |
|---|----------------------------------|---|---|
| Elements: 4 With definition in curriculum: 4 | Elements: 6 With alignment: 3 | Memo statements: 22 Statements misplaced: 14 | Memo statements under correct subheadings: 12 Defined in the curriculum: 6 |
| 100% | 50% | 64% | 50% |

Formal elements:

a) Alignment between curriculum and question paper

All of the specialised terminology for formal elements in the question paper are mentioned in the curriculum. There is generic wording used for specialised terms such as “arrangement of figures” that is included to provide a clue to decode composition.

b) Alignment between the question paper and memorandum

A comparison between the formal elements of the question paper and memorandum shows the implicit nature of the criterial rules. The content statements in the memorandum do not correspond to the elements as given in the question. Statements regarding subject matter and space are included, albeit no overt reference to these criteria in the question. This occurs because of the generic statement in the question that refers to “similarities and differences” without specific elements or criteria for comparison. The generic wording for specialised terminology, such as “the arrangement of figures” weakens the specificity of the term ‘composition’. The analysis under the subheading of composition in the memorandum points to compositional elements like focal point but also examines the creation of space in the painting.

c) Alignment between the memorandum and the curriculum

While the alignment between the curriculum and the question paper looks promising with bulleted points that are defined in the curriculum, only six out of the twelve memorandum statements are placed under correct subheadings that subscribe to the definition in the curriculum. This highlights the abbreviated nature of definitions in the curriculum document and the absence of definitions in the curriculum. For example an expansive definition of style may include reference to choice of colour, but the curriculum documents only lists examples of styles without mention of the means to justify the choice of style through artist’s brush mark or choice of colour. The colour statements under style are included in the memorandum because of an implicit understanding of the term.

5.7.3 Alignment across the curriculum document, question paper and memorandum for specialised contextual knowledge of Question 1.1 of the 2014 NSC Paper 1 for Visual Art

The table below examines the specialised contextual knowledge of the question and memorandum. The contextual information that is coded for the question paper is derived from the artworks’ captions and points to basic information such as the names of artists or the dates of production. There are no contextual questions in the bulleted points. It is important to consider the degree of specialised contextual information required to enable interpretation.

Table 5.10.3 Count of content statements to highlight the degrees of alignment of specialised contextual knowledge of Question 1.1. of 2014

| 1.Question paper and curriculum | 2.Question and memorandum | 3.Content statements misplaced in memorandum | 4. SCK in memorandum not in question | 5. Memorandum and curriculum |
|---|----------------------------------|---|--|--|
| Elements: 3 With definition in curriculum: 0 | Elements: 4 With alignment: 3 | Memo statements: 4 Statements misplaced: 4 | Total memo statements: 29 SCK not in question 3 | Memo statements under correct subheadings: 0 Defined in the curriculum: 0 |
| 0 | 75% | 100% | 10% | 0 |

Specialised contextual knowledge (SCK):

a) Alignment between curriculum and question paper

Question 1.1 is designed to examine unseen artworks according to the directive regarding the setting of papers in the curriculum: “Questions should include unseen visual images to test learners’ visual analysis skills” (DBE, 2011, p. 52). Unseen examples are seen as necessary to test literacy and as a safeguard against rote learning. The artists and artworks in Question 1.1 are not necessarily known to pupils. Andrew Macara is not mentioned in the curriculum. Ephraim Ngatane is one artist who is optional for study in this section but there is no guarantee that pupils studied his work since the “suggested lists are not compulsory or exhaustive - teachers can select their own appropriate examples” (DBE, 2011, p. 57). The date for Ngatane’s work is not given in the caption information of the question and cannot be derived from the theme for the question which is not based on a set time period.

There is no direction given in the curriculum on how to use the specialised contextual knowledge of the artworks’ captions to interpret the artworks given. The question paper does not refer to all specialised contextual elements in the bulleted points of the question.

b) Alignment between the question paper and memorandum

There is a degree of alignment between the question paper and memorandum in this area, which suggests that specialised contextual knowledge is used to enable interpretation. The locations that are stated in the titles of the artworks in the captions are used to enable interpretation in the memorandum. It is stated “The differences lie in the style and the location – the South African work is expressive work while the Macara has a more Impressionistic approach” (DBE, 2014b, p.4). The memorandum further specifies the location as Soweto. This statement is one of three SCK statements in the memorandum that are not given in the question. The memorandum makes reference to “an important record of life in the township in a particular time in our history” while there is no date given for Ngatane’s work in the question. There is also reference to the intention of the artist that is not given in the question. It is stated that “Ngatane sought to capture township life without preconceived notions of what was expected of so-called 'township artists' at the time” (DBE, 2014b, p. 5). The SCK statements are tucked into the formal elements of style and colour in the memorandum, as the question does not make provision for these statements.

c) Alignment between the memorandum and the curriculum

The three content statements of specialised contextual knowledge of the memorandum are not stated in the curriculum. It is important to take note of content statements that pertain to specialised contextual knowledge that is provided in the memorandum and not in the question paper since there is choice of study in the curriculum.

5.7.4 Alignment across the curriculum document, question paper and memorandum for interpretation (all types) of Question 1.1 of the 2014 NSC Paper 1 for Visual Art

The table below examines the types of interpretation visible in the question paper and the memorandum. There are four dimensions of interpretation coded in this text. Specialised interpretation derives meaning from formal elements of the artwork and / or from specialised contextual knowledge about the artwork’s context of production and is in line with the given theme. Specialised ‘other’ is used to highlight statements that deviate from the given theme of the question. Everyday knowledge is drawn from the pupils’ context outside the classroom. Generic questions point to open-ended questions that are non-specialised, such as “similarities and differences”.

Table 5.10.4 Count of content statements to highlight the degrees of alignment of interpretation elements (all types) in Question 1.1. of 2014

| 1.Question paper and curriculum | 2.Question paper and memorandum | 3.Content statements misplaced in memorandum | 4. Memorandum and curriculum |
|--|----------------------------------|--|--|
| Elements: 4 With definition in curriculum: 0 | Elements: 4 With alignment: 1 | Memo statements: 3 Statements misplaced: 2 | Memo statements under correct subheadings: 1 Defined in the curriculum: 0 |
| 0 | 25% | 67% | 0 |

Specialised interpretation 'The emerging voice'

a) Alignment between curriculum and question paper

The theme is not defined in the curriculum. The text in the box at the top of the question further weakens the boundary of the question by moving towards a specialised 'other' interpretation, that of childhood innocence. The reference to childhood is a means to bring together two disparate artworks in the question. Macara is an English artist who depicts his travels, Ngatane is a South African who painted his reality. Neither have an expressed interest in childhood innocence. However, in the curriculum, there is direction to stay within the specialisation of the theme. The unseen examples tested "[...] should relate to the learners' theme of study, e.g. thematically or stylistic (*sic*), as well as works / movements / civilisations that they have studied" (DBE, 2011, p. 52).

b) Alignment between the question paper and memorandum

The question misdirects the reading of the work by introducing an entirely new conceptual framework of childhood innocence. The theme of childhood innocence is taken up as a single interpretation content statement in the memorandum.

c) Alignment between the memorandum and the curriculum

The memorandum relies on an implicit reading of the theme of township life to decode Ngatane's work. The theme is not defined in this way in the curriculum. This has implications for whether pupils are able to read into the work the hardships of township life in South Africa which is stated as an interpretation of the work in the memorandum.

5.7.5 Type of interpretation valued

Table 5.11 Analysis of the type of knowledge and interpretation privileged in the question paper and the memoranda

| | | |
|---|-----------------|-------------|
| Specialised / non-specialised statements in the question paper in relation to specialised / non-specialised responses | Question paper: | Memorandum: |
| As a reminder to the reader: | SF: 4 | SF: 22 |
| (SF): Specialised formal elements: specialised | GF: 2 | SCK: 4 |
| (GF): Generic formal elements: generic - | SCK: 5 | SI(o): 3 |
| (SCK): Specialised contextual knowledge | EK: 1 | |
| (EK): Everyday contextual knowledge | SI: 2 | |
| (SI): Specialised interpretation | SI(o): 1 | |
| (GI): Generic interpretation: | G: 1 | |
| (G): Generic but cannot be specified whether formal / interpretative | | |

While there appears to be reference to specialised interpretation in the question, it is the name of the theme in the question title. The two statements in the textbox were marked as specialised ‘other’ interpretation and everyday knowledge respectively. The first points to the subject matter of the works that “have captured similar moments where children interact with one another [...]” but the second points directly to the everyday in stating “children all over the world seldom think of the future [...].” It is important to see that the everyday knowledge of the text box and generic question that is bulleted in the question paper do not yield everyday knowledge responses in the memorandum. The interpretation of the work is specialised ‘other’ as it is outside of the theme, but it is derived from formal and specialised contextual elements. The positionality of the viewer is not considered in the memorandum and SCK is important to enable the response.

5.8.1 Question 1.1 of the NSC Grade 12 Visual Art Paper 1 November 2017

QUESTION 1: THE VOICE OF EMERGING ARTISTS

Colour is the keyboard, the eyes are the harmonies, the soul is the piano with many strings. The artist is the hand that plays, touching one key or another, to cause vibrations in the soul.

– Wassily Kandinsky

1.1 Compare how the artists of FIGURE 1a and FIGURE 1b have managed to capture the soulfulness/vibrancy of the music.

You must refer to the following:

- Colour
- Space
- Composition
- Style
- Mood and atmosphere
- Possible messages/meanings (10)



FIGURE 1a: George Pemba, Kwa Stemele, oil on cardboard, 1981.



FIGURE 1b: JP Mika, La Belle Ambiance, acrylic on fabric, 2016.

5.8.2 Alignment across the curriculum document, question paper and memorandum for formal elements of Question 1.1 of the 2017 NSC Paper 1 for Visual Art

Table 5.12.1 Count of content statements to highlight the degrees of alignment of formal elements in Question 1.1. of 2017

| 1.Question paper and curriculum | 2.Question paper and memorandum | 3.Content statements misplaced in memorandum | 4. Memorandum and curriculum |
|---|----------------------------------|---|--|
| Elements in question: 5 With definition in curriculum: 5 | Elements: 6 With alignment: 4 | Memo statements: 35 Statements misplaced: 13 | Memo statements under correct subheading: 22 Defined in the curriculum: 4 |
| 100% | 67% | 37% | 18% |

Formal elements:

a) Alignment between curriculum and question paper

The formal elements of colour, space, composition and style are explicitly referred to in the bullet points of the question paper. All formal elements bulleted in the question are defined in the curriculum.

b) Alignment between the question paper and memorandum

While the formal elements of the question for 1.1 are explicit and drawn from specialised terminology, the memorandum refers to broader elements under given criteria. For example, subject matter statements are placed under the heading of ‘composition’ in the memorandum, such as the placement of the figures within a blue room (DBE, 2017b, p. 5). This is not seen as misalignment, but rather a preference in the memorandum for description over analysis of the formal choices that the artist has made, such as how a focal point is created. The memorandum directs responses to ‘colour’ as an interpretative rather than formal element, pointing towards the mood created by colour as “a vibrant, happy feel” (DBE, 2017b, p.4).

c) Alignment between the memorandum and the curriculum

Only four of the correctly placed formal elements in the memorandum align with the definition provided by the curriculum document, indicative here of the abbreviated nature of

the definitions in the curriculum, particularly regarding colour and composition. For example, the definition of colour in the curriculum speaks to colour theory of warm and cool colours, and does not attend to the method to be followed with regards to analysing the formal elements. Eight of the nine colour statements in the memorandum are purely descriptive, stating what colours are used and where they are placed in the composition. For example “The woman leaning on the piano is also dressed in a blue outfit and almost blends into the background” (DBE, 2017b, p. 4).

