

There were some very good answers for which teachers are to be congratulated.

A few points of concern:

- This was the third year that candidates were expected to refer to reproductions of artworks in the some questions. Candidates too often ignored this part of the question. As art is a visual subject, it is expected that candidates are able to discuss artworks and apply their knowledge of styles and artists to the given artworks. With SG candidates it can be on a basic level, e.g. discussion of colour, line, etc. These reproductions are included in the question paper in order to help candidates with their answers. Teachers must prepare their candidates by including visual sources in their preliminary examinations.
- As History of Art is about artworks it was of concern to see how few examples were discussed or even named. Sometimes not one work was mentioned in a script. Please ensure that your candidates know examples from each movement and artist. Candidates who performed well were mostly those who discussed artworks. Also stress the importance of correct titles of artworks and names of artists.
- Candidates who did not perform well were often those with very brief answers. A good essay will be about two pages in length. That is where the unseen works are also meant to help them.
- In the South African section there were still too many mistakes in the placement of artists. See that the candidates are clear about which artists are applicable to which section. The biggest problem was Sekoto, who was relevant only to Question 7 (Early S.A. artists). He left South Africa in 1947 and cannot be included among resistance artists, rural artists or artists influenced by indigenous art.
- There was often too much biographical information in the S.A. section and no discussion of artworks and stylistic characteristics. This was especially the case in discussions of Stern, Sekoto and Pierneef. Biographical information should be included only if it has relevance to the style or work of the artist.
- Also of concern was the lack of clear understanding of terminology, particularly about the meaning of "abstract".
- The examiner realises that SG candidates are usually in the same classroom as HG candidates, whose syllabus places more emphasis on insight. It sometimes felt that the SG candidates are overwhelmed by the amount of information given to them and cannot grasp the essential information about movements and artists. It is suggested that SG candidates be given more structure (i.e. the who, where, why and how of movements) and knowledge of a sufficient number of artworks. They should also be taught to discuss artworks.