2002 HSC Notes from the Marking Centre Visual Arts

Contents

2002 HSC NOTES FROM THE MARKING CENTRE VISUAL ARTS

Visual Arts

Introduction

This document has been produced for the teachers and candidates of the Stage 6 course in Visual Arts. It provides comments with regard to responses to the 2002 Higher School Certificate Examination, indicating the quality of candidate responses and highlighting the relative strengths and weaknesses of the candidature in each section and each question.

It is essential for this document to be read in conjunction with the relevant syllabus, the 2002 Higher School Certificate Examination, the Marking Guidelines and other support documents which have been developed by the Board of Studies to assist in the teaching and learning of Visual Arts.

Written Examination

General Comments

In 2002, approximately 8630 candidates attempted the Visual Arts Written examination.
It was evident that the majority of candidates had a sound understanding of syllabus content and question requirements demonstrated by the candidates' engagement with the content of Practice, the Conceptual Framework and the Frames in Section I and Section II.

In Section I, Question 1 was compulsory and required candidates to respond to a range of source material to demonstrate their understanding of the syllabus content of the Conceptual Framework, Practice and the Frames.

In Section II, nine questions within the content areas of Practice, Conceptual Framework and the Frames required candidates to apply their understanding and knowledge of art history and art criticism. The most popular question was Question 7 with 2434 responses. Other questions that attracted large numbers of responses were Question 5, Question 3 and Question 8.

The majority of candidates noted the general instructions provided relating to the timing of questions and the rubric, however, teachers would be advised to emphasise to candidates the importance of:

- adhering to suggested times, in particular in Question 1, to ensure all parts of the question are attempted;
- reading and following all instructions including beginning each part of Question 1 on a new page;
- using the rubric to 'unpack' the requirements of each question including the use of source material and different aspects of content.
- acknowledging the demands of the question and difference between such terms as 'discuss', 'explain' and 'evaluate'.

Teachers and candidates should be aware that examiners may ask questions that address the syllabus outcomes in a manner that requires candidates to respond by integrating their knowledge, understanding and skills developed through studying the course. This reflects the fact that the knowledge, understanding and skills developed through the study of discrete sections should accumulate to a more comprehensive understanding than may be described in each section separately.

Section I

Question 1

General Comments

Question 1 comprised parts 1(a), 1(b) and 1(c). Questions specifically focused on the content of Conceptual Framework, Practice and the Frames respectively. Question 1(a) addressed the particular relationship of the artist to their work and the nature of the collaborative practice of a group of artists/designers was the focus of Question 1(b). Question 1(c) addressed the structural and subjective frames and the interpretative differences of these two points of view in Visual Arts.

Responses this year demonstrated candidates' confidence and variety of approaches in engaging syllabus content within the limitations of short-answer questions. Most candidates clearly demonstrated effective strategies for dealing with time in the interpretation of source material in written form. Some economised by using point form for Question 1(a), allowing ample time to consider the more demanding questions in 1(b) and 1(c). In many cases reference to aspects of syllabus content remained implicit, whilst others explicitly utilised the language of the syllabus in dealing with questions and source material.

Generally, better responses demonstrated a range of approaches to the interpretation of content. Some responses positioned arguments as initial claims or overt judgements, which were then systematically substantiated through evaluative discussion of the source material. Others developed and built arguments as aspects of the source material. Many responses illustrated ways other aspects of content can be used to support arguments. For example, many candidates developed responses to Question1(c) by evaluating the significance of each of the two frames and then further substantiating their understanding by comparing these to the postmodern and cultural points of view. Similarly, responses in 1(b) invoked aspects of the conceptual framework to represent and explain the ways audiences as consumers are implicated in the terms of the practice of Alessi in relation to the works they make.

Responses in the mid-range were characterised by salient, yet less well-defined and supported arguments. Reasoning in these responses tended to be implicit, with support for arguments assumed rather than explained. Weaker responses typically offered personal accounts of source material as simple descriptions and aesthetic evaluations, thus avoiding the specific content focus of questions.

Source Material

This year the source material comprised a variety of different kinds of examples from the visual arts. There is no expectation that candidates must know the specific examples of artists, architects, designers, and different kinds of works, objects, audiences and written extracts represented as source material. The focus of this section within the examination is to examine candidates' understanding of the application of aspects of content derived from the broader concepts of Conceptual Framework, Practice and Frames.

Advice to Teachers

Teachers are encouraged to consult the *2001 HSC Specimen Examination Paper Visual Arts* document, specifically the Issues Paper pages 1 and 2, for further advice about the content order and mark allocation of parts of questions within Question 1. This advice is provided as a way to further consider strategies for preparing candidates for Question 1 in future examinations. It can be located on the Board of Studies website at:

www.boardofstudies.nsw.edu.au/syllabus_hsc/pdf_doc/visualarts_specexam.pdf

Question 1(a)

Responses identified the Conceptual Framework as the content area for this question. Interpretations of Rauschenberg's relationships to his artwork varied. Some candidates emphasised the conceptual aspects of the functional relations whilst others focused on material and physical considerations. Most responses identified Rauschenberg's personal relationships to his artwork in emotional, intellectual and aesthetic terms, and others explored the significance of cultural links and his role as narrator of his world.

Better responses evidenced a well-developed interpretation of the links between Rauschenberg and his artwork. These links within and between the evidence from the source material were coherently explained in terms of conceptual and physical relationships. For example, in physical terms the process of Rauschenberg's silk-screen printing in relation to the floor and studio environment was related to the scale of his work and the repetitive use of images in artworks. In conceptual terms, responses identified the iconographic status of past political leaders and the culturally significant implications of this connection. Interpretations of Rauschenberg's relationship to the world and/or audiences as a way to amplify the functional relationship between artist and work were also featured. When candidates introduced external material, knowledge from the wider world of art and the world per se, it was relevant and linked to the discussion of source material in relation to the focus of the question.

Mid-range responses identified Rauschenberg's physical and/or conceptual relationships to his work, but arguments were tenuously constructed, relying on descriptive interpretations of evidence selected from source material. These responses lacked an in-depth investigation of images, symbols, phrases and citations in the source material and relied on more obvious interpretations of the images provided.

Weaker responses were very descriptive. They listed obvious features of the source material, for example Plate 1 is in black and white and Plate 2 is in colour. They identified visible features without explaining these as aspects of relationships between Rauschenberg and his artwork.

Question 1(b)

Candidates identified that this question focused on practice and responses addressed this in terms of the evidence provided about aspects of the practice of design company Alessi. Responses made use of the source material, positioning arguments from the attitudes to practice outlined in the statement by Alberto Alessi, moving onto the drawing of *La Cupola* coffee maker as an aspect of the process of design development. The packaging for the *Juicy Salif* was then interpreted as the culmination of Alessi's entrenched routines and signified the relationship between the designers, the market and the conceptual strength of their corporate efforts as art makers. Many responses confidently dealt with designers and designed objects as practitioners and artworks as located logically within the diverse field of the visual arts.

Better responses focused on a range of aspects of practice such as the role of designers within a tradition of collaboration, the social positions assumed by the family as company owners, relationships to audiences as consumers and art critics, beliefs about the significance of functionality and aesthetics, the role of packaging and marketing concerns. Responses also provided persuasive and often speculative interpretations that were intricate and well-substantiated through reference to aspects of the source material. In many cases a cultural view of practice was represented and used to glean and relate evidence from the source material under concepts such as the market, issues of taste, and shared experiences of a community of designers.