5.8.3 Alignment across the curriculum document, question paper and memorandum for specialised contextual knowledge of Question 1.1 of the 2017 NSC Paper 1 for Visual Art

In the table below, the content statements in the question refer to specialised contextual information given in the captions, such as the name of the artist. There are no explicit questions regarding specialised context.

Table 5.12.2 Count of content statements to highlight the degrees of alignment of specialised contextual knowledge in Question 1.1 of 2017

| 1.Question paper and curriculum | 2.Question paper and memorandum | 3.Content statements misplaced in memorandum | 4.SCK in memorandum not in question | 5. Memorandum and curriculum |
|---|----------------------------------|---|---|---|
| Elements in question: 2 With definition in curriculum: 0 | Elements: 3 With alignment: 0 | Memo statements: 1 Statements misplaced: 1 | Memo statements: 49 SCK not in question: 1 | Memo statements under correct subheading: 0 Defined: 0 |
| 0 | 0 | 100% | 2% | 0 |

Specialised contextual knowledge:

a) Alignment between curriculum and question paper

The question paper treats the artwork examples as unseen works. While George Pemba is optional for study in this section, JP Mika is not in the curriculum. There is no time frame for the theme in the curriculum, however, most of the artists that are suggested for this theme started their careers in the 1950s. JP Mika’s work sits outside of the timeframe. This weakens the boundary of the question since it does not draw on contextual knowledge associated with

the artists studied. The dates of the artworks are given in the question paper, but not the places in which the works were produced. This information is not available in the curriculum.

b) Alignment between the question paper and memorandum

There is overt reference to information in the memorandum that is not given in the question. In the memorandum, it is stated that the South African work refers to “everyday life in a township” without indication of this in the question, and as was discussed in reference to Question 1 of 2014, pupils may not have studied the artist.

c) Alignment between the memorandum and the curriculum

The specialised contextual knowledge of the memorandum cannot be assumed owing to choice in the curriculum. The curriculum does not offer direction on how pupils should work with the contextual information provided in the captions.

5.8.4 Alignment across the curriculum document, question paper and memorandum for interpretation (all types) of Question 1.1 of the 2017 NSC Paper 1 for Visual Art

Table 5.12.3 Count of content statements to highlight the degrees of alignment of interpretation in Question 1.1. of 2017

| 1.Question paper and curriculum | 2.Question paper and memorandum | 3.Content statements misplaced in memorandum | 4. Memorandum and curriculum |
|---|----------------------------------|--|---|
| Elements in question: 3 With definition in curriculum: 0 | Elements: 4 With alignment: 1 | Memo statements: 12 Statements misplaced: 4 | Memo statements under correct subheading: 8 Defined in the curriculum: |
| 0 | 25% | 33% | 0 |

Specialised interpretation ‘The emerging voice’

a) Alignment between curriculum and question paper

It must be noted that “mood / atmosphere” is an interpretative dimension of the question, but it is not used in, or defined by the curriculum. The theme is not defined in the curriculum.

The boundary is further weakened by the inclusion of music in the question. Music is not a dimension of the theme and like the reference to childhood innocence in 2014, offers an additional dimension not studied. Similarly, the quote in the textbox by Der Blaue Reiter artist Wassily Kandinsky is a very curious and confusing choice since the German Kandinsky’s abstraction differs from the representational subjects of the South African artworks given for analysis. Kandinsky is optional for study in Grade 11. Knowledge of his work might provide an expanded vocabulary and perhaps a conceptual understanding of the relation between colour and mood that could be applied to local examples. But, as it stands, the quote may misdirect pupils who have no knowledge of Kandinsky’s work and might try to use the ideas expressed in a literal way.

b) Alignment between the question paper and memorandum

The majority of interpretative responses examine the figures in the painting in relation to music. For example, “the male figure [...] is entranced by the music”. There is also a relation between music and mood that is stated as follows: “although the figures are dancing, which is synonymous with joy and happiness the artwork expresses a more sombre mood” (DBE, 2017b, p.5). The memorandum response is predominantly directed to the music in the textbox or the reference to mood in the question. There is one statement that refers to township life that is not in the question.

c) Alignment between memorandum and curriculum

The memorandum offers an interpretation outside of the theme of the curriculum. This is indicative of the limited definition of theme provided by the curriculum and the decision of the examiners to move outside of the theme in the question.

Table 5.13 Analysis of the type of knowledge and interpretation privileged in the question paper and the memoranda

| | | |
|---|--|---|
| Specialised / non-specialised statements in the question paper in relation to specialised / non-specialised responses | Question paper: SF:6 SCK:4 SI: 1 SI(o):4 GI:2 | Memorandum: SF: 35 SCK: 1 EK: 1 SI(o): 11 |
|---|--|---|

5.8.5 Type of interpretation valued

The specialised interpretation coded in the question paper is the title of the question. The specialised ‘other’ interpretations refer to the theme of music which is inserted into the question’s textbox and specialised ‘other’ was used to code the titles of the artworks in the caption which are not translated into English and therefore cannot be used to direct towards specialised interpretation.

The reference to “mood/ atmosphere” and “possible meanings or messages” is marked as generic since it does not make reference to specialised terminology or to theme specifically. The wording of “mood / atmosphere” does not indicate a need for justification and pupils may miss the signal towards specialisation. However, the responses to mood in the memorandum, such as “the scene takes place in a predominantly blue room, which adds to the sombre mood” are coded as specialised ‘other’ (DBE, 2017b, p.5). They are specialised as they are responses that are derived from formal elements in the painting, however, are not contextualised by the theme. There is a tenuous boundary between specialisation and subjectivity in the following memorandum statement: “The flowered pattern in the background is light yellow with hints of green and red (flowers). These colours create a ‘vibrant’ and happy feel” (DBE, 2017b, p.4). The reading of colour is subjective rather than culturally or contextually specific. There is a reference to everyday knowledge in the memorandum as it is stated that blue is the colour of jazz music (DBE, 2017b, p. 5).

This memorandum only includes one statement of specialised contextual knowledge. In this statement, the memorandum draws on Pemba’s context of production to suggest the work is a documentation of the “social scene of everyday life in a township, documenting an event/ experience” (DBE, 2017b, p.6). While the statement points to context, it flattens out the meaning with a focus on experience and encourages conjecture on the feelings of the figures. The memorandum states: “The figure on the right looks sad and the piano man gives us the feeling that he too is not happy [...]” (DBE, 2017b, p. 6). These responses offer a view of the work that is not justified by the artist’s intention or context. In this way, the response indicates the type of interpretation that is enabled by the curriculum definition of visual literacy. The viewer reads off formal choices to piece together meaning in the absence of specialised contextual knowledge of the artwork’s production that can be used to justify the reading.

QUESTION 1: THE VOICE OF EMERGING ARTISTS

1.1 Discuss the differences in FIGURE 1a and FIGURE 1b. Use the following guidelines:

- Subject matter
- Colour and line
- Focal point
- Perspective
- Mood/Atmosphere
- Style (10)

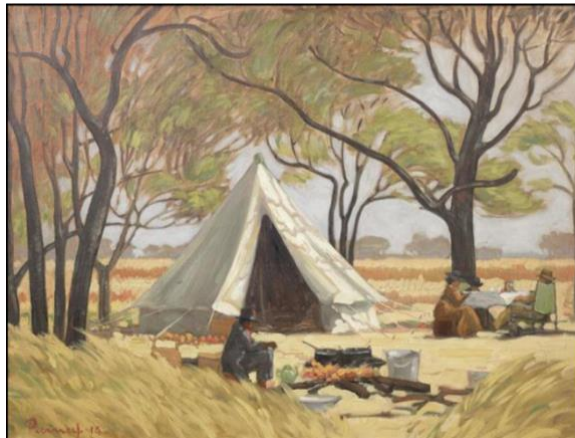


FIGURE 1a: Jacob Hendrik Pierneef, The Bush Camp of Anton van Wouw, Rooiplaat, oil on canvas, date unknown.

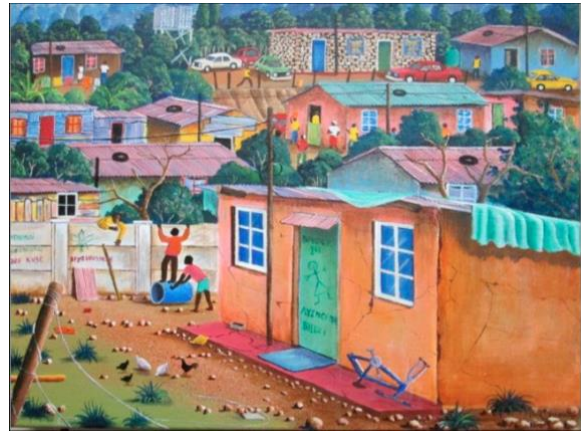


FIGURE 1b: Siyabonga Skhosana, Urban Living, acrylic on canvas, date unknown.

5.9.2 Alignment across the curriculum document, question paper and memorandum for formal elements of Question 1.1 of the 2020 NSC Paper 1 for Visual Art

Table 5.14.1 Count of content statements to highlight the degrees of alignment of formal elements in Question 1.1. of 2020

| 1.Question paper and curriculum | 2.Question paper and memorandum | 3.Content statements misplaced in memorandum | 4. Memorandum and curriculum |
|---|----------------------------------|--|---|
| Elements: 7 With definition in curriculum: 6 | Elements: 8 With alignment: 6 | Memo statements: 52 Statements misplaced: 8 | Memo statements under correct subheading: 44 Defined in the curriculum: 13 |
| 86% | 75% | 13% | 30% |

Formal elements:

a) Alignment between curriculum and question paper

While all of the formal elements bulleted in the question paper rely on specialised terminology, subject matter is not defined in the curriculum. The question paper uses the terms ‘perspective’ and ‘focal point’ for ‘space’ and ‘composition’ and in that way deviates from the curriculum definition of terms. These terms form part of the curriculum definitions.

b) Alignment between the question paper and memorandum

There is better alignment between the criteria of the question paper and the memorandum. However as was seen in 2014 and 2017, there are multiple content statements pertaining to one element written under another element in the memorandum. For example, compositional lines that point towards a focal point are stated under colour and line, rather than composition in the memorandum. It reads “The sagging lines of the washing line and diagonal pole (in the left corner) leads the eye to the children at the fence” (DBE, 2020c, p. 5). This weakens the criterial rules as terminology or referents are not stable.

c) Alignment between the memorandum and the curriculum

Of the 44 statements about the formal elements that are placed under the correct subheading in the memorandum, only 13 subscribe to the definition given to the particular terminology in

the curriculum. The difference points to areas elaborated in the memorandum responses that are not attended to in the curriculum definition.

