

KUNSG

Alhoewel sommige sentrums goeie resultate behaal het, het die volgende sake rede tot kommer gegee:

Die eksaminator besef dat SG-kandidate gewoonlik in dieselfde klas as HG-kandidate onderrig word waar klem op insig gelê word. Die indruk is gekry dat SG-kandidate nie die hoeveelheid inligting kon hanteer of nie die essensie van bewegings of kunstenaars kon begryp nie. Daar word voorgestel dat meer struktuur aan SG-kandidate gegee word, bv. die wie, wanneer, hoekom en hoe van bewegings. Met hierdie basiese feite, asook voldoende voorbeelde, kan SG-kandidate baie goed vaar.

Dit was ontstellend om te sien hoe min voorbeelde bespreek is. Onderwysers moet verseker dat kandidate bekend is met genoeg voorbeelde by elke beweging of kunstenaar aangesien dit hulle sal help om ongesiene voorbeelde te plaas en te bespreek. Die belangrikheid van korrekte titels en name van kunstenaars moet ook beklemtoon word. Byvoorbeeld, 'the guy in the stinky bath..' is te vaag.

Ook ontstellend was die gebrek aan 'n duidelike begrip van fundamentele terminologie soos *abstraksie*, *ekspressionisme*, ens. Veral *abstraksie* is dikwels verkeerd gebruik.

Te veel foute het nog met die plasing van Suid-Afrikaanse kunstenaars voorgekom. Onderwysers moet na die riglyne verwys en sorg dat kandidate deeglik voorberei is t.o.v. watter kunstenaars onder watter afdelings val. Sekoto en Pierneef is byvoorbeeld as swart landelike kunstenaars bespreek.

Alhoewel baie kandidate vrae op 'n toepaslike wyse beantwoord het, was daar nog te veel wat die spesifieke instruksies geïgnoreer het.

Spesifieke vrae

Vraag 1 was die gewildste vraag en is dikwels die beste beantwoord. Die meeste kandidate kon reageer op die kleurafbeeldings en kon hulle in die korrekte bewegings plaas.

Vraag 2 was ook baie gewild en alhoewel sommige kandidate na die gegewe afbeeldings verwys het, is hulle te dikwels geïgnoreer. Onderwysers moet toekomstige kandidate voorberei deur sogenaamde 'ongesiene' werke in toetse en eksamens in te sluit.

Vrae 3, 4, 5 en 6 is selde aangedurf. Dit was jammer, aangesien die genot wat kandidate uit die meer kontemporêre bewegings in vraag 4 en 5 geput het, opvallend was.

Vraag 7 was uiters gewild en daar was sommige goeie antwoorde, alhoewel sommige antwoorde tekortgeskiet het aan voorbeelde en/of besprekings van kunswerke. Te dikwels is daar klem op onnodige biografiese inligting geplaas.

Vraag 8 het sommige goeie, duidelike antwoorde opgelewer, maar ons sou graag meer voorbeelde van kunstenaars en hulle werke wou sien.

Vrae 9, 10 en 11 het ook goeie antwoorde opgelewer, maar te veel van die verkeerde kunstenaars is genoem. 'n Aantal kandidate het vraag 10 aangedurf om sonder enige kennis van landelike kunstenaars te toon.

Vraag 12 is selde beantwoord.

Vraag 13: Daar was 'n paar goeie antwoorde op vraag 13.

Alhoewel die onderwyser verantwoordelik is vir die keuse van die afdelings wat onder Suid-Afrikaanse kuns bestudeer moet word, was dit opmerklik dat kandidate die meer kontemporêre kunstenaars geniet het. Daar word aanbeveel dat onderwysers hulle kandidate se spesifieke belange en/of verwysingsvelde in ag moet neem wanneer hulle kunstenaars kies.

Wanneer SG-kandidate voorberei word, moet onderwysers verseker dat hulle oor die basiese inligting beskik, dat hulle bekend is met 'n voldoende aantal voorbeelde van werke en dat hulle geleer is om ingeligte menings oor kunswerke te gee. Daar moet bowenal onthou word dat dit 'n visuele vak is en dat dit oor kunswerke gaan.

ART SG

While some centres produced good results, the following matters of concern were encountered:

The examiner realises that SG candidates are usually taught in the same class as HG candidates where more emphasis is placed on insight. The impression was gained that SG candidates cannot cope with the amount of information given to them and cannot grasp the essence of movements or artists. It is suggested that SG candidates be given more structure, e.g. the who, when, why and how of movements. With these basic facts, plus sufficient examples, a SG candidate can do very well.

It was disconcerting to see how few examples of artworks were discussed. Teachers must ensure that candidates are familiar with a sufficient number of works associated with movements or artists as this will help them to place and discuss works that they are seeing for the first time. The importance of correct titles of works and names of artists must be stressed. For example, a phrase such as 'the guy in the stinky bath' is too vague.

Also disconcerting was the lack of a clear understanding of fundamental terminology such as *abstraction* and *expressionism*. *Abstraction* was often misused.

Too many mistakes still occurred when South African artists had to be placed. Teachers should refer to the guidelines and ensure that candidates are clear about which artists fall under which sections. Sekoto and Pierneef, for example, were sometimes discussed as black rural artists.

Although there were many candidates who answered questions in an appropriate manner, there were still too many who ignored specific instructions.

Comments on the questions

Question 1 was the most popular question and often the best answered. Most candidates were able to respond to the colour images and could place them in the correct movements.

Question 2 was also very popular, but although some candidates responded to the given images, the images were too often ignored. Teachers must prepare future candidates by including so-called 'unseen' works in tests and examinations.

Questions 3, 4, 5 and 6 were rarely attempted. This was a pity because one could sense the enjoyment with which some candidates wrote on the more contemporary movements in Questions 4 and 5.

Question 7 was extremely popular and produced some good answers, although some answers lacked examples and discussions of art works. Too often emphasis was placed on unnecessary biographical information.

Question 8 resulted in some good, clear answers, but once again we would have liked more examples of artists and their works.

Questions 9, 10 and 11 had some good answers, but too many of the wrong artists were named. A few candidates attempted Question 10 without revealing any knowledge of rural artists.

Question 12 was seldom answered.

There were a few good answers to Question 13.

Bearing in mind that it is the teacher who chooses the sections to be studied under South African art, it was remarkable that candidates enjoyed the more contemporary artists. It is recommended that teachers take into account their candidates' interests and/or frames of reference when choosing artists.

When preparing SG candidates, teachers must ensure that they have the basic information, that they are familiar with a sufficient number of examples of works, and that they have been taught to give informed opinions of art works. This is, after all, a visual subject and it is all about art works.