Mid-range responses were more descriptive and links between the parts of the source material were more tenuously justified. These responses often focused on one or two elements of the source material at the expense of the consideration of the broader issues raised by the question. Some responses in this range elaborated on the aesthetic qualities of each of the plates rather than negotiating the issues of practice raised by them. In some cases, much of the discussion of practice was developed from arguments based on the information provided in the citations, however, some candidates misinterpreted the citations and consequently constructed arguments based on false premises. For example, the packaging for the *Juicy Salif* was interpreted as merely a picture of the lemon squeezer, rather than as an artefact of Alessi's art making practice.

Weaker responses were characterised by cursory subjective descriptions of the source material. The extract was often reiterated with no interpretation or connection to the question of practice and many responses misinterpreted the demands of the question.

Question 1(c)

Candidates demonstrated an understanding of the frames, identifying the viewpoints as the structural and the subjective. Candidates approached the question in diverse ways. Some positioned themselves as a third person and imaginatively reconstructed the interaction between the viewers, others made judgements about the historical and scholarly nature of the guidebook information versus the more personal position, subsequently arguing that this was a more authentic orientation when evaluating the meaning of artworks. Some responses inferred that the two positions were modernist as opposed to postmodernist points of view as a way of extending explanations. The structural frame was often associated with issues of the material and technical nature of the work and was referred to as the objective point of view. The subjective point of view was identified and

explained as dealing with issues of internationality and the artist, and the emotive powers of the work.

Better responses interpreted and clearly explained the role, function and nature of the subjective and structural positions. These responses constructed cases about the nature of the different views and substantiated these using evidence from the source material. Quotes and direct references to the plates were used to further strengthen arguments. Responses often speculated about the possibility of multiple interpretations in an informed way that clearly connected to their case.

Mid-range responses used generalised interpretations of the source material, focusing on the select use of text. Candidates identified the subjective and structural viewpoints, and often took a position favouring one of the frames over another.

Weaker responses often did not identify the subjective and structural frames and contained their responses to limited descriptions of the different opinions evident in the text. Responses were unable to substantiate their argument and candidates paraphrased the text with superficial interpretations about the viewers and their relationship.

Section II

Practice – Questions 2, 3 and 4

The questions on Practice provided candidates with the opportunity to apply their study of different art world practices. Responses clearly indicated that candidates had studied the conceptual and material aspects of practice, particularly in relation to art making. Question 2 specifically focused on the ways that conceptual and material choices have shaped the practice of architects and/or designers. Question 3 enabled candidates to bring a broad range of material from their case studies to assess the effects of time on the practice of artists. Question 4 required candidates to adopt a position in relation to a statement that provokes discussion about the role of art critics and art historians in raising questions about the art world.

Exhibitions, quotes from artists, critics and historians as well as detailed discussions of the practice of artists, architects, designers, critics and historians and specific discussions of artworks were used as relevant examples to provide evidence for a point of view.

The better responses examined the interplay between different aspects of practice and extended discussions that referenced contextual events or circumstances that had shaped practice. Complex explanations about the choices made by artists, critics or historians, and the reasons for their point of view or approaches to representation were also evidenced. Consideration of the frames and the ways that these perspectives offered different ways of explaining aspects of practice was also evident in many responses as a means of extending and developing the argument presented. An understanding of the Conceptual Framework also informed the explanations of the relationships between the agencies of the art world.

Question 2

Responses focused on the work of architects, with some candidates referencing the practice of designers. A number of candidates evidenced some knowledge of the design process, but were unable to relate this knowledge to the material and conceptual choices evidenced by specific

examples. Similarly, candidates interpreted designers to mean artists, especially painters and this gave them some scope to write about practice and concepts presented by choices of materials. A common element in many responses was the Bauhaus and its conceptual and material influence on the International Style architects in Europe, USA and Australia.

The better responses successfully used knowledge derived from case studies, the philosophy of architecture and/or design and relevant examples of architects and/or designers to discuss the interrelationship of practice, materials and concepts. The use of materials and conceptual choices, environmental issues and the effect of technologies were clearly explained in terms of their effect on practice.

Mid-range responses were descriptive in how they addressed issues, materials and concepts and did not engage in a discussion or explanation of choices. They referenced artists and described materials and concepts rather than practice and did not address all demands of the question. Weaker responses included limited references to architects and/or designers and their works. These responses relied heavily on description and were general and opinion based, lacking art knowledge.

Question 3

Responses to this question evidenced an understanding about the practice of artists. Most candidates were able to provide a discussion of the relationship of time and the times in their outline of a selected artist's practice. The question allowed for a complex understanding of issues related to the concept of time which were framed within a selection of art periods, styles and movements, from the history of Western Art, Modernism and Contemporary Art including some artists from Asia. The concept of time was most frequently interpreted as different time frames or eras and the particular events and developments that influenced and changed the practice of artists.

The better responses assessed the effects of time in terms of paradigm shifts for practice, particularly in relation to technology or representational conventions. Many responses followed a survey approach to art and others examined the notion of time in relation to the ways in which artists' interests and material practices change and regenerate over the span of their career. Post-modern practices such as appropriation and the meanings of images at different times to different audiences were also explored. The use of examples was varied and diverse and included contemporary artists such as Kruger, Stelarc, Orlan, Christo and Nam June Paik, groups of artists such as the Impressionists, modernists including the Dada movement and the Futurists. Individual artists included Picasso, Kahlo, Pollock, and Warhol. John Wolseley was used by a number of candidates as well as works from exhibitions such as the Biennale.

Mid-range responses examined the relationship of time to artistic practice in more descriptive ways. Some responses discussed an artist's practice in some detail, however they demonstrated a limited ability to link this to the terms of the question and develop a strong and explicit line of argument. Time in these responses was seen more directly as having a causal effect on practice. The effects and significance of the relationship were often seen as self-evident and time was linked to change from a conceptual perspective.

Weaker responses described artworks produced by artists or information that was not connected to the question. Descriptions focused on a few qualities of artworks and the types of works produced by particular artists in response to change. In these responses, candidates made simple direct connections that were not elaborated or were not always relevant to the question.

Question 4

In this question arguments about the role of myth and debates within the practices of art criticism and art history were characterised by theoretical discussions and applications of theory through case study knowledge of art historians and critics, artworks and art practices. Theoretical discussions included differentiation between the practices, chronological surveys of the development of the practices and elaboration of the practices of specific critics and historians. Candidates assumed a broad range of positions in arguing for or against the proposition, or differentiating points of view in relation to the terms of the question.

The better responses dealt with both art criticism and art history, either as differentiated disciplines or with a complex understanding of art writing that encompassed aspects of art history and criticism. Controversy and debates were most often discussed as an integral part of critical and historical practice and myth was considered in relation to artists' reputations or the reception and meaning of specific artworks. These responses incorporated a fluent understanding of the frames and the conceptual framework.

Mid-range responses applied an understanding of the practices to knowledge drawn from case studies. Many responses concentrated on detailed differentiation between the two practices and these were supported by reference to examples drawn from the relationships between art critics and historians and artists or artworks.

Weaker responses assumed simple positions and offered generalised and unsupported comments relating to an understanding of the terms used in the question. Examples were used as self-evident instances in support of simplistic assertions. There was little evidence or understanding of the necessity to explore or support personal responses through evidence or example.

Teachers are advised to stress the importance of examples to candidates and that a detailed knowledge of theoretical issues allows candidates to cite discussion of theory as an example in support of an argument.

Conceptual Framework - Questions 5, 6, and 7

In order to address the demands of these questions candidates were required to use their understanding of the different agencies of the conceptual framework, as well as use their knowledge of the relationships that exist within the conceptual framework. Consideration of the frames and an understanding of practice expanded candidates' interpretive repertoire enabling them to present cogent views.