5.9.3 Alignment across the curriculum document, question paper and memorandum for interpretation (all types) of Question 1.1 of the 2020 NSC Paper 1 for Visual Art

Table 5.14.2 Count of content statements to highlight the degrees of alignment of specialised contextual knowledge in Question 1.1 of 2020

| 1.Question paper and curriculum | 2.Question paper and memorandum | 3.Content statements misplaced in memorandum | 4. SCK in memorandum that is not present in question | 5. Memorandum and curriculum |
|---|----------------------------------|---|---|---|
| Elements: 2 With definition in curriculum: 0 | Elements: 4 With alignment: 1 | Memo statements: 8 Statements misplaced: 8 | Total memo statements: 68 SCK not given in question: 5 | Memo statements under correct subheading: 0 Defined in the curriculum: |
| 0 | 25% | 100% | 7% | 0 |

Specialised contextual knowledge:

a) Alignment between curriculum and question paper

Pierneef is optional for study in this section. Skhosana is not named in the curriculum. The theme does not provide a timeframe and it is of concern that both artworks given in the question are undated.

b) Alignment between the question paper and memorandum

There is more emphasis on specialised contextual knowledge in this memorandum response than the previous two examined questions. It is concerning to see five knowledge statements regarding Pierneef and Skhosana in the memorandum and not in the question, even though there is no guarantee that they have been studied. There is reference to the influence of van Wouw on Pierneef, which is significant to pupils' understanding of the title. Statements are made in the memorandum regarding the timeline of the works, even though the dates of the artworks are not given. The memorandum makes reference to time in "Pierneef's work is an

earlier artwork while the work of Skhosana was completed much later” (DBE, 2020c, p.4). There is also reference to the place of the artwork. This information is not given in the question paper and cannot be assumed owing to the choice of themes of the curriculum. These contextual statements are misplaced in the memorandum under subject matter subheadings, which shows that they were necessary to enable the response but there was no provision made for them in the question.

c) Alignment between the memorandum and the curriculum

The memorandum draws on specialised contextual knowledge that is not specified in the question paper and is not made available in the curriculum.

5.9.4 Alignment across the curriculum document, question paper and memorandum for interpretation (all types) of Question 1.1 of the 2014 NSC Paper 1 for Visual Art

Table 5.14.3 Count of content statements to highlight the degrees of alignment of interpretation (all types) in Question 1.1 of 2020

| 1.Question paper and curriculum | 2.Question paper and memorandum | 3.Content statements misplaced in memorandum | 4. Memorandum and curriculum |
|---|----------------------------------|---|---|
| Elements: 2 With definition in curriculum: 0 | Elements: 3 With alignment: 0 | Memo statements: 8 Statements misplaced: 2 | Memo statements under correct subheading: 0 Defined in the curriculum: 0 |
| 0 | 0 | 25% | 0 |

Specialised interpretation ‘The emerging voice’

a) Alignment between curriculum and question paper

While the curriculum does not offer an explanation of the theme, this question paper differs from previous question papers in that there is no text box and no alternative theme presented as was the case in Question 1 of 2014 and 2017. As was seen in the 2014 paper, the interpretative dimension of “mood / atmosphere” is not present in the curriculum.

b) Alignment between the question paper and memorandum

The question does not ask for meaning or message, and yet interpretation is tucked into other parts of the memorandum such as ‘line and colour’ or ‘subject matter’. It is apparent that the reading of Skhosana’s work relies on reference to township life but it is not alluded to in the question. The memorandum states that Skhosana’s “[...] paintings of township life, which has not changed much since the political changes of 1994, contain socio-economic statements fused with humour and irony.” (DBE, 2020c, p. 4)

c) Alignment between memorandum and curriculum

The interpretation visible in the responses of the memorandum relies on the implicit reading of the theme as ‘township art,’ which is not stated in the curriculum.

Table 5.15 Analysis of the type of knowledge and interpretation privileged in the question paper and the memoranda

| | | |
|---|---|---------------------------------------|
| Specialised / non-specialised statements in the question paper in relation to specialised / non-specialised responses | Question paper SF:8 SCK:4 SI:1 GI:1 | Memorandum SF:52 SCK:8 SIo:8 |
|---|---|---------------------------------------|

5.9.5 Type of interpretation valued

The specialised statement of the question refers to the title of the question that is derived from the theme. The generic wording of “mood / atmosphere” is marked as such. It yields specialised interpretation based on formal elements of the work, but these are marked as specialised ‘other’ since they do not relate directly to the theme.

The interpretation is valuable to ascertain the type of communication privileged. Skhosana’s work is interpreted as follows: “His work carries more obvious signs of the misery and poverty that are contributing factors to crime, substance abuse and prostitution, as people struggle to survive” (DBE, 2020c, p. 4). There is no evidence of prostitution or substance abuse in this painting. The SCK required to respond to the question, which in this instance is knowledge of Skhosana’s other work and expressed intention, has not been sufficiently theorised. In fact, a reading of the formal elements with the very bright colour of Skhosana’s

artwork might suggest an optimistic artwork. We see a pull towards specialisation in the memorandum response that is not sustained by the questions or by the curriculum expression of visual literacy.

5.10 Question 1.1 General Analysis

This analysis draws together observations on Question 1.1 of Paper 1 for 2014, 2017 and 2020 using the three dimensions of formal elements, specialised contextual information and interpretation. Thereafter, there is a discussion on the type of communication valued.

5.10.1 Formal elements

Three formal elements used in the bullet points of the NSC Grade 12 Visual Art examination are not defined in the curriculum:

- Subject or content (stated in the curriculum, but not defined)
- Perspective (used explicitly in the question paper as an element, but in the curriculum appears within the definition of space)
- Composition (stated in the curriculum, but not defined)

However, even those terms that are defined are contracted and do not sufficiently elaborate the method required to unpack the particular element. This opens up the formal elements to unrestrained responses. Across all three examinations there is not 100% alignment between the formal elements used in the question and their use in the memorandum. For example, there is an extensive subject matter discussion under composition in 2017. The inconsistency of the use of the terms in the memoranda further weaken the criterial rules as they appear to have implicit meanings.

5.10.2 Specialised contextual knowledge

While context is referred to multiple times in the curriculum document, there are no definitions for contextual features such as artistic influence or historical context provided in the curriculum, nor explanation on how contextual knowledge should be used to enable specialised interpretation. While there is some evidence of specialised contextual knowledge in the captions of the unseen artworks (artist's name, title, date and medium), there is no direction to use the contextual information in the bulleted points. The bullets rely on formal elements and interpretation. This is in line with the definition of visual literacy provided in the curriculum that omits specialised contextual knowledge. We see the highest degree of misplaced answers

in the SCK section since the memorandum responses tuck SCK into the wrong subheadings to enable interpretation. The specialised contextual knowledge of the memoranda is not necessarily taught nor signalled in the question paper.

5.10.3 Specialised interpretation 'The emerging voice'

Alternate themes are introduced in the questions in Question 1.1 of 2014 and 2017 in the form of childhood innocence and music, respectively. All three memoranda responses make reference to 'township art' even though it is not explicitly stated in the curriculum or the question paper. It appears as if 'township art' is a secondary, implicit reading of the theme since it is treated as knowledge available to the pupils in relation to the work of Skhosana, Ngatane and Pemba. It must be noted that the theme of 'the voice of emerging artists' is not defined in the curriculum, and some of the artists offered as choice for study such as Pierneef, Maggie Laubser and Hugo Naude are not township artists. In this way, it might be assumed by the examiners that the theme provides this particular specialised context, but it is not given or specified in the curriculum.

5.10.4 Type of communication valued

The question papers make use of generic question statements such as "similarities and differences" or "mood / atmosphere". The open-ended nature of these questions might be included to open up access by broadening possible responses. However, "mood / atmosphere" is not defined by the curriculum and the responses offered by the memorandum are predominantly specialised. In these questions, generic questions result in specialised responses.

It is evident that where contextual knowledge is omitted or vague in the memorandum, such as in Question 1.1 of 2017, the responses remain descriptive of subject, colour and mood. In the absence of contextual knowledge, the reader sits in an ambiguous space between specialisation and a partly subjective reading. The memorandum speaks of a 'happy feeling' rather than piercing through to meaning. This is indicative of the type of interpretation enabled by the curriculum definition of visual literacy. If a viewer applies the approach of the 2017 memorandum by emphasising colour and subject matter in Skhosana's artwork in Figure 1b of 2020, they would be directed away from the given meaning of the work. The curriculum definition of visual literacy that sees interpretation as possible without contextual knowledge requires attention.

5.10.5 Variation over time

The table below brings together all of the data regarding alignment across the three papers and the three dimensions of formal elements, SCK and interpretation. While there is little continuity across the data, there is better alignment between the question paper and memorandum in the area of formal elements as the years progress. There is a decrease in alignment between the curriculum and memorandum. This suggests that the memorandum responses pull away from the curriculum to attend to the question. The 2014 and 2020 memoranda offer only specialised statements, while in 2017, there is predominantly specialised interpretation with one everyday knowledge statement. There appears to be a push towards specialisation in the 2020 examination paper since it does not offer an alternate theme or everyday knowledge, while it retains generic dimensions in the question.

Table 15.15.2 Alignment across the formal elements, SCK and interpretation for Question 1.1 of 2014, 2017 and 2020

| | 1.Question paper and curriculum | 2.Question paper and memorandum | 3.Content statements misplaced in memo | 4. Memorandum and curriculum |
|------------------------------|---------------------------------|---------------------------------|--|------------------------------|
| Question 1.1. of 2014 | | | | |
| Formal elements | 100% | 50% | 64% | 50% |
| SCK | 0 | 75% | 100% | 0 |
| Interpretation | 0 | 25% | 67% | 0 |
| Question 1.1. of 2017 | | | | |
| Formal elements | 100% | 67% | 37% | 18% |
| SCK | 0 | 0 | 100% | 0 |
| Interpretation | 0 | 25% | 33% | 0 |
| Question 1.1. of 2020 | | | | |
| Formal elements | 86% | 75% | 13% | 30% |
| SCK | 0 | 25% | 100% | 0 |
| Interpretation | 0 | 0 | 25% | 0 |

The next section of analysis turns attention to question 6.1, follows the same approach.

5.11.1 Question 6.1 of the NSC Grade 12 Visual Art Paper 1 November 2014

QUESTION 6: POST-1994 DEMOCRATIC IDENTITY IN SOUTH AFRICA

In 2013 the Oxford Dictionary word of the year was 'selfie' – a photograph you take of yourself, which you then post on social networks.

6.1 A portrait is often more than just the outward appearance of a person. In art, a portrait tells us about the individual identity of the person portrayed.

Study the images in FIGURES 6a, 6b, 6c and 6d and write a paragraph in which you consider the following factors:

- Why do you think people are so obsessed with selfies, and how does it relate to the 'celebrity obsession' of our time?
- How do the artworks in FIGURES 6b, 6c and 6d differ from the selfie in FIGURE 6a?
- How do the artists who created the works in FIGURES 6b, 6c and 6d portray the sitters' identities in the portraits they have created? Refer to facial features, images and symbols used. (10)



FIGURE 6a: Miley Cyrus, Selfie, Instagram, 2013.



FIGURE 6b: Yi Chen, The Abnormal Icon, oil on canvas, 2012.

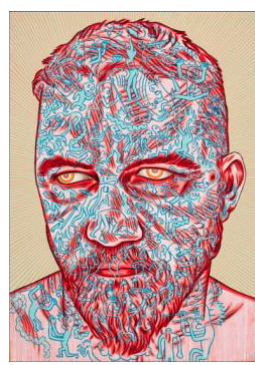


FIGURE 6c: Conrad Botes, The Temptation to Exist IV, acrylic on canvas, 2011.



FIGURE 6d: Mustafa Maluka, Why Do You Tear Me from Myself? oil on canvas, 2009.

This is a very difficult response to code since it does not follow the memorandum format of other memoranda answers that use the bullet points of the question as subheadings. In this one, all responses pertaining to a particular artwork are grouped under the title of the artwork. It is possible to extract the statements from the memorandum and place them according to criteria given in the question, but it is not possible to examine the placement of statements using subheadings in the memorandum.

5.11.2 Alignment across the curriculum document, question paper and memorandum for formal elements of Question 6.1 of the 2014 NSC Paper 1 for Visual Art

Table 5.16.1 Count of content statements to highlight the degrees of alignment of formal elements in Question 6.1. of 2014

| 1.Question paper and curriculum | 2.Question paper and memorandum | 3.Content statements misplaced in memorandum | 4. Memorandum and curriculum |
|---|----------------------------------|--|---|
| Elements: 2 With definition in curriculum: 1 | Elements: 4 With alignment: 1 | No subtitles - data cannot be collected | No subtitles - data cannot be collected |
| 50% | 25% | - | - |

Formal elements

a) Alignment between curriculum and question paper

The only formal element criteria expressed in the question is ‘facial features, images’ which would be considered non-specialised language for subject matter. The use of generic language weakens the strength of the specialised criteria, but in this instance may be an effort to define subject matter since it is not defined in the curriculum. There are no indicators for formal elements of line or colour in the question, but there are responses to those dimensions in the memoranda.

b) Alignment between the question paper and memorandum

There is not clear alignment between the formal elements of the question and the memorandum. The memorandum has content statements that can be coded under line and

colour, but these criteria are not visible in the question. As was seen in Question 1.1 of the same question paper, the misalignment stems from an open-ended generic question.

c) Alignment between the memorandum and the curriculum

The curriculum does not offer sufficient explanation of formal elements to analyse the contemporary works and the memorandum responses for formal analysis draws heavily on specialised knowledge since the images are difficult to decode. For example, the face in Conrad Botes’s painting is described as covered with anarchistic figures, which is not visible to the viewer by looking at the image given in the paper (DBE, 2020c, p. 14).

5.11.3 Alignment across the curriculum document, question paper and memorandum for specialised contextual knowledge (SCK) of Question 6.1 of the 2014 NSC Paper 1 for Visual Art

The table below shows specialised contextual knowledge given in the question paper that appears in the caption information for the artworks and refers to artists’ names and the dates of the artworks. Artistic influences and more detailed information on the artist’s biography emerges in the memorandum.

Table 5.16.2 Count of content statements to highlight the degrees of alignment of SCK in Question 6.1. of 2014

| 1.Question paper and curriculum | 2.Question paper and memorandum | 3.Content statements misplaced in memorandum | 4. SCK in memorandum that is not present in question | 4. Memorandum and curriculum |
|---|----------------------------------|--|--|---|
| Elements: 2 With definition in curriculum: | Elements: 3 With alignment: 1 | No subtitles - data cannot be collected | Statements using SCK not in question: 9 | No subtitles - data cannot be collected |
| 0 | 33% | - | 29% | - |

Specialised contextual knowledge:

a) Alignment between curriculum and question paper

Conrad Botes and Mustafa Maluka are offered as examples in this section in the curriculum. However, there is a choice in the curriculum to study any two artists so it cannot be assumed

that pupils enter the examination with knowledge of these artists. This theme does, however, provide a clear context with specified time and place, after 1994 in South Africa. The question includes artists outside of this frame - American artist, Yi Chen and American singer, Miley Cyrus.

b) Alignment between the question paper and memorandum

The memorandum refers to artistic influence and biography, however these dimensions do not appear in the bulleted points of the question. It is concerning that there are the nine content statements in the memorandum that provide specialised contextual knowledge regarding the artists' biography and influence that is not available to pupils in the question paper.

c) Alignment between the memorandum and the curriculum

There is choice in the curriculum and so the contextual knowledge given in the memorandum is not specified in the curriculum.

5.11.4 Alignment across the curriculum document, question paper and memorandum for interpretation (all types) of Question 6.1 of the 2014 NSC Paper 1 for Visual Art

Table 5.16.3 Count of content statements to highlight the degrees of alignment of interpretation (all types) in Question 6.1. of 2014

| 1.Question paper and curriculum | 2.Question paper and memorandum | 3.Content statements misplaced in memorandum | 4. Memorandum and curriculum |
|--|----------------------------------|--|---|
| Elements: 4 With definition in curriculum:1 | Elements: 5 With alignment: 3 | No subtitles - data cannot be collected | No subtitles - data cannot be collected |
| 25% | 60 % | - | - |

Specialised interpretation 'Post-1994 democratic identity in South Africa'

a) Alignment between curriculum and question paper

The question makes use of specialised terms that are not made explicit in the curriculum, such as the term 'symbol' for interpretation. If pupils studied the Byzantine tradition in Grade 10, the ideas of symbolism would have been elaborated, however this cannot be assumed.

While the notion of selfies is linked to issues of identity in the question, the context is redirected towards celebrity culture rather than issues of identity that emerge regarding race, language and place in South Africa.

b) Alignment between the question paper and memorandum

The memorandum is aligned with the question paper in relation to interpretation since it pulls in multiple directions to include specialised 'other' interpretations on the human condition and discussion that draw on everyday knowledge of celebrity and social media.

c) Alignment between memorandum and curriculum

The memorandum responses include some reference to issues of South African identity as stated in the curriculum. For example, the memorandum examines the work of Mustafa Maluka with a lens on urban youth. "Urbanisation" is one dimension of the theme elaborated in the curriculum (DBE, 2011, p. 58). However, for the most part, the memorandum pulls away from the theme, since the multiple dimensions that are stated in the curriculum cannot constrain the diverse meanings given in the question. The curriculum definition includes "language, ethnicity, globalization [and] urbanisation" and implicit dimension of race, gender and religion (DBE, 2011, 58).

Table 5.17 Analysis of the type of knowledge and interpretation privileged in the question paper and the memoranda

| | | |
|---|--|--|
| Specialised / non-specialised statements in the question paper in relation to specialised / non-specialised responses | Question paper: GF:2 SF: 3 SCK: 8 EK:2 SI: 4 SI(o): 1 G:2 | Memorandum: SF:4 SCK:10 EK:3 SI:9 SI(o):3 SuI: 2 |
|---|--|--|

5.11.5 Type of interpretation valued

Most of the bullet points in the question are interpretative. The questions move through specialisation, everyday knowledge and generic questions. The first bullet points pupils to the subjective by asking “why do you think people are so obsessed with selfies?” The second bullet shifts register towards the artworks with the question “how do the artworks [...] differ from the selfie [...]?” The third question is clear on the role of the artist, asking “how do the artists in [...] portray the sitter’s identities in the portraits they have created?” (DBE, 2020b, p. 14).

The memorandum statements also incorporate multiple dimensions: everyday, subjective, specialised and specialised ‘other’. There are specialised interpretations of Yi Chen’s work that pertain to race, gender and age, while specialised ‘other’ interpretations emerge in more broad interpretations of work of Conrad Botes that speaks to the “contaminated [...] human condition” (DBE, 2014, p. 14). Everyday knowledge is given in the memorandum in multiple statements. One of these read “celebrity obsession has taken over social media.” Subjective responses are enabled by the statement that suggests “candidates can discuss their opinions but must substantiate their answer” (DBE, 2014, p.14).

To reach the type of specialised responses that are present in the memorandum, pupils require specialised contextual information regarding the artists. For example, Yi Chen’s artwork is interpreted as metaphors “for abstracted concepts of beauty from a global popular culture that transcends country and race” (DBE, 2014b, p. 14). To know this, pupils would need access to the contextual information provided in the memorandum on his artistic process that develops

from adverts of fashion magazines. Chen's interest in global popular culture may arise from his experience as a Chinese born artist living in New York. His position as a New York artist was also given in the memorandum. Specialised responses are contingent on specialised contextual knowledge in this response, though non-specialised answers are also required.

5.12.1 Question 6.1 of the NSC Grade 12 Visual Art Paper 1 November 2017

QUESTION 6: POST-1994 DEMOCRATIC IDENTITY IN SOUTH AFRICA

Maurice Mbikayi shows the human figure in a straightjacket which relates to the schizophrenic personality that he experiences in a virtual world because of his need to 'permanently' stay online.

Maurice Mbikayi investigates the effects of contemporary technology on Africans. He focuses on ways in which the technological advancement of the last twenty years has both positively and negatively affected the world. He collects fragments of the developing technology and incorporates them into his work.

6.1 Discuss the following in your interpretation of FIGURE 6a:

- Title
- Describe how Mbikayi has used computer parts
- The significance of the straight jacket
- Would you interpret this work of art as a positive or negative comment on technology? (8)

Straight jacket:

A garment with very long sleeves used to restrain a person who may cause harm to himself/herself or others. Once the arms are inserted into the straight jacket's sleeves, they are crossed across the chest and the ends of the sleeves are tied to the back of the wearer, ensuring that the arms are kept close to the chest with as little movement as possible.

Virtual World: A three-dimensional digital environment in which you can interact with others and create objects

Schizophrenic: A person with abnormal social behaviour and failure to understand what is real; characterised by delusions and hallucinations



FIGURE 6a: Maurice Mbikayi, Web Jacket, computer parts, clothes and belts, part of an indoor nine-minute performance piece, 2015.

5.12.2 Alignment across the curriculum document, question paper and memorandum for formal elements of Question 6.1 of the 2017 NSC Paper 1 for Visual Art

Table 5.18.1 Count of content statements to highlight the degrees of alignment of formal elements in Question 6.1. of 2017

| 1.Question paper and curriculum | 2.Question paper and memorandum | 3.Content statements misplaced in memorandum | 4. Memorandum and curriculum |
|--|----------------------------------|--|---|
| Elements in question: 1 With definition in curriculum: 1 | Elements: 1 With alignment: 1 | Memo statements: 4 Statements misplaced: 0 | Memo statements under correct subheading: 4 Defined in the curriculum: 0 |
| 100% | 100% | 0 | 0 |

Formal elements:

a) Alignment between curriculum and question paper

This is the first question studied in this text that includes a question about material or technique in the bulleted points. The statement is expressed in non-specialised language. Technique is briefly defined in the curriculum.

b) Alignment between the question paper and memorandum

There is alignment between the question paper and memorandum in relation to the material. The memorandum unpacks in some detail the significance of the use of computer parts.

c) Alignment between the memorandum and the curriculum

While technique is described in the curriculum, it is a single line that makes reference only to traditional techniques of blending in painting and modelling in sculpture (DBE, 2011, p.60). It does not include non-conventional materials. The examiners rely on other parts of the curriculum to expose pupils to works of this kind, either through integration with practical work or in the “wider scope” that is encouraged (DBE, 2011, p. 14). It may also be assumed that pupils who study Theme 6 also study Theme 5 ‘Multimedia and new media - alternative contemporary and popular art forms in South Africa’.

5.12.3 Alignment across the curriculum document, question paper and memorandum for SCK of Question 6.1 of the 2017 NSC Paper 1 for Visual Art

Table 5.18.2 Count of content statements to highlight the degrees of alignment of SCK in Question 6.1. of 2017

| 1.Question paper and curriculum | 2.Question paper and memo | 3.Content statements misplaced in memo | 4.SCK in memorandum that is not present in question | 5. Memorandum and curriculum |
|---|----------------------------------|---|---|---|
| Elements in question: 2 With definition in curriculum: 0 | Elements: 2 With alignment: 1 | Memo statements: 2 Statements misplaced: 2 | Memo statements: 25 SCK not in question: 2 | Memo statements under correct subheading: 0 Defined in curriculum: 0 |
| 0 | 50% | 100% | 8% | 0 |

Specialised contextual knowledge

a) Alignment between curriculum and question paper

Maurice Mbikayi is not included in the curriculum. This is the only question studied that has included SCK in the textbox. There are three content statements that describe Mbikayi's artistic interests and approach to contextualise the unknown artist.

b) Alignment between the question paper and memorandum

There are still two specialised contextual elements provided in the memorandum that are not visible in the question, but they appear as discrete statements and are not inextricably tied to interpretation. It is stated that the artist is bipolar, which is not the same as schizophrenia that is referred to in the artwork.⁶ It is stated that he wears the suit in the performance. The specialised interpretation of the memorandum is not contingent on these statements.

c) Alignment between the memorandum and the curriculum

Mbikayi is not included in the curriculum and the information given in the memorandum is not drawn from the curriculum.