Question 5 focused on audiences' construction of meaning and how meaning could be understood as unfixed or enduring. Candidates wrote about qualities of different audiences and related this to reasons why different understandings about artworks are made. These understandings were generally positioned in responses as meanings that were culturally or socially generated. The frames were used to generate a deeper understanding of the question and richer, more interpretive responses. Question 6 presented the exhibition as a site in which an understanding of the world is revealed. It was evident that some candidates clearly understood the complexity of relationships between curator and artworks; and artworks and audience. Some candidates explored the role of the curator in constructing an exhibition. Question 7 required candidates to explain the different roles of artists in relation to the context of contemporary art. Responses revealed complex

knowledge of contemporary practice and a vivid understanding of material handling by artists. Candidates made good use of the work of critics and historians to validate their understandings.

Question 5

Responses to this question frequently used the nature of different audiences to explain why different understandings about artworks are made. The work of various artists from different time periods and cultures were referenced in order to substantiate candidates' views. The works of Frida Kahlo, Yasumasa Morimura and Cindy Sherman were popular.

The better responses focused on particular qualities of artworks and how these connected to the meanings that audiences make for artists' works. They explained how physical and visual qualities of artworks are constant, yet meaning produced by the audience is fluid. Responses also commented on artists' intentions and whether artists' intentions matched the meanings made by audiences of different times and cultures. They revealed an awareness of the dynamic potential and relationships of the agencies of the conceptual framework. Many candidates were able to identify how particular qualities of artworks were evocative and thus had the capacity to trigger multiple meanings across different audiences.

Mid-range responses tacitly used the notion of the conceptual framework and the agencies to comment on the unfixed quality of the meaning of artworks. Responses relied on interpretive comments and descriptions of the qualities of artworks. Artworks were used to support or refute the view that different audiences make varied meanings for the same artwork.

Weaker responses described artworks produced by artists. These descriptions focused on the qualities of works and the types of works produced. Responses were unable to connect the meaning of an artwork with the nature of the audience and the understandings that they make. The meaning of artworks was often positioned as that which is static and self evident.

Candidates are advised to thoroughly explore the potential of the conceptual framework when answering a question that requires them to build a case about a particular viewpoint. Teachers are encouraged to direct candidates to develop concepts beyond the obvious through case study work and by creating links to a range of artworks.

Question 6

Responses to this question exhibited a clear understanding of the agencies and relationships within the Conceptual Framework. The significance of the curator was cited and some responses revealed the variety of roles that the curator can undertake and how they can influence interpretations and understandings of exhibitions.

The better responses evidenced how the curatorial intent or theme of an exhibition can inform the audience about a particular point of view. Many responses also considered the underlying role of the gallery curator as well as identifying how exhibitions were constructed and how spatial relationships within the exhibition can impact on the meaning of works. Responses reflected an insight into the intrigue, meaning and layers which bind the exhibition experience connecting this to a particular view of the world. There were varied accounts of exhibition experiences such as: the 2002 Sydney Biennale, the Dali Universe, Sculpture By The Sea, Sensation, Spencer Tunick's Naked States, The Edge of Trees, Space Odyssey, as well as regional and interstate exhibitions. Responses referenced a diverse range of exhibition support materials and spaces beyond the

traditional gallery setting such as web sites, films, journals, critical writing, site specific works and exhibition catalogues as examples.

Mid-range responses demonstrated a broader but less insightful explanation of the relationship of artists, artworks and the curatorial world. A point of view and critical position were generally attempted though supportive explanations, although decoding and references to the world were not fully realised.

Weaker responses were often driven by opinion, which in many cases replaced art knowledge and critical skills. Exhibitions were not always acknowledged and explanations were limited or stereotypical with little supportive evidence

Candidates would be advised to critique exhibitions and/or artworks, incorporating an understanding of the complexity of the role of the curator in order to assist them to become a more informed audience. This would also assist in the understanding and exploration of gallery practices within the Conceptual Framework. Sources such as newspapers, journals and internet sites can be of assistance in investigations of this area.

Question 7

Responses to this question demonstrated a sound understanding of the differing roles of artists and the relationships of the artist to other agencies of the artworld and contemporary art. Popular examples referenced were Barbara Kruger and Cindy Sherman as feminist critics, Yasumasa Morimura, Gordon Bennett and Lin Onus as social critics and the technological advocates Orlan and Stelarc.

The better responses provided detailed accounts of artists, their philosophies and roles in the social and physical environment. Responses often cited the conventions of postmodern practice and key philosophical and theoretical issues supported by primary quotes from artists, critics and historians. Clear definitions of what constitutes contemporary art and complex cross referencing to the question revealed the candidates' understanding of the multifaceted role of the artist.

Mid-range responses referenced the question in terms of differentiating the varying roles and activities of the artists, but had difficulty in explaining the context of contemporary art in relation to artist's roles. Candidates presented summaries of artists but provided less distinct accounts of the understanding of the roles established.

Weaker responses were often open ended without an implied and coherent understanding of the demand of the question. These represented simple accounts coupled with irrelevant biographies about artists. Responses demonstrated a limited knowledge of contemporary art and were unable to clearly articulate the specific roles attributed to artists.

Candidates need to develop skills in synthesising information to respond specifically to the demands of the question. They need to recognise how the roles of artists in contemporary art are the product of events, interactions and generated perceptions through the interplay of the conceptual framework.

Frames - Questions 8, 9 and 10

Candidates responding to these questions were prepared with some understanding of one or more frames and related examples. All questions stated or implied the application of more than one frame, an opportunity that some candidates took advantage of to demonstrate the depth of their understanding.

The quote of Question 8 evoked the subjective frame through the word 'intuitive' and opposed it to the idea of a 'planned process' suggesting the structural frame. Although expressed in terms of an artmaking process, candidates showed no hesitation in adapting their frame's knowledge to addressing the proposition put. It was pleasing to see that they identified subjective qualities both in terms of the actions and decisions of the artist as well as the evidence of the artworks themselves. Question 9 was phrased more conventionally in terms of an art criticism and art history focus. This popular question appealed to a wide range of candidates because of its clear focus on the cultural frame. Responses for Question 10 were required to draw selectively from their understanding of the postmodern frame to explore and explain the idea presented rather than simply match learnt examples to key words.

Question 8

Responses to this question dealt not only with the subjective and structural frames, but at times evaluated artists' intentions in relation to the cultural and postmodern frames. Many candidates acknowledged that the making of art might be both an intuitive and a planned process. A range of artists' practices was referenced, from the action painting of Pollock to the structure of pictorial symbolism in the works of artists such as Van Eyck. Candidates were able to utilise their knowledge from case studies as well as addressing the conceptual aspects of the frames in relation to artists' practice.

The better responses employed the statement as a point of expansion rather than taking the view of acknowledgement or dispute. Responses referenced relevant artists and discussed the manifestations of the works and of art movements and styles in relation to the arguments they presented. A number of responses redefined the meaning of intuitive to encompass the emotive and expressive nature of the works of particular artists. Other responses dealt with political and social issues and the planned structure necessary to create a sense of irony.

Mid-range responses argued for or against the statement and utilised knowledge of one or two artists to present a profile of their material practice. Some candidates discussed one artist's work in detail and disclosed aspects of their personal lives and pertinent examples of their work to reiterate their evaluations. Artists such asKahlo, Whiteley, Pollock, Valamanesh and Rrap were referenced in relation to the question.