5.12.4 Alignment across the curriculum document, question paper and memorandum for interpretation (all types) of Question 6.1 of the 2017 NSC Paper 1 for Visual Art

The question is directed towards interpretation, albeit in different dimensions. Most of the content statements of the question and memorandum are coded as specialised 'other' since they are dedicated to unpacking the work in relation to the virtual world.

⁶ This biographical statement does not seem to be well known or well publicised. A google search for Maurice Mbikayi and bipolar reveals only a Pinterest reference.

Table 5.18.3 Count of content statements to highlight the degrees of alignment of interpretation (all types) in Question 6.1. of 2017

| 1.Question paper and curriculum | 2.Question paper and memorandum | 3.Content statements misplaced in memo | 4. Memorandum and curriculum |
|---|----------------------------------|--|--|
| Elements in question: 3 With definition in curriculum: 1 | Elements: 4 With alignment: 2 | Memo statements: 19 Statements misplaced: 5 | Memo statements under correct subheading: 14 Defined in the curriculum: 0 |
| 33% | 50% | 28% | 0 |

Specialised interpretation ‘Post-1994 democratic identity in South Africa’

a) Alignment between curriculum and question paper

The question seems to be misplaced in Question 6 and appears more appropriate to Question 5 which is themed ‘Multimedia and new media - alternative contemporary and popular art forms in South Africa.’ The question focuses on Mbikayi’s use of non-conventional material and the meaning is derived from the computer parts. As was evident in 6.1 in 2014, there is an alternate theme presented in the question. The artwork is presented as an examination of schizophrenic identity in a virtual space, which is not contingent on the South African context or the associated themes of race, religion and gender.

b) Alignment between the question paper and memorandum

The memorandum follows the prompt of the question to offer specialised ‘other’ interpretations. The responses given in the memorandum rely on the definitions for straightjacket or virtual world given in the question paper. These definitions have been coded as specialised ‘other’ in the question paper as they draw heavily on the given English dictionary definitions rather than on theme.

c) Alignment between memorandum and curriculum

The memorandum responses are outside of the curriculum definition. While the work is African, the ideas of virtual identity relate to a different context which is virtual.

5.12.5 Type of interpretation valued

Table 5.19 Analysis of the type of knowledge and interpretation privileged in the question paper and the memoranda.

| | | |
|---|--|--|
| Specialised / non-specialised statements in the question paper in relation to specialised / non-specialised responses | Question paper: GF:2 SCK:6 SI:2 SI(o):7 EK: 1 | Memorandum: SF: 4 SCK: 2 SI(o): 13 SuI: 1 EK: 5 |
|---|--|--|

The question starts with the directive towards interpretation of the materials and title of the artwork. It pulls towards the definition in the textbox with an interest in symbolic readings of the straightjacket and into a specialised ‘other’ reading of the artwork to unpack the artist’s perspective of the virtual world. The degree of specialisation of the memorandum varies. There are multiple everyday knowledge statements that are placed under the analysis of title or the significance of the straightjacket, for example, “This three dimensional world is free and anyone can contact anyone from anywhere in the world” (DBE, 2017b, p. 17).

While it is assumed that mention of the work of art in the last question would direct towards a specialised response that draws on the artists’ perception of the virtual world, the memorandum dips into everyday perceptions of the virtual world, blurring the boundary between the specialised and everyday. There is not a lot of information about the artwork in the public domain and the SCK of the memorandum does not assist in directing the response. This memorandum response suggests that in the absence of SCK, there is little to hold the interpretation in the specialised domain.

5.13.1 Question 6.1 of the NSC Grade 12 Visual Art Paper 1 November 2020

QUESTION 6: POST-1994 DEMOCRATIC IDENTITY IN SOUTH AFRICA

FIGURE 6a and 6b are two scenes from the William Kentridge film, *More Sweetly Play the Dance*. The viewer is surrounded by a floor-to-ceiling experience of moving images, drawings and sound.

6.1 Discuss the various South African concerns/issues seen in both artworks in FIGURES 6a and 6b by referring to the following:

- Visual appearance
- Placement/Actions/Symbolism of the figures
- Style and choice of medium (6)



FIGURE 6a: William Kentridge, *More Sweetly Play The Dance*, 8-screen film installation with four megaphones, 15 minutes in duration, 2015

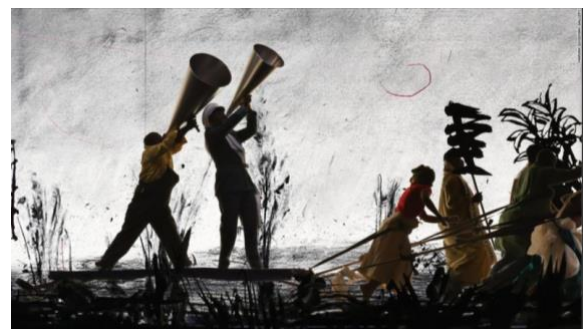


FIGURE 6b: William Kentridge, *More Sweetly Play The Dance*, 8-screen film installation with four megaphones, 15 minutes in duration, 2015. This video combines live action and animation footage.

5.13.2 Alignment across the curriculum document, question paper and memorandum for formal elements of Question 6.1 of the 2020 NSC Paper 1 for Visual Art

Table 5.20.1 Count of content statements to highlight the degrees of alignment of formal elements in Question 6.1. of 2020

| 1.Question paper and curriculum | 2.Question paper and memorandum | 3.Content statements misplaced in memorandum | 4. Memorandum and curriculum |
|---|----------------------------------|--|--|
| Elements: 3 With definition in curriculum: 2 | Elements: 3 With alignment: 3 | Memo statements: 20 Statements misplaced: 0 | Memo statements under correct subheading: 20 Defined in the curriculum: 3 |
| 67% | 100% | 0 | 15% |

Formal elements:

a) Alignment between curriculum and question paper

As was evident in 6.1 of 2014, the formal elements of the question do not draw on the language used in the curriculum. The formal elements are expressed predominantly in non-specialised terms such as ‘placement of the figures’ for subject matter. The use of generic wording for subject matter may be an attempt to offer more descriptive phrasing to account for the absence of subject matter definition in the curriculum.

b) Alignment between the question paper and memorandum

There is alignment between the formal elements of the question paper and memorandum with the memorandum attending to all the bullet points under appropriate subheadings.

c) Alignment between the memorandum and the curriculum

The curriculum definition of style is aligned with three of the four style statements. The curriculum definition of technique is insufficient to speak to a multi-media installation. As was seen in 6.1 of 2017, the definition of technique does not cover contemporary works and processes such as installation.

5.13.3 Alignment across the curriculum document, question paper and memorandum for specialised contextual knowledge (SCK) of Question 6.1 of the 2020 NSC Paper 1 for Visual Art

Table 5.20.2 Count of content statements to highlight the degrees of alignment of SCK in Question 6.1. of 2020

| 1.Question paper and curriculum | 2.Question paper and memorandum | 3.Content statements misplaced in memorandum | 4.SCK in memorandum that is not present in question | 5. Memorandum and curriculum |
|---|----------------------------------|---|---|---|
| Elements: 2 With definition in curriculum: 0 | Elements: 3 With alignment: 0 | Memo statements: 1 Statements misplaced: 1 | Total memo responses: 30 Total SCK statements: 1 | Memo statements under correct subheading: 0 Defined in the curriculum: 0 |
| 0 | 0 | 100% | 6% | 0 |

Specialised contextual knowledge

a) Alignment between curriculum and question paper

William Kentridge is optional for study in a different question in the curriculum ‘Socio-political art including resistance art of the 1960s and 1970s’. Not all sections are studied. Kentridge’s post-apartheid work is not included in the curriculum.

b) Alignment between the question paper and memorandum

There is one specialised contextual knowledge statement that refers to Kentridge’s previous work, placed under subject (or placement of the figures). The memorandum explains that Kentridge’s ‘*Shadow Procession*’ “symbolically depicts a cycle of change happening in a country – referring to the power struggles that have been taking place in South Africa” (DBE, 2020c, p. 16). The contextual statement visible in the memorandum is not given in the question paper. In addition to the overt reference to ‘*Shadow Procession*’, there is also covert reference to Kentridge’s previous apartheid era. It is stated Kentridge’s work that is included in FIGURE 6a “[...] could refer to South Africa’s apartheid history and the struggle of dealing with building up the new democracy” (DBE, 2020c, p. 16). This is language that is used to

discuss Kentridge’s work, ‘*Felix in Exile*’ (1994). The additional two works that are referenced are not given in the question.

b) Alignment between the memorandum and the curriculum

There is an expectation that Kentridge is known to pupils without consideration of what is specified in the curriculum.

5.13.4 Alignment across the curriculum document, question paper and memorandum for interpretation (all types) of Question 6.1 of the 2020 NSC Paper 1 for Visual Art

Table 5.20.3 Count of content statements to highlight the degrees of alignment of interpretation (all types) in Question 6.1. of 2020

| 1.Question paper and curriculum | 2.Question paper and memorandum | 3.Content statements misplaced in memorandum | 4. Memorandum and curriculum |
|---|----------------------------------|---|---|
| Elements: 1 With definition in curriculum: 1 | Elements: 1 With alignment: 1 | Memo statements: 9 Statements misplaced: 0 | Memo statements under correct subheading: 9 Defined: 0 |
| 100% | 100% | 0 | 0 |

Specialised interpretation ‘Post-1994 democratic identity in South Africa’

a) Alignment between curriculum and question paper

In column A of table 5.20.3, I count the number of elements, rather than specific content statements, which makes it appear as if there is alignment in this area. In one regard there is. There is no alternative theme presented in the question and the theme is defined in the curriculum. However, ‘symbolism’ is not defined in the curriculum.

b) Alignment between the question paper and memorandum

The memorandum response is linked to the theme of identity by referring to issues of power and racial identity.

c) Alignment between memorandum and curriculum

While the work does not grapple with identity as much as power relations, the artwork is located in post-apartheid South Africa and there is not explicit reference to other themes in the question.

5.13.5 Type of interpretation valued

Table 5.21 Analysis of the type of knowledge and interpretation privileged in the question paper and the memoranda

| | | |
|---|--|--|
| Specialised / non-specialised statements in the question paper in relation to specialised / non-specialised responses | Question paper: SF: 3 GF: 3 SCK: 3 SI: 3 | Memorandum: SF: 20 SCK: 1 SI: 9 |
|---|--|--|

All of the responses are specialised. The analysis relies heavily on subject matter description, with 13 content statements examining the placement and actions of the figures, while seven statements attend to style and technique. The interpretation draws out meaning from the symbolism of the subject that is understood through specialised knowledge of Kentridge’s previous work.

5.14 Question 6.1 General Analysis

5.14.1 Formal elements

The curriculum definitions are insufficient to respond to the requirements of this section. While the formal elements are a lesser part of Question 6.1 of 2014 and 2017, it is clear that the curriculum definition of techniques covers the process of making traditional works and not the conceptual properties of the materials of contemporary works. As was seen in Question 1.1, the formal elements are also used selectively with the inclusion of elements in the memoranda that are not in the question.

5.14.2 Specialised contextual knowledge

Memorandum responses provide SCK that is not given in the question, and cannot be known to pupils. The relative requirement for knowledge is pertinent, particularly in 6.1 of 2014.

The responses point to the need for SCK to lead to specialised as opposed to subjective interpretations of an unseen work.

5.14.3 Specialised interpretation 'Post-1994 democratic identity in South Africa'

The curriculum definition of the theme is broad and points in multiple directions of globalization, urbanization, language and ethnicity, leaving issues of identity such as race or religion implicit. While located in a particular time and place, the open-ended nature of the theme fails to constrain its boundaries. The 2014 and 2017 papers pull the theme into different directions. Only Question 6.1 of 2020 pertains to a specialised interpretation that is located in the specific time and place of the theme.