Weaker responses focused on a single artist and described their works without relating this knowledge to the question. There were a number of candidates that had some understanding of artists' practices from their case studies and attempted to use this knowledge without adapting it or addressing the key points of the statement.

Candidates attempting a frames question need to be able to relate the nature of their understanding of the works of relevant artists to those frames referenced to satisfy the criteria of the question.

Question 9

In responding to this question candidates demonstrated an excellent understanding of visual arts and of the frames, in particular the cultural frame. Candidates approached this question with confidence, showcasing their knowledge from case studies to provide stimulating responses employing examples, styles and media from historical, modern and postmodern sources. Popular examples included Titian, Michelangelo, Manet, Duchamp, Dada artists, Kahlo, Pollock, Warhol and a wide range of contemporary artists, particularly Kruger, Sherman, Holtzer and Morimura. The relationships of technology, commodity, consumerism, gender stereotypes, political and social values were referenced in many responses.

Better responses presented a point of view through systematic evidence and a thorough investigation of their case. These responses demonstrated a clear understanding of social values as the shared values of society, making insightful connections between artworks, artists, eras and culture. Responses often focused on postmodern art and its challenge to social values, comparing this to earlier artworks, artists and movements who may have reflected social values. Some responses referenced the Conceptual Framework as a tool to locate, explain and evaluate how artworks reflect or challenge, with a sense of audience and world central to this evaluation. Appropriate quotations from artists, critics, historians or philosophers were used to support arguments.

Mid-range responses evidenced well researched cases studies and presented an historical overview, taking the statement that art reflects social values as given and discussing it rather than evaluating the view. They established links between time, place and the subject matter of examples, alluding to the potential of art to challenge social values as well as reflect them. Responses focused on artists' intentions, often understanding social values as the individual values of the artists rather than the shared values of a society.

Weaker responses presented broad debates about values with few or no specific examples to support their discussion. These responses used strong but unsupported personal opinion and were unable to link examples to their discussion. Examples cited suggested a limited knowledge and understanding of the visual arts.

Teachers and candidates should be aware of how vital case study research is to a question of this nature. A broad range of artworks, artists and styles will greatly assist candidates in their choice of appropriate examples to respond to a frames question. Candidates need to clearly identify the key words, for example, 'evaluate', and understand what is expected.

Question 10

The use of the word postmodern in this question attracted a broad range of responses most of which demonstrated some understanding and knowledge of the postmodern frame. Postmodernism was presented as a 'point of view' manifested through specific devices and techniques as well as a broader philosophy in the conception and making of art. Many candidates reflected historically on the genesis of postmodernism as an attitude to art through its antecedents in Dada and Pop. Candidates dealt with their arguments by defining the specific qualities of postmodern art that differentiated it from more traditional forms including modernism. 'Challenge' was also considered in terms of specific audience reaction with many candidates reflecting on the reaction of contemporary audiences in relation to their examples. Many candidates identified appropriation and reproduction techniques as a key into the question. Examples included artworks using ephemeral,

cheap or kitsch materials, those existing virtually, performances, installations and other temporal forms and artworks utilizing documentation techniques. Artists referenced included Morimura, Sherman, Warhol, Zahalka, Orlan, Hurst, Koons, Bennett, and Duchamp.

In better responses the postmodern 'point of view' was addressed in terms of the variety of ways postmodernism 'challenges' - materially as well as conceptually. Some responses focused on a few cogent examples while others gave a broader but insightful overview of the postmodern in relation to the 'unique and the precious'. Some of these well-reasoned responses also explored 'unique' and 'precious' as discrete aspects of postmodernism.

Mid-range responses demonstrated a sound knowledge of appropriate examples however they were less successful in linking this knowledge to the idea of a 'challenge' or the implications of 'unique and precious'. Examples tended to be conventional and adapted to the demands of the question with varying degrees of success. Many candidates selected a narrow interpretation of the question such as 'appropriation' and did not develop other arguments. In many instances extended description replaced the deeper explanation of ideas presented.

Weaker responses demonstrated some knowledge of art examples and presented simple art ideas related in tenuous ways to the question. Postmodern examples were common but candidates rarely linked their knowledge to the ideas of the 'unique and precious'.

Body of Work submissions

Introduction

The 2002 examination was the second year of examining the Body of Work for the art making component of the course. Among the nearly 9,000 Visual Arts candidates' submissions, there continues to be a diverse range of approaches to this relatively new requirement. Candidates had the opportunity to submit works in one of 15 Expressive Forms, including the new areas of Digital Media, Digital Animation, Interactives, Documented Forms, Designed Objects and Environments and Graphic Design. While these areas still only attracted a small percentage of the whole candidature, some have grown. The expressive form of Documented Forms, in particular, included some exciting submissions that took advantage of the possibilities to work in this contemporary area of art making practice. The most popular Expressive Forms were Painting, Collections of Works and Drawing. Collection of Works, in particular, attracted a growing number of the candidature.

Again this year, markers spent some time reviewing the Bodies of Work submitted to consider the range of responses by candidates to this new requirement before establishing marking schemes. Bodies of Works were then selected in each Expressive Form to represent the criteria of conceptual strength and meaning and material resolution in each of the five levels in the Marking Guidelines. Each body of work in the Marking Scheme was accompanied by written comments that explained the terms and qualities of the work and the reasons for placing the work in a particular mark range. The Marking Schemes for each Expressive Form were tested by a process in which key mark points on each Marking Scheme are correlated with each other. The same Marking Schemes were then used in conjunction with the Marking Guidelines to assist markers to make judgements about achievement in both the Corporate and Itinerant Marking Operations.

Range of Responses to the Body of Work requirement

The range of types of responses to this requirement again encouraged markers. Some candidates submitted bodies of works that were coherent and highly resolved series of works. Others presented a group of linked works, either conceptually and/ or materially that included resolved works alongside more provisional works that gave insight into directions, decisions and interests that formed the web of their art making practice. Some candidates presented single works that were evidence of a sustained engagement of art making practice. In general, the number of pieces in submissions also grew and an increased number of submissions this year included photography or video as documentation.

Some candidates included artist's statements, documentation in the form of diagrams or photographs, working drawings or experiments, explanatory text or mini catalogues. These were seen as another of the choices that a candidate might make to represent their practice in a body of work. However, other candidates chose to present fully resolved works. Both of these responses were valued equally in terms of marking criteria that considered the material and conceptual strength of the whole body of work.

Markers commented on the ways in which candidates engaged positively with the new content in the syllabus in more reflective and conscious ways. The Frames provided a means of focusing candidate intentions and assisted with ways of representing ideas both conceptually and materially. There was evidence that candidates had also used the Conceptual Framework to extend their ideas and to assist them with structuring their works, particularly when considering the audiences for the work.

Selection of works for Body of Work submission

The syllabus on page 30 outlines the importance of the selection of works for submission and describes this as a 'creative achievement' that reflects their intentions and resolution of their art making practice in the HSC course. The better candidates were thoughtful and judicious in their selection of works for inclusion in their submissions. However, some candidates who included large numbers of pieces could have made stronger critical judgements about the inclusion of some pieces.

Assigning submissions to a particular Expressive Form

Teachers and candidates are advised to place their work in one of the nominated Expressive Forms in the syllabus. Candidates should select the Expressive Form that has been their primary interest or focus. Submissions in Ceramics, for example, may include documentation in the form of photographs or drawings and sketches that support the candidate's investigation into Ceramics. Works were submitted in Painting that may have included drawings that were connected conceptually or materially to their practice in painting. Some works may be a Collection of Works that may include a number of resolved works across a number of forms. The multi-disciplinary nature of contemporary art will mean that edges between forms are blurred. Teachers and candidates need to make choices that reflect their primary intentions.

Subject Rules

The subject rules for the submission of a Body of Work are outlined on pages 42 to 46 in the syllabus. Board of Studies subject rules cover restrictions for size **when displayed**, weight and time as well as the rules for dangerous materials and electrical certification. Teachers and candidates

should note these carefully at the beginning of the development of their body of work and review them throughout the development and selection of the submission. It should also be noted that these rules apply equally to all candidates whether their works are sent to the Marking Centre or are marked at school itinerantly. There was a significant increase in the number of works that did not comply with the subject rules, particularly in terms of size restrictions. Syringes, sharp items and body fluids should not be included in any form. Works must be respectful of all the conditions of the HSC examination to access the full range of marks in the Marking Guidelines.

All parts of the submission must comply with the subject rules. For example: videos included as part of a submission must be no longer than 6 minutes. When displayed for marking a Body of Work that includes flat works as well as three dimensional works must not exceed 1 cubic metre in volume. Refer to the italics text on page 45 in the syllabus.

Instructions for display for marking

Candidates may wish to include instructions for displaying their work so it indicates more clearly their intentions. These instructions need to be clearly indicated on the work. However, candidates need to be mindful of the limitations of the marking process and ensure that their requests can be accommodated in a reasonable amount of time and without complex set up requirements. They also need to consider if their set up plan will comply with the size rules for works when displayed.

Comments on Expressive Forms

Ceramics

Ceramic Bodies of Work were predominantly hand built with few submissions using wheel thrown or slip casting techniques. Most works were sculptural using grogged clay to explore qualities of surface. Found objects were integrated into some works with a degree of subtlety that enhanced their conceptual strength. Material practice was more focused in the presentation of layered conceptual meanings.

Slab and coil techniques were used in the construction of bold sculptural forms that often referenced natural phenomena, contemporary practices or were an investigation and reinterpretation of traditional ceramic forms. An emerging interest in the investigation of surface was apparent. Restrained, earthy colour schemes using oxides, stains, engobes and matt glazes were evident in the moderation of surfaces, with few brightly coloured or high gloss glazes. The integration of non-ceramic materials such as metals, bones and twigs has become more aesthetically sensitive. The use of photography in the documentation of site specific works extended the conceptual strength of some submissions. Works in the higher mark range displayed a sensitive manipulation of clay and high technical achievement. Surfaces were sensitively treated with ceramic materials and colours were muted. Material practice was focused on presenting a concept, with subtle layered meanings being created by the selection of materials and techniques. Combinations of construction methods were used to create technically adventurous forms, with an inter-relation between forms being highly developed. A 'truth to materials' was evident with the exploitation of natural creases, tears, folds and imprinted textures being incorporated as a considered and intentional use of the media.

Works in the middle mark range lacked innovation, with conventional forms and a limited exploration of surface and decoration. Material practice lacked focus in the presentation of a concept, with meaning often derived from the title of the work alone. Works were conservative,

with the expressive potential of materials unrealised. Works were unevenly resolved in the use of materials and in the presentation of concepts.

Works in the lower mark range revealed a limited exploration of form or surface. Materials did not convey meaningful concepts with a limited engagement with ceramic processes evident. Forms were poorly constructed with surfaces lacking in moderation. Colour was often used insensitively. Concepts were limited and literal and did not exploit materials in their presentation.

Candidates should focus their material practice to present and extend their concept. The selection of pieces to submit as the Body of Work should omit weaker works. This is crucial in regard to size and weight restrictions. Documentary photographs should only be submitted if they add conceptual strength and meaning. Where there are specific relationships between pieces a photograph of the arrangement would assist markers. The use of non-ceramic materials should be subtle and integrate meaningfully with the concept of the work.

Collection of Works

Submissions in this expressive form demonstrated diverse approaches to the Body of Work (BOW), the representation of conceptual concerns and art making practice. Candidates investigated traditions and conventions as well as innovative and contemporary practices across a range of expressive forms. These included painting, drawing, sculpture, printmaking and graphic design as well as an increased number of submissions with video, photographic and digital works. Many BOWs were presented as a series of works underpinned by the investigation of a single and unifying concept. Submissions represented a range of interests including cultural investigations, issues of conformity and gender, the role and treatment of women, politics, global conflict and war, personal investigations of the self, identity, the found object recontextualised, still life, family and heritage.

An awareness of the frames and Conceptual Framework was evident in many submissions. Works were often presented in a sequence or as a narrative, reflecting a distinct awareness of the role of the audience and an understanding of their relationships to the works, as well as the notion of an exhibition. Investigations of the postmodern frame were apparent in the presentation of works as installations, the use of text and quotation, and in works that exploited contemporary practices and innovations in the use of technologically mediated images and forms.

Many submissions focused on the documentation of events, processes and objects in expansive and innovative ways. There was an increase in the use of sound as a device for communication and in the number of CD ROMS submitted as part of the BOW. Candidates extended their representation of concepts through performance works and video footage that often reinforced and extended the conceptual basis of the submission. In referencing contemporary practice, some candidates elected to submit a statement of intent and while this sometimes helped to decode their works at other times inclusion of a statement limited the interpretation of the work.

Works in the higher mark range reflected a complex and sustained understanding of contemporary art practice and engaged the viewer on a number of levels. Submissions were multi-layered in their conceptual representation and were highly resolved and refined in their material practices. Concepts were investigated in subtle open-ended ways. Candidates demonstrated an awareness of a range of artists and the art world as well as an understanding of the expressive possibilities of a range of forms. Works in this range reflected a discriminating selection process and an understanding of the

relationships between works in a BOW. Some submissions included experimental and developmental works that clearly articulated the candidate's art making practice and intentions.

Works in the middle range demonstrated a less consistent resolution of conceptual and material practices. Submissions relied on more conventional and repetitive representations of subject matter, with literal interpretations and cliched concepts that were obvious in their intentions, or difficult to interpret. Some works revealed a competent use of material techniques. However, other works within the submission appeared to be a first attempt in working with selected media in a particular form. There was a lack of discrimination in the selection of works and many submissions relied on the scale and quantity of works, rather than resolved works, to represent the candidate's intentions.

Works in the lower mark range addressed concepts in a literal and limited way. They were often tentative and demonstrated little understanding of the expressive possibilities of forms or the way in which subject matter can be represented, and were difficult to interpret. Submissions reflected little moderation or discrimination in the selection of forms and works, modes of presentation or a consideration of the audience.

The process of selecting works to form a submission in Collection of Works needs careful consideration. Candidates should consider carefully the inclusion of repeated images within a series to ensure they expand the concept or add to the resolution and intentions of the candidate, rather than replicate or reiterate what is already there. Candidates and teachers should consider submitting works in other expressive forms when they are substantially of that form.

Designed Objects and Environments

A small number of candidates presented in this form with wearables representing the majority of submissions. Other submissions consisted of promotional products with design briefs or functional objects. The use of photographs, design briefs, and other support material was extensive. Digital media was widely used both as part of the BOW, and as support material, with varying degrees of sophistication and innovation. The pervasive presence of advertising, environmental issues, personal and family relationships and gender roles were explored as themes. Candidates also recontextualised artworks into a designed form. Text was used extensively at all mark ranges in this form.

There was evidence of candidates' interest in creating unique surfaces using unexpected and unconventional materials. The use of latex over fabric, corrugated plastics, metals, shoes, lace and found objects created exciting and elaborate works that sustained interest and conceptual strength. At all mark ranges, there was a diverse interpretation of this expressive form. Submissions were generally presented in a series with a variety of media and material practices being explored.