5.14.4 Type of communication valued

Different types of communication are privileged in different examinations. In 2014 and 2017, there is a preference for specialised interpretations outside of the theme, but subjective responses and everyday knowledge are included in response to generic questions. The memorandum asks for subjective responses (opinion) to be substantiated, but it is unclear what specialised tools of analysis, if any, are required to justify subjective interpretations. Critically, the 2017 memorandum deviates into everyday knowledge responses in the absence of specialised contextual knowledge.

In 2020, only specialised responses are included. In these readings, the perspective and intention of the artist, not the viewer is prioritised. It is here that the artist's specialised context of production that includes influence, background and biography is significant and differs from the context of the pupil which relies on everyday knowledge.

5.14.5 Variation over time

Table 15.21.2 **Alignment across the formal elements, SCK and interpretation for Question 6.1 of 2014, 2017 and 2020**

| | 1.Question paper and curriculum | 2.Question paper and memorandum | 3.Content statements misplaced in memorandum | 4. Memorandum and curriculum |
|------------------------------|---------------------------------|---------------------------------|--|------------------------------|
| Question 6.1. of 2014 | | | | |
| Formal elements | 50% | 25% | - | - |
| SCK | 0 | 33% | - | |
| Interpretation | 25% | 60 % | - | - |
| Question 6.1. of 2017 | | | | |
| Formal elements | 100% | 100% | 0 | 0 |
| SCK | 0 | 50% | 100% | 0 |
| Interpretation | 33% | 50% | 28% | 0 |
| Question 6.1. of 2020 | | | | |
| Formal elements | 67% | 100% | 0 | 15% |
| SCK | 0 | 0 | 100% | 0 |
| Interpretation | 100% | 100% | 0 | 0 |

There is better alignment between the question paper and memorandum with regards to formal elements as the years progress, and the 2020 paper is the first to provide specialised interpretation in keeping with the theme. There is a shift from subjective and everyday knowledge responses in 2014 and 2017 to the absence of everyday knowledge questions or responses in 2020. While there are not stable patterns, it is clear that the memorandum pulls

away from the curriculum to provide the specialised response. Whether the push to specialisation is a long term trend will be discussed in more detail below.

5.15 A comparison with findings of the Western Cape Education Department “Qualitative Analysis of learner responses and evaluation of question papers (Per Paper) National Senior Certificate”

At this point of the text, it is helpful to return to the Western Cape Education Department (WCED) qualitative reports on learner responses and question papers that were mentioned at the start of this text. The reports are written by the internal moderator and chief marker at the end of the marking process to reflect on pupil production and to offer guides for teaching. As a reminder to the reader, the reports point to issues with language, teaching and under-developed visual literacy as reasons for poor performance in the NSC for Visual Art. While there is no scope to offer a systematic review of the reports, it is useful to use the reports for insight into pupils’ production in relation to some of the concerns raised in this study. My study might offer additional insights into the reasons for pupils’ difficulty.

Implicit definitions of formal elements of the curriculum:

The concept of style was seen to be poorly answered in Question 1.1 of 2017 and it is concluded that this “reflects on the teaching of the different styles such as naturalism, expressionism, etc.” (WCED, 2017, p. 2). In the memorandum, two content statements are dedicated to the naming of styles as indicated in the curriculum, while the other two statements extend beyond the curriculum definition to justify the claim by exploring the brushwork. This is not necessarily a case of misalignment, but an implicit understanding of style assumed in the memorandum and in the WCED report.

Limited specialised knowledge in the question

In the 2017 report, visual analysis skills were highlighted as concerning: “If Question 1.1 was answered poorly it was mainly due to a lack of visual analysis skills where learners do not understand basic art terminology such as space, composition and style. Answers were then just a description of the images” (Western Cape Education Department, 2017, p. 2). There is a conflation of the use of visual analysis and visual literacy in the reports. The report suggests that pupils rely heavily on description owing to weak visual literacy skills, however the memorandum utilises seven out of 44 description statements. The statements regarding

subject matter were placed under other subheadings pertaining to visual analysis, such as “The female figure cheekily makes eye contact with the viewer; while the male figure is almost crouching down with his eyes looking up, entranced by the music” (DBE, 2017, p.5). My findings show that there is limited specialised contextual knowledge provided in the question to enable an interpretation that extends outside of description.

Type of communication privileged

The WCED report noted that for Question 1.1 of 2020, “many candidates struggled with perspective and confused it with a personal view, rather than the perspective (linear or aerial) used in the artwork [...] A few very weak centres were marked and where candidates did not even have a basic knowledge of art elements, focal point, mood/atmosphere, etc.” (Western Cape Education Department, 2020, p. 4). Perspective is not clearly defined in the curriculum document. The curriculum uses aerial and linear perspective as definitions for space. The specialisation of the term might not be apparent, and the word does have a second meaning which points to a subjective reading. This, together with the generic bullet point of ‘mood / atmosphere’ might well direct towards a personal response, while a specialised response is required. The report identifies a crucial concern of this study, which is the ambiguous position of the viewer in the subject. It is an area requiring much more attention.

The reports work from the premise that an analysis of the formal elements will result in visual literacy or the capacity to interpret works of art. The findings point to poor teaching or language issues to account for areas of difficulty and do not attend to what knowledge is required to interpret the unseen artworks of the examination question paper.

Chapter 6: CONCLUSION

This study has examined the National Curriculum Statement (NCS) Curriculum and Assessment Policy Statement (CAPS) for Visual Arts Further Education and Training phase (Grade 10 -12) and Question 1.1 and 6.1 of The Department of Basic Education National Senior Certificate Grade 12 P1 Visual Art November examination and memorandum of 2014, 2017 and 2020.

The data analysed pertains to the lower two levels of Bernstein's pedagogic device: knowledge recontextualised in the curriculum and the knowledge reproduced in assessment. However, the level of knowledge production weighs heavily on this text to consider the implications of the Postmodernist turn in the field of Art and curriculum theory.

6.1 Summary of findings

6.1.1 The degree of specificity and specialisation of the criterial rules of the curriculum

Topic 3 for Visual Art is named 'Visual Culture Studies: with an emphasis on visual literacy'. The influence of VCS is visible in the curriculum in the inclusions of multiple disciplinary approaches. Visual Culture Studies advocates for interdisciplinarity as a necessary condition for freedom and innovation at the level of knowledge production. This study shows the adverse results for a curriculum that draws selectively from multiple disciplinary traditions without careful clarification regarding the role and implication of each tradition.

At the level of production, different disciplines have very different approaches to specialisation. Art History positions the viewer outside of the work of art. The artist's specialised context of production informs a specialised interpretation of the artwork, while VCS and some visual literacy discourses privilege the local and particular, making allowance for subjective readings of works of art. There are strong Post-structuralist tendencies in VCS that pull away from stable methods of analysis.

The tension between Art History, Visual Culture Studies and visual literacy has implications for the specialisation and specification of the skills and knowledge statements in the curriculum. The push towards specialisation of skills with referents from Art History is complicated by the generic skills discourse that is introduced into the CAPS definition of

visual literacy. CAPS describes visual literacy as a skill that affords the capacity to ‘read’ artworks using “critical thinking” to make sense of “visual relationships” (DBE, 2011, p. 60). This method of analysis is tacit and open-ended. The role of specialised contextual knowledge is under-played and as a result, specialised contextual knowledge is underspecified in the curriculum. Knowledge is organised according to themes and is often related to local knowledge rather than to knowledge of the artist’s context of production. In Grade 12, the themes loosely band together artists without specified criteria to define the theme, constrain meanings or explain the choice of artists within the theme. The importance placed on skills over content in the CAPS curriculum definition of visual literacy is a feature of the ‘Future 2’ approach.

The element of choice in the curriculum further obscures the order and logic of the “knowledge steps” that need “to be traversed” to enable specialised responses (Muller, 2007, p. 82). The inclusion of choice may attend to differential teacher knowledge so that teachers can teach what they know. It is my contention, however, that the decision extends beyond classroom issues. There seems to be a residue from debates in the field of production that saw Art History as elitist and Eurocentric. The emphasis on choice in the curriculum means that no content is positioned as more important than another and international content is always understood through links to local artworks. It is telling that Art History is not mentioned once in the curriculum.

The curriculum writer(s) covert inclusion of Art Historical approaches does not result in the specialisation that is visible in the surface features of the curriculum. Rather, the “multiple and diffuse” criteria to be transmitted result in implicit criterial rules pertaining to three dimensions studied in this text: skills (formal elements), knowledge and interpretation (Bernstein, 2003, pp. 46-7).

6.1.2 The degree of alignment between the criterial rules of the curriculum with the examination and memoranda requirements.

Question 1.1 and Question 6.1 require the analysis of an unseen work of art. The question papers make use of terminology and knowledge that have not been made available for acquisition and the question papers do not provide the specialised contextual knowledge that

is required to enable specialised communication. The memoranda include knowledge that pupils are not privy to.

It is very difficult to understand why there is not alignment between the curriculum, question papers and memoranda. It is most likely that the expectations placed on pupils to engage with or interpret *any* unseen artworks in the absence of knowledge is upheld by the messaging of visual literacy that is primarily formal and visual. This approach to analysis would support the absence of sufficient SCK in the question paper and the very weak relations to the theme or the inclusion of specialised ‘other’ themes.

Where examiners might try to align the question paper with the curriculum, the implicit criterial rules of the curriculum compromise the examiners’ capacity to predict the intelligibility of the question if they cannot consider how the artworks will be analysed. The formal elements are underspecified. The choice of themes and choice of content within the themes of the curriculum means that there is no guarantee of what knowledge pathway pupils will have followed. The very weak boundaries of the theme open up the parameters of interpretation and it is likely that there is disagreement amongst the examining body regarding the meanings that underpin the themes. In the absence of clear criteria, the examiners work with open-ended questions to widen the range of possible responses but the criteria become increasingly tacit.

This is further complicated by the ambiguity in the curriculum regarding specialisation and the positionality of the viewer. This leads to bifurcation in the questions that oscillate between specialisation on the one hand, and include everyday knowledge and questions that may lead to subjective responses on the other. This is an area of some interest since it appears to obscure a boundary between everyday knowledge and specialisation that the literature shows is already difficult to mark out. This memorandum pulls in a different direction, in many cases, to offer specialised interpretations that are not enabled by the question paper or the curriculum. The specialised responses in the memoranda show that knowledge is not easily separated from interpretation.

6.1.3 The degree to which specialised communication is valued in the NSC examinations and memoranda and variation of the requirements over time

Specialisation in the later examination papers suggests a move away from generic or subjective qualifiers that are present in the early examinations and curriculum. If this is intentional, it would need to be explicit in the curriculum to stabilise assessment practises going forward.

6.2. Concluding observations

The data shows that the CAPS curriculum writer(s) have tried to extricate topic 3 from the 'Future 2' approach of the National Curriculum Statement of 2008 by drawing on more stable methods of Art History. However, it seems that the writer(s) still have faith in some 'Future 2' features to afford access to the subject and redress "educational imbalances of the past" (DBE, 2011, p. 4). This study has shown that the subject is not made more accessible, rather the curriculum structure is compromised. The choices for content selection and underspecified SCK weakens the boundary of knowledge in sections with already ill-defined themes. In the absence of a clear source of knowledge and a clearly defined discipline at the level of production, knowledge is produced at the level of recontextualization for the curriculum and it is produced again by the examiners (memorandum writers) in the assessment process. These productions do not align and the criterial rules are not explicit to teachers or pupils. This will impact pupil achievement when they go into an examination without the required knowledge to engage with the questions and cannot discern the appropriate response to questions that pull in different types of knowledge. While it is beyond the scope of this study to empirically prove the sociological implication for lower SES pupils, the literature that emanates from Bernstein shows that underspecified curricula with weakly bounded everyday knowledge will disadvantage already disadvantaged pupil groups.

In addition to compromising pupil achievement, we lose an opportunity to help pupils engage with works of art in ways that profoundly change the way pupils think about the world. When the positionality of the viewer is not made explicit, it locates meaning in the personal rather than the collective. While we connect with artworks by drawing on our experiences, we grow through empathy, connecting with the experience of artists and ideas and philosophies of their time to develop more complex frameworks of understanding. If given this opportunity, pupils are taken beyond the "instability and momentariness" of their personal existence

towards more stable understandings that are developed through collective representations (Hugo, 2006, p. 64).

This is the promise of ‘Future 3’ to give us the skills to move outside of ourselves and to learn from others to contribute to the discourse. Seen another way, if we are part of a collective discourse that makes use of generalizable concepts rather than context-specific experiences, we can see our shared humanity (McPhail & Rata, 2019, p.115).

6.3 Recommendations

6.3.1 In terms of curriculum, assessment and memoranda:

This study has shown that clearer specification, rather than open-ended dimensions are more instructive. My recommendations consider ways to democratise successful acquisition of the subject, mindful of the importance of ‘Future 3’ criteria for innovation and provisions for inclusion of new knowledge.

6.3.1.1 Formal analysis:

All of the formal elements require definition in the curriculum. The disciplines informing the subject have weak grammar and so the curriculum will need to clarify the empirical referents by showing how to interpret works of art according to a clear methodology and with stable elements for inferring specialised meaning (Young & Muller, 2016, p. 194). Attention must be given to the approach taken with a particular element to justify claims, with careful consideration of how the referents differ in relation to traditional and contemporary examples.

The examiners should return to the curriculum in the setting process to ensure the questions examine what has been made available to pupils. It is not clear that the use of generic language bridges the gap for specialised terms that are not defined by the curriculum.

The responses in the memoranda should be consistent in the use of the formal elements under the correct subheadings. This is necessary to stabilise the use of the elements.

6.3.1.2 Specialised contextual knowledge

If we are to avoid problems of Eurocentric or patriarchal bias in the curriculum, the artists to be studied should be specified to ensure lesser known but significant contributors to art movements are studied in the sections of Grade 10 and 11 and relevant diversity of artists is attended to in Grade 12. For issues of clarity, it would be necessary to consider particular

artworks that relate to the themes as well as what contextual knowledge is required for each theme. While the prescriptions regarding particular artists and artworks may be seen to fix knowledge and prevent the possibility of study of new artists, the clear criteria for selection means that with time, new artists could be included.

The bullet points of the questions should point to contextual features where they are required to enable responses. The memoranda should be written before the question papers are finalised to ensure that the SCK that is necessary to enable interpretation is provided in the question paper since examiners need to be mindful of the differential knowledge pupils will bring into the examination.

6.3.1.3 Specialised interpretation

The themes for Grade 12 need to be constrained with clear definition and specific contextual parameters.

The examination questions on unseen examples should remain within the theme to provide an interpretative framework that directs responses and makes it possible for pupils to draw on knowledge from other examples studied in the section, where relevant to do so. Pointed questions, rather than open-ended ones will also help to direct responses. For example, one can ask what elements in the artwork pertain to identity rather than generic questions such as ‘meanings and messages.’ Memoranda writers need to be careful to extract information from the question paper and the artwork provided to offer a response, rather than drawing on established or published interpretations of artworks.

6.3.1.4 Type of interpretation valued

As a horizontal knowledge structure with weak grammar, the type of interpretation valued is not clear and requires clarification. Precisely because the boundary between specialised language and generic or everyday language is difficult to mark out in art analysis, it would seem critical for the positionality of the viewer or pupil to be made explicit in the curriculum so that pupils are clear on what type of knowledge is required.

It is important to consider the nature of the examination question and the signals towards specialisation if required, such as directives to justify responses by referring to the artwork as evidence. The memoranda can make these dimensions explicit by showing the process of

justification of responses.

6.4 Going forward

This mini-dissertation is the starting point for further study into pupil production and teaching practices in Visual Art theory. The next step is to examine pupil scripts to verify the findings of this paper that point to the tacit requirements of the question paper and curriculum. It is important to go beyond the documents to examine classroom practices that might explain the differential achievement for Western Cape schools of similar SES that are visible in the results for the 2020 National Senior Certificate for Visual Art (E. Louw, personal communication, September 28, 2021). Classroom observations would show if teachers of high achievement, low SES schools are making explicit the otherwise implicit dimensions of the curriculum to enable the success of their pupils.

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APPENDIX

7.1 Specification of content and concept per theme in the curriculum (detail)

Table 7.1.1: Specification of content and concept per theme in Grade 10

| Step 8: | Definition of theme | Grade 10 Core content (international) | Grade 10 Potential links to SA content |
|---------|---------------------|---|--|
| Theme 1 | | - | - |
| Theme 2 | 1 | 3 | 1 |
| Theme 3 | 1 | 3 | 2 |
| Theme 4 | 1 | 2 | 2 |
| Theme 5 | 1 | 2 | 2 |
| Theme 6 | 1 | 4 | 3 |
| Theme 7 | 1 | 2 | 4 |
| Theme 8 | 1 | 2 | 2 |
| | (DBE, 2011, p. 54) | | |

Table 7.1.2: Specification of content and concept per theme in Grade 11

| | Definition of theme | Grade 11 Core content (international) | Grade 11 Potential links to SA content |
|---------|---------------------|---|--|
| Theme 1 | 1 | 4 | 2 |
| Theme 2 | 1 | 2 | 2 |
| Theme 3 | 1 | 4 | 1 |
| Theme 4 | 1 | 6 | 1 |
| Theme 5 | 1 | 3 | 2 |
| Theme 6 | 1 | 6 | 1 |

| | Definition of theme | Grade 11 Core content (international) | Grade 11 Potential links to SA content |
|---------|---------------------|---|--|
| Theme 7 | 1 | 6 | 1 |
| Theme 8 | 1 | 6 | 2 |
| | (DBE, 2011, p. 56) | | |

Table 7.1.3: Specification of content and concept per theme in Grade 12

| | Definition of theme | Grade 12 Core theme (SA content) | Potential links to international Art |
|---------|---------------------|-------------------------------------|---|
| Theme 1 | 0 | 10 | 5 |
| Theme 2 | 1 | 9 | 5 |
| Theme 3 | 1 | 11 | 6 |
| Theme 4 | 1 | 9 | 2 |
| Theme 5 | 1 | 9 | 5 |
| Theme 6 | 1/0 | 17 | 3 |
| Theme 7 | 1/0 | 9 | 6 |
| Theme 8 | 0 | 2 | 4 |
| | (DBE, 2011, p. 54) | | |

7.2 Alignment across the curriculum document, question paper and memorandum for formal elements of Question 1.1 of the 2014 NSC Paper 1 for Visual Art

The material / technique that is counted in the table refers to the information given in the caption of the artwork in the question paper. It has not been offered as a bullet point in the question.

Table 7.2.1: Analysis of the question and memorandum response relating to SCK for Question 1.1 of the 2014 NSC Grade 12 Visual Art Paper 1 (correlates with Table 5.10.3)

| Specialised Criteria | Definition in curriculum | Content statement in question | Content statement in memo | Content statements misplaced in memo | Statements correctly placed in memo and aligned with curriculum |
|--|--------------------------|-------------------------------|---------------------------|--------------------------------------|---|
| Context: place | 0 | 2 | 1 | 1 | 0 |
| Context: time | 0 | 1 | 1 | 1 | 0 |
| Context: influence | 0 | 0 | 1 | 1 | 0 |
| Context: biography / background | 0 | 2 | 1 | 1 | 0 |

Table 7.2.2: Analysis of the question and memorandum response relating to interpretation for Question 1.1 of the 2014 NSC Grade 12 Visual Art Paper 1 (correlates with Table 5.10.4)

| Specialised Criteria | Definition in curriculum | Content statement in question | Content statement in memorandum | Content statements misplaced in memo | Content statements correctly placed in memo and aligned with curriculum |
|--|--------------------------|-------------------------------|---------------------------------|--------------------------------------|---|
| Interpretation: specialised | 0 | 1 | 0 | - | 0 |
| Interpretation: specialised other | 0 | 2 | 3 | 2 | 0 |
| Everyday knowledge | 0 | 1 | 0 | | |
| Generic | 0 | 1 | 0 | | |

7.3 Alignment across the curriculum document, question paper and memorandum for formal elements of Question 1.1 of the 2017 NSC Paper 1 for Visual Art

Table 7.3.1: Analysis of the question and memorandum response relating to formal elements of the Question 1.1 of the 2017 NSC Grade 12 Visual Art Paper 1 (correlates with Table 5.12.1)

| Specialised Criteria | Definition in curriculum | Content statement in question | Content statement in memo | Content statements misplaced in memo | Statements that are correctly placed in memo and aligned with curriculum |
|--------------------------------|--------------------------|-------------------------------|---------------------------|--------------------------------------|--|
| Subject matter | 0 | 0 | 10 | 10 | 0 |
| Colour | 2 | 1 | 9 | 0 | 1 |
| Space | 2 | 1 | 6 | 0 | 1 |
| Materials and technique | 2 | 2 | 0 | - | - |
| Composition | 1 | 1 | 5 | 2 | 0 |
| Style | 8 | 1 | 5 | 1 | 2 |

Table 7.3.2: Analysis of the question and memorandum response relating to specialised contextual knowledge of the Question 1.1 of the 2017 NSC Grade 12 Visual Art Paper 1 (correlates with Table 5.12.2)

| Specialised Criteria | Definition in curriculum | Content statement in question | Content statement in memo | Content statements misplaced in memo | Content statements correctly placed in memo and aligned with curriculum |
|---------------------------|--------------------------|-------------------------------|---------------------------|--------------------------------------|---|
| Context: biography | 0 | 2 | 0 | 0 | 0 |
| Context: place | 0 | 0 | 1 | 1 | 0 |
| Context: time | 0 | 2 | 0 | 0 | 0 |

Table 7.3.3: Analysis of the question and memorandum response relating to interpretation of the Question 1.1 of the 2017 NSC Grade 12 Visual Art Paper 1 (correlates with Table 5.12.3)

| Specialised Criteria | Definition in curriculum | Content statement in question | Content statement in memorandum | Content statements misplaced in memo | Content statements correctly placed in memo and aligned with curriculum |
|--|--------------------------|-------------------------------|---------------------------------|--------------------------------------|---|
| Interpretation: specialised | 0 | 1 | 0 | 0 | 0 |
| Interpretation: specialised other | 0 | 4 | 11 | 3 | 0 |
| Interpretation: Generic | 0 | 2 | 0 | 0 | 0 |
| Everyday knowledge | 0 | 0 | 1 | 1 | 0 |

7.4 Alignment across the curriculum document, question paper and memorandum for formal elements of Question 1.1 of the 2020 NSC Paper 1 for Visual Art

Table 7.4.1: Analysis of the question and memorandum response for formal elements for Question 1.1 of the 2020 NSC Grade 12 Visual Art Paper 1 (correlates with Table 5.14.1)

| Specialised Criteria | Expressed in specialised terms other than curriculum use | Definition in curriculum | Content statement in question | Content statement in memo | Content statements misplaced in memo | Content statements correctly placed in memo and aligned with curriculum |
|--------------------------------|--|--------------------------|-------------------------------|---------------------------|--------------------------------------|---|
| Subject matter | | 0 | 1 | 9 | 2 | 0 |
| Line | | 2 | 1 | 10 | 0 | 0 |
| Tonal values | | 1 | 0 | 1 | 1 | |
| Colour | | 2 | 1 | 8 | 0 | 1 |
| Space | Perspective | 2 | 1 | 9 | 1 | 5 |
| Composition | Focal point | 1 | 1 | 9 | 3 | 5 |
| Materials and technique | | 2 | 2 | 0 | 0 | 0 |
| Style | | 8 | 1 | 6 | 1 | 2 |