Works in the higher mark range were coherent in concept and sophisticated in material practice. Works presented in series reflected sustained engagement with a variety of media inviting audience investigation at a number of levels. Design conventions were reinterpreted in innovative ways. Digital prints, found objects, T-shirts, magnets and postcards were common manifestations of promotional products at this range. Wearable garments featured the use of unconventional media such as plastics, metals, latex, with a focus upon creating surface interest to support conceptual strength. At this level, material such as photographs and design briefs were represented as an integrated and sophisticated part of the body of work rather than as an addendum. Visual arts material practices were equally evident in the support materials and the artwork. Text was integrated into the works as part of the layering of surface or design.

Works in the middle mark range tended to be resolved artworks with more conventional concepts being explored. The environment and family relationships were common themes at this range. Wearable garments and fashion design briefs were prevalent. Material practice tended to be less innovative, with the use of conventional fabrics rather than the exploration of new materials and surfaces. Conventional fashion forms were also explored such as capes, bodices, skirts, coats and shoes. At the lower end of this range, surface placement of photographic images and objects tended to be awkward and insensitive. Design briefs tended to be literal and less of a hypothesis. Support material attempted to be part of the conceptual investigation. The inclusion of videos and CD ROMs was more literal and did not contribute to the conceptual strength of the works.

At the lower mark range works were raw and unfinished with inclusions that were insensitive to surface treatment or visual effect. At this range works tended to rely on conventions known to the candidate. Material practice was poor with little evidence of design or construction having been the result of a sustained engagement with the form. Photographs and support material, if evident at this range, were not regarded as part of the art making process, and were often more instructive than enhancing the conceptual investigations.

Candidates are advised that wearable garments should be submitted in this expressive form and not in Textiles and Fibre.

Digital Animation

Submissions in Digital Animation continue to develop in complexity and reveal the candidates' rich understanding of computer generated imaging. Most submissions demonstrated the ability to visualise concepts and there were varying degrees of success and care in the material handling of this expressive form. Clarity of intention and technical sophistication were generally of a good standard suggesting that candidates had a refined knowledge of this medium. The endless creative outcomes offered by this expressive form were only limited by the candidate's imagination and willingness to engage with this medium.

Third party image generating programs were employed to construct animations. A range of software programs and 'plug-ins' was utilized to produce imaginative and dynamic settings for these animations and there was an increased awareness of the crafting of animation in terms of sequencing and camera angles. Software programs such as *Flash* (2-D modelling) and *3-D Studio Max* (3-D modelling) were popular choices for candidates in the construction of their animations.

The higher mark range was characterised by highly competent submissions which demonstrated a lucid understanding of software and the mechanics of developing sequential narratives to present an engaging BOW. Material practice is demonstrated in the modelling and transitions of scenes, reflecting a sophisticated transformation of the virtual to create new believable worlds. Works in this range demonstrated how candidates could convincingly realise their ideas and fully explore the potential of the virtual worlds viewed in the animations. Candidates in this range employed an extensive range of filmic devices such as camera angles, timing, pace and lighting within the work to create a sophisticated and complex narrative.

The submissions in the mid range often displayed a level of competency in the use of software but were handicapped by a weaker conceptual direction in the BOW. Candidates demonstrated technical virtuosity in rendering and manipulation of images but, at times, would have difficulties in

the transition of shots, structure of continuity and the use of varying camera angles to propel their ideas succinctly.

Submissions in the lower mark range were highlighted by a discernible weakness in resolution of ideas and a poor knowledge of the application of software programs. Submissions in this range were often constructed with little differentiation of scenes and camera angles and presented confusing accounts of their ideas.

Teachers and candidates would be advised to experiment with software programs and recognise the limitations in their intended use. There are a number of software programs that generate specific visual qualities in computer generated imaging and candidates should get to know which is appropriate for the stylistic approach and direction of their BOW. The importance of a good storyboard and script cannot be overlooked in planning and developing an animation as this provides a focus and ensures that candidate have a conceptual and visual map that assists them in the construction of animations. Candidates should ensure the work is submitted in the correct format; CD ROMs must be self-running and not require any specific programs to view them. They should also ensure that a back up copy of the CD ROM is left at the school in case the submitted disk cannot be read.

Digital Media

Works submitted into Digital Media ranged widely in terms of themes and the handling of materials. Some works dealt with universal themes of human experience such as relationships and inner reflections while others explored formal art concepts of design, integration of text, surface and aesthetics. Many candidates examined issues of modern culture such as beauty, consumerism, materialism as well as the plight and the place of the individual. There were fewer BOWs that employed 3D generated images as *Manga* images have declined. The majority of works submitted have utilised *PhotoShop* to manipulate their imagery, demonstrating a balanced use of stock images and original photographs. It was refreshing to notice candidates utilising other more traditional media to complement and to enhance their digital practice and redefine the material practice of this medium.

An increased exploration and confident understanding of the current trends in design, particularly the more minimalist approach, was evident. Candidates demonstrated a preparedness to investigate the qualities of scale, submitting small, precious works, which were beguiling in their intimacy. Scale appeared to be more considered with fewer candidates submitting large works. Others manipulated the colour stock of the image to enhance the luminosity. Some candidates explored the textural possibilities of different papers to vary the visual and emotive effects of the BOW. The incorporation of sculptural elements within the BOW in this expressive form has evolved further this year with more risk being taken in the material handling of candidates' works. Candidates have also explored the virtual properties of this expressive form by submitting CD ROMs (interactive support and virtual galleries of the further works not printed).

BOWs in the higher mark range were characterised by a successful marriage of concept and material practice. The handling of the software and approach to the design of the work is highly resolved, reflecting technical competency. Candidates in this range demonstrate a well informed knowledge of contemporary approaches to art making and a keen design sensibility reflecting current trends found in web site designs. Candidates in this range constructed highly engaging artworks, many of which explored the interactive potential of this media as an integral component of the work. Particular attention was paid to the possibilities of the technology both in pushing the

software expressively as well as demonstrating a clear understanding of the technical requirements for quality reproduction such as resolution and the surface print quality.

In the mid mark range candidates explored issues in a coherent and obvious manner, but these were not as resolved in the synthesis of idea and manipulation of forms as seen in the works in the higher mark range. The cultural aspects of the candidates' immediate world were explored and many heartfelt interpretations communicated personal themes. Many reflected either a strength in the handling of materials or simply explored the possibilities of the digital medium to make visually striking works using layers effectively and with evidence of technical sensitivity, but with inconsistency in resolution quality.

Many BOWs in the lower mark range were characterized by the unsympathetic use of stock images and the simple use of tools in a manner that often was in conflict with or muddied the conceptual reading of the work. Images were conceptually naïve with a difficulty in conveying a message and the theme was less focused and unresolved. Rudimentary exploration with the media was not extended further than the application of a simple filter.

Candidates are encouraged to explore the works of artists and designers in contemporary journals and to visit virtual galleries on the Internet to gain a further understanding of the possibilities in this area. Candidates are advised to study the art of typography as an essential and integrated design element and to consider that while innovations in presentation are encouraged, they need to be carefully considered and integrated into the conceptual and material practice.

Documented Forms

Documented Forms comprised works dealing with time-based events, happenings, performance and site-specific installations. The documentation of body art as performance and site-specific earth works were a noticeable trend this year. BOWs featured a diverse range of representational interests including human's intervention in the natural environment, seasonal and natural phenomenon over time, body as artform, body painting as forms of performance, social issues such as gender and equity, and globalisation in the contemporary world. Submitted forms of documentation typically included objects made and used in the performance or event, photographs and/or video footage, whilst some bodies of work also included digital records of time-based work in the form of CDROMs.

As an expressive form attracting a growing number of submissions, Documented Forms featured several emergent themes and approaches this year. Many BOWs revealed understandings of practice in art making grounded in the routines and interests of artists such as Yves Klein, Andy Goldsworthy, Robert Smithson and Sophie Calle, and Gilbert and George. Others addressed philosophical issues questioning humans' place in the world, the role beliefs and events play in shaping our understanding of ourselves, themes perhaps investigated in response to recent global events. Some BOWs explored the ever-present impact of technology on our lives, whilst others addressed issues of social justice in relation to the plight of refugees in detention camps and domestic violence. Some submissions were designed to invite audiences to interact with parts of the work by moving and changing the compositional components, to play with parts, rearrange text and make their own assemblages as a way of coming to terms with meaning and possible interpretations.

Works in the higher mark range featured careful and strategic curatorial selections whereby both documentation and accompanying works functioned to amplify concepts represented in the BOW.

The quality of expertly made objects such as sculptures accompanying highly resolved digital images, photographs or video footage confirmed strong material aspects of practice. Such objects revealed a depth of resolution of ideas in aesthetic terms and were often featured within the performance or site-specific events recorded in video, digital or photographic form. Individual components of BOWs in this range demonstrate highly developed understandings of practice in themselves, and, when taken together, substantiate a sophisticated understanding of the relationships within and between parts in a BOW. The audience is invited to assess the significance of the relationships between the physical and virtual components of submissions in Documented Forms and to consider the artist's intentions in selecting to include particular objects and still and/or moving images.

Bodies of works in this range represented excellent understandings of the conventions of practice by making successful and evocative video footage that involved knowledgeable editing and filming techniques. Similarly, photographic documentation represented highly developed understandings of how to make, produce and digitally manipulate photographic images as artworks in themselves that also function as a record of events over time.

BOWs in the middle mark range typically revealed a good understanding of performance and/or time-based art, but demonstrated less cohesion and uneven relationships between the various parts of the submission on conceptual and material terms. It was often the case that objects submitted within a BOW involved more literal interpretations of themes. Many works in this range focused on recording the placement of objects or bodies within an environment that either played out concepts such as camouflage and seasonal change or attempted to establish a narrative of the process of making the artwork itself. In terms of the documentation, photographs tended to be direct records of events and video footage remained unedited with less awareness of the ways audiences could be persuaded to engage with the ideas through editing and the use of special effects or sound. The repetitive nature of video footage and photographs in this range tended to labour ideas, which, with more strategic editing, may have been made with greater subtlety and impact.

Whilst there were few works in the lower mark range, submissions were typically designs for body decorations, photographic narratives of events accompanied by objects such as clothing, or sculptural forms featured within the documentation process. Video footage tended to be unedited, sometimes with little attention to focus, depth of field and sound, and represented immediate recordings of unscripted or spontaneous events while dealing with ill-defined conceptual considerations. Similarly photographic documentation was limited to poorly developed images with little consideration of composition, selection or cropping and functioned literally as documentation of process.

Teachers are advised to encourage candidates to consider photographic, digital, video or time-based components of BOW in this category as opportunities for demonstrating resolved understandings of the ways such art forms can be used to extend ideas rather than be included merely as self-evident records of performances or events. Teachers need to remind candidates to ensure works submitted in digital format comply with the particular formats as specified in the syllabus. Please note that the same time restrictions of 6 minutes apply to time-based forms submitted within Documented Forms as in all other forms. Teachers need to ensure that each component of works is labelled as Documented Forms rather than as differentiated forms such as painting, photography and video.

Drawing

This year's Bodies of Work evidenced inventive engagement in the exploration of the form of drawing. Works were presented mainly in multiples and the majority of candidates chose to represent art making practice through a thematically linked series. Within the BOW, artworks showed inclusion of forms other than drawing, the use of a varied range of materials, broken up surfaces and images and the use of colour and written text. Works presented images of the human form and particularly the human face, reflection on the social effects of political issues such as global terrorism and personal understandings of cultural issues. The submissions of 2002 appeared to be more reflective and introspective than works from previous years.

BOWs demonstrated that candidates were attempting to grasp how to deepen meaning through either material or conceptual practice. There was little evidence of the inclusion of initial works that showed early engagement with the practice of drawing. Although parts of some works were left incomplete, most works evidenced a representational mode in which image and material practice were pushed towards some type of finished resolution. This year's submissions did not evidence a lot of expressive or gestural drawing. There was more emphasis on tonal rendering.

BOWs in the higher mark range were conceptually engaging. Material resolution was often technically impressive with the intentional use of materials becoming a means of presenting the intended concept. In some cases the selection and use of the material was so fitting, that the physical qualities of the work adopted conceptual qualities. These works challenged the audience and revealed richer meanings with continued viewing. Some of the most proficient works were able to play with deliberate lack of resolution and unfinished passages as well as subtle and suggestive mark making.

Works in the middle mark range were characterized by inconsistencies in either or both material practice and conceptual strength and meaning. This was evident in such features as a repetitive quality once candidates had worked to a particular level, an inconsistency in the sensitivity to materials between parts of the BOW, limited interpretations lacking in conceptual complexity and evidence of a struggle and effort maintained over a period of time resulting in laboured works. These works often showed a discrepancy between the candidate's level of achievement in either conceptual strength or material resolution.

Works in the lower mark range had limited success in communicating the candidates' intentions to extend either concepts or the potential of drawing into art making practice. The concept was immediately available to audience and there was little evidence of any attempt to explore qualities of drawing. Concepts were often instantly apparent and reliant on a simple repertoire of well-known symbols or were confused and unexplored. The material qualities of the drawing relied on the simple delineation of forms to identify the subject matter rather than exploring drawing as an interpretive activity that creates meaning.

Candidates are advised to thoroughly explore the potential of their chosen media to avoid inconsistencies in the BOW. If a single work is submitted candidates are encouraged to ensure that it reveals a coherent point of view. Candidates are advised to be wary of series repeating the same challenges and resolutions between each work. Candidates are advised to reference the work of others. They then need to develop personal modes of representation that fit the concept under investigation and to work with concepts and materials that have deep personal significance. Teachers are encouraged to direct candidates to develop concepts beyond the obvious through further experimentation and by creating links to other artworks.

Film and Video

Candidates have approached this temporal medium in a variety of ways to produce interesting and engaging BOWs. This year there has been an increase in character-based scripting, which interprets dialogue and character interaction. There were a number of works that reference the entropy of human life while other works address issues of teenage suicide, the individual's world, along with a wide range of other traditional genres. Often candidates constructed montaged sequences of images with a sound track and a popular trend was the 'music video' or footage of sporting interests such as skateboarding or surfing. The level of success varied according to the candidates' technical abilities and employment of storyboards and a script. A few submissions included support material such as enlargement of stills and set constructions, which enhanced the conceptual underpinnings of the BOW.

Innovative works highlighted how conventions and boundaries were pushed through the use of digital technology to edit and manipulate the image or sequence. The thorough knowledge of cinematic conventions and recognition of stylistic genres provide the basis for a sophisticated representation of ideas in these BOWs. Tight editing and scripting at close to professional level was evident in a number of works. Multi-layered visual sequencing and innovative approaches to transitions highlighted a more creative approach to editing. The use of personal or social metaphors, themes or symbols was presented in surprising, innovative ways.

Works in the higher mark range were innovative in the use of the media, had strong conceptual meanings and were technically proficient. Tight editing was the key to flowing narratives. Storyboarding in the pre-production period enhanced the final product and direction of both camera and actors added to a more refined piece. A sensitive approach to the integration of sound and vision with relevant music choices formed the basis of high quality soundtracks that enhanced the representation of the concept. The astute use of text through video work as a design element embellished the conceptual concerns of the works.

Submissions in the mid mark range demonstrated that some concepts were inconsistent or not developed but were redeemed by the mastery of technical skills. Conversely, poor technical skills detracted from mature concepts. Candidates tended to approach their artworks timidly and did not have the confidence or ability to successfully resolve their BOWs. Variable and uneven synthesis of form and subject matter through direction and camera craft reflected knowledge of this medium.

Works in the lower mark range were characterised by limited technical skill and minimal conceptual development. Repetition, clichés, no evidence of planning and a lack of textural references were apparent.

Teachers and candidates are advised to formulate a plan outlining pre-production (scripting), production (filming and audio work) and post-production (editing and special effects). Purpose and rationale for the film must be clearly established before filming commences. Recognising that there are many hours involved in the completion of a BOW and beginning early will allow plenty of time for solving problems in all aspects of the production of work. This includes resolving sound quality, ensuring that the format of the work can be viewed successfully and refining image quality, lighting, contrast, compression distortions, and continuity. Shots and sequences need to reinforce the theme, plot or characterisation and sound must be integrated appropriately. Teachers and candidates are encouraged to become more familiar with film history, genres and techniques to extend their understanding of the expressive potential in this form. Candidates need to have a good knowledge of their selected computer software, both in terms of its capabilities and its limitations.

Graphic Design

Submissions in the expressive form of Graphic Design reflect the growing strength and confidence of the conceptual and material practice of the candidature in this form. Candidates submitting Graphic Design works showed an awareness of how to communicate with an audience. This was evident in the choices made about the use of text, language and images to communicate ideas through the practice of design. The range of BOWS encompassed books, magazines, posters, mounted images, printed garments and products. Material practice ranged from computer-generated prints to drawings and paintings. The source of concepts investigated was wide ranging from sport, theatre, popular icons and political issues to mass media and art criticism.

Evident at the higher mark range is a strong design brief or conceptual basis to communicate a clear intention or message. Candidates at this level were able to play with and extend design conventions to represent ideas in sophisticated and often witty ways that parodied design conventions. The conventions of composition in graphic design in different forms such as magazines, posters, and products were well understood and incorporated to extend the candidate's ideas. Use of text was integrated and its powerful function to communicate was well understood. Extensive investigation of the concept combined with a high level of understanding of the material practice of drawing, painting, and computer-graphics to formulate the design characterised these submissions. Submissions in this range indicated that the candidate had considered carefully their intended audience and anticipated or incorporated their response as part of their concept.

A less focused or clearly defined design brief or concept characterised works in the middle mark range of submissions. Exploration and understanding of the material practice of drawing, computer-graphics and other expressive forms often did not have the coherence or technical knowledge to fully resolve the representation of their chosen concept. In particular, the integration of text was limited and selection of imagery formulaic.

In the lower mark range, works were conceptually obscure, understanding of material practice was unresolved with collage techniques poorly considered and text used as an add-on. These submissions also reflected a limited understanding of the potential audience, design brief or intention, remaining within the realms of personal expression.

Graphic Design is an expressive form that enables candidates to explore the world of design and communicate with an audience a concept in a variety of forms. Any medium can be investigated giving the candidate a broad platform to develop their material practice and design skills. However, it is important that candidates clearly define their concept and the design brief is a useful component in the development of a BOW. Recognition of the conventions of a designed product, whether magazine, poster or billboard, is another important conceptual consideration in the resolution of a Graphic Design BOW.

Interactives

This expressive form had only a small number of submissions, yet these ranged widely in approach and utilisation of software. Important to this expressive form is the recognition of the importance of interactivity, establishment of multiple narrative or sequencing of shots and autonomy of the audience. Most submissions acknowledged and employed an understanding of how graphics can be effectively used in a temporal field and valued the interactivity with the audience. The dynamic visual qualities that are available in this expressive form highlight how candidates have understood strategies to encourage interactivity with the audience.

The innovation within this expressive form is demonstrated by the sophisticated use of software such as *Flash, Dreamweaver* and *Director* to construct highly engaging sites. Candidates produced multi-media presentations that courted surprise and could be navigated smoothly. A synthesis of temporal structuring and good design has provided the basis for original and well produced BOWs.

Submissions in the higher mark range demonstrated a prowess in the scripting of programs to ensure a high degree of interactivity and complex design format. Candidates demonstrated an understanding of the multi dimensional potential situated in this media establishing with flawless ease 'poly-narrative'structures which constructed an engaging navigational experience for the audience.

Candidates in the mid range had less success with the synthesis of the temporal structuring of the BOW and the selected technologies used. Often the design or the interactivity of the work would not be completely resolved making navigation awkward and at times difficult for the audience to fully comprehend the intentions of the candidate in terms of conceptual resolution.

The works appearing in the lower mark range reflected naïve knowledge of the software and poor understanding of how Interactives can be used. Often these works would be simple *PowerPoint* slide shows with little manipulation of the images employed and a lack of clarity to the concepts explored by the candidate.

Candidates selecting this expressive form need to understand that this is a complex combination of design, movement and interaction. Candidates who succeed in developing Interactives understand the components of this medium. By nature of its form, Interactives create a fusion between the audience and the artwork through the navigation of the BOW. Viewing is highly dynamic in Interactives. Visiting successful and innovative websites (*www. Futurfarmers.com, www.fakepilot.com* and *www.plusism.com*) can expose candidates to designers who have effectively used this medium. Candidates also need to be advised that when working in web-graphic software programs that the BOW needs to 'publish' work in a variety of formats (eg. *HTML*, *JAVA* and *Quicktime*). Candidates should not just save in the program format being used; ensure that the BOW is self-running as the Interactives need to be self running on a computer that will have only basic HTML and video functions.

Painting

Painting submissions reflected the diverse and hybrid nature of painting in contemporary practice. Bodies of Work were developed in forms ranging from scanned and digitally manipulated photographs printed and painted onto canvas, abstract responses to the material qualities of paint and found objects, to acrylic or oil paintings within the historical conventions of the portrait, the figure and the still life. A variety of scales and techniques have been used on supports including canvas, hessian, boards and papers. Most candidates submitted multiple works, and a number of candidates had given thought to the way in which the audience should view the work, often in the manner of an installation. A number of candidates, however, chose to represent their knowledge and understanding of painting with a single work. Many of these were technically assured and confident, providing clear evidence of a sustained engagement with art making practice.

Many candidates grappled with the representation of responses to complex and disturbing world events, apocalyptic themes or global concerns such as racism and violence or making specific references to the aftermath of September 11. A number of candidates made works dealing with their

own cultural identity, and many of these chose to incorporate painting traditions from these cultures, such as Chinese brush painting or Islamic miniatures.

Many candidates have incorporated text, collage and/or found objects into the surfaces of their works, with varying degrees of success. Many successful works showed evidence of sustained experimentation with a broad range of painting materials and a number of BOWs demonstrated an experimental or an accomplished use of many techniques and materials on the surface of a single work, or across a series of works. A growing number of candidates have experimented with the possibilities of digital and photographic images, incorporating these into painterly surfaces by painting over digital or photographic prints, or through digital transfer onto fabric or canvas. Many candidates chose to submit an artist's statement with their body of work. The most successful of these had been integrated into