Table 7.4.2: Analysis of the question and memorandum response for specialised contextual knowledge for Question 1.1 of the NSC Grade 12 Visual Art Paper 1 November 2020 (correlates with Table 5.14.2)

| Specialised Criteria | Definition in curriculum | Content statement in question | Content statement in memorandum | Content statements misplaced in memo | Content statements correctly placed in memo and aligned with curriculum |
|---|--------------------------|-------------------------------|---------------------------------|--------------------------------------|---|
| Context: artistic influence | 0 | 0 | 2 | 2 | 0 |
| Context: time | 0 | 0 | 1 | 1 | 0 |
| Context: place | 0 | 2 | 0 | 0 | 0 |
| Context: biography / background | 0 | 2 | 5 | 5 | 0 |

Table 7.4.3: Analysis of the question and memorandum response relating to interpretation for Question 1.1 of the 2020 NSC Grade 12 Visual Art Paper 1 (correlates with Table 5.14.3)

| Specialised Criteria | Definition in curriculum | Content statement in question | Content Statement in memorandum | Content statements misplaced in memo | Content statements correctly placed in memo and aligned with curriculum |
|---|--------------------------|-------------------------------|---------------------------------|--------------------------------------|---|
| Interpretation: specialised | 1 | 1 | 0 | 0 | 0 |
| Interpretation: specialised other | 0 | 0 | 8 | 8 | 0 |
| Interpretation: generic | 0 | 1 | 0 | 0 | 0 |

7.5 Alignment across the curriculum document, question paper and memorandum for formal elements of Question 6.1 of the 2014 NSC Paper 1 for Visual Art

Table 7.5.1: Analysis of the question and memorandum response for formal elements for Question 6.1 of the 2014 NSC Grade 12 Visual Art Paper 1 (correlates with Table 5.16.1)

| Specialised Criteria | Expressed in non-specialised terms: | Definition in curriculum | Content statement in question | Content statement in memo | Content statements misplaced in memo | Content statements correctly placed in memo and aligned with curriculum |
|-----------------------------|-------------------------------------|--------------------------|-------------------------------|---------------------------|--------------------------------------|---|
| Subject | Facial features, images | 0 | 2 | 1 | - | - |
| Line | | 2 | 0 | 1 | - | - |
| Material / technique | | 2 | 3 | 0 | - | - |
| Colour | | 2 | 0 | 2 | - | - |

Table 7.5.2: Analysis of the question and memorandum response for SCK for Question 6.1 of the NSC Grade 12 Visual Art Paper 1 November 2014 (correlates with Table 5.16.2)

| Specialised Criteria | Definition in curriculum | Content statement in question | Content statement in memorandum | Content statements misplaced in memo | Content statements correctly placed in memo and aligned with curriculum |
|---|--------------------------|-------------------------------|---------------------------------|--------------------------------------|---|
| Context: artist influence | 0 | 0 | 6 | - | - |
| Context: time | 0 | 4 | 0 | - | - |
| Context: biography / background | 0 | 4 | 4 | -- | - |

Table 7.5.3: Analysis of the question and memorandum response relating to interpretative elements for Question 6.1 of the 2014 NSC Grade 12 Visual Art Paper 1 (correlates with Table 5.16.3)

| Specialised Criteria | Expressed in non-specialised terms: | Definition in curriculum | Content statement in question | Content Statement in memo | Content statements misplaced in memo | Content statements correctly placed in memo and aligned with curriculum |
|---|-------------------------------------|--------------------------|-------------------------------|---------------------------|--------------------------------------|---|
| Interpretation: specialised | Symbols Sitter's identity | 1 | 4 | 9 | - | - |
| Interpretation: specialised other | | 0 | 1 | 3 | - | - |
| Interpretation: everyday | | 0 | 2 | 3 | - | - |
| Interpretation: subjective | | 0 | 0 | 2 | - | - |
| Generic | | 0 | 2 | 0 | - | - |

7.6 Alignment across the curriculum document, question paper and memorandum for formal elements of Question 6.1 of the 2017 NSC Paper 1 for Visual Art

Table 7.6.1: Analysis of the question and memorandum response relating to formal elements for Question 6.1 of the 2017 NSC Grade 12 Visual Art Paper 1 (correlates with Table 5.18.1)

| Specialised Criteria | Expressed in non-specialised terms: | Definition in curriculum | Content statement in question | Content statement in memo | Content statements misplaced in memo | Content statements of correctly placed in memo and aligned with curriculum |
|-----------------------------|--|--------------------------|-------------------------------|---------------------------|--------------------------------------|--|
| Materials /Technique | Describe how Mbikayi has used computer parts | 2 | 3 | 4 | 0 | 0 |

Table 7.6.2: Analysis of the question and memorandum response relating to SCK for Question 6.1 of the 2017 NSC Grade 12 Visual Art Paper 1 (correlates with Table 5.18.2)

| Specialised Criteria | Definition in curriculum | Content statement in question | Content statement in memorandum | Content statements misplaced in memo | Content statements correctly placed in memo and aligned with curriculum |
|---------------------------|--------------------------|-------------------------------|---------------------------------|--------------------------------------|---|
| Context: biography | 0 | 5 | 2 | 2 | 0 |
| Context: time | 0 | 1 | 0 | | |

Table 7.6.3: Analysis of the question and memorandum response for interpretation of question 6.1 of the NSC Grade 12 Visual Art Paper 1 November 2017 (correlates with Table 5.18.3)

| Specialised Criteria | Expressed in non-specialised terms: | Definition in curriculum | Content statement in question | Content statement in memo | Content statements misplaced in memo | Content statements of correctly placed and aligned with curriculum |
|---|--|--------------------------|-------------------------------|---------------------------|--------------------------------------|--|
| Interpretation: specialised | | 1 | 2 | 0 | | 0 |
| Specialised Criteria | Expressed in non-specialised terms: | Definition in curriculum | Content statement in question | Content statement in memo | Content statements misplaced in memo | Content statements of correctly placed and aligned with curriculum |
| Interpretation: specialised other | Title The significance of the straight jacket | 0 | 7 | 13 | | 0 |
| Interpretation: everyday | | 0 | 1 | 5 | 5 | 0 |
| Interpretation: subjective | | 0 | 0 | 1 | | 0 |

7.7 Alignment across the curriculum document, question paper and memorandum for formal elements of Question 6.1 of the 2020 NSC Paper 1 for Visual Art

Table 7.7.1: Analysis of the question and memorandum response relating to formal elements for Question 6.1 of the 2020 NSC Grade 12 Visual Art Paper 1 (correlates with Table 5.20.1)

| Specialised Criteria | Expressed in non-specialised terms: | Definition in curriculum | Content statement in question | Content statement in memo | Content statements misplaced in memo | Content statements correctly placed in memo and aligned with curriculum |
|-----------------------------|---|--------------------------|-------------------------------|---------------------------|--------------------------------------|---|
| Subject | Visual appearance Placement / actions of the figures | 0 | 3 | 13 | 0 | 0 |
| Materials/ Technique | Choice of medium | 2 | 3 | 3 | 0 | 0 |
| Style | | 8 | 1 | 4 | 0 | 3 |

Table 7.7.2: Analysis of the question and memorandum response relating to SCK for Question 6.1 of the 2020 NSC Grade 12 Visual Art Paper 1 (correlates with Table 5.20.2)

| Specialised Criteria | Definition in curriculum | Content statement in question | Content statement in memorandum | Content statements misplaced in memo | Statements correctly placed in memo and aligned with curriculum |
|------------------------------------|--------------------------|-------------------------------|---------------------------------|--------------------------------------|---|
| Context: biography | 0 | 2 | 0 | 0 | 0 |
| Context: time | 0 | 1 | 0 | 0 | 0 |
| Context: artistic influence | 0 | 0 | 1 | 1 | 0 |

Table 7.7.3: Analysis of the question and memorandum response relating to interpretation for Question 6.1 of the 2020 NSC Grade 12 Visual Art Paper 1 (correlates with Table 5.20.3)

| Specialised Criteria | Expressed in non-specialised terms: | Definition in curriculum | Content statement in question | Content statement in memo | Content statements misplaced in memo | Statements correctly placed in memo and aligned with curriculum |
|------------------------------------|-------------------------------------|--------------------------|-------------------------------|---------------------------|--------------------------------------|---|
| Interpretation: specialised | Symbolism of the figures | 1 | 3 | 9 | 0 | 0 |

7.8 Example of Memorandum response for Question 1.1 of the 2014 NSC Paper 1 examination

QUESTION 1: THE VOICE OF EMERGING ARTISTS

The artists of the reproduced works have captured similar moments where children interact with one another in a peaceful and friendly manner. Children all over the world seldom think of the future, and this innocence leaves them free to enjoy themselves and make friends with anyone.

1.1 Candidates must study FIGURE 1a and FIGURE 1b and write a short essay in which they discuss how each artist confirmed the above statement.

Their essay should include the following:

- Similarities and differences

Similarities of FIGURE 1a and FIGURE 1b are in the concept of people and children interacting in their different environments. The differences lie in the style and the location – the South African work is expressive work while the Macara has a more Impressionistic approach. The difference also lies in the fact that it is in Sri Lanka, opposed to the township in South Africa. Macara's playground is depicted in a brighter non-representational colour, no animals. There are children playing on playground equipment in a school environment amongst green trees and vegetation. Ngatane's township scene, on the other hand, has been depicted in dark sombre colours. Figures are walking in an environment of buildings (housing). A dog is seen in the foreground, along with a man riding his bicycle in the foreground. There is no indication of any greenery and plants.

- Use of style

Macara's work is rendered in dappled colour, typical of the Impressionists and indicates light filtering through the canopy of leaves overhead. These specks of lemon yellow complement the blue of the boys' uniforms. Arbitrary use of colour, blue and lemon yellow, creates interesting green in the leaves (optical mixing.)

Ngatane's images range from documentary to expressionistic, and he brings to the viewer an important record of life in the township at a particular time in our history.

- Compositional aspects/arrangement of figures

In Macara's image, children are shown playing in the playground, dressed in the same coloured clothes which indicate that they are at school. This is also verified by the building in

the background hidden by the trees. The smaller figures in the background and the disappearing trees lead the eye into the picture plane, creating depth. The focal area is the little boy running towards the seesaw which dominates the middle ground, including the four children.

Ngatane sought to capture township life without preconceived notions of what was expected of so-called 'township artists' at the time. The cyclist and the dog in the centre of the painting are the focal point and lead the eye right up to the buildings. Then you start noticing the figures on both sides of the bicycle.

- Choice of colour and the impact of the work

There are green trees and vegetation. The red in the poles of the apparatus contrast with the green of the leaves (complementary colours of the Impressionists). Vibrant colours

Ngatane's township scene on the other hand is portrayed in darker tones, figures walking, more than one building (housing), and a dog in the foreground, along with a man riding his bicycle. There is no indication of any greenery or plants. Ngatane's work is sombre and he adds colour to the mood and emotions of Soweto, its beggars and bicycles, its hardships and hopes, the wind, the sun and the cold winter times indicated by the clouds in the sky.

Emotions and lifestyles can be discussed e.g. Figure 1a the colour represents happiness and Figure 1b the colour is more gloomy and sombre.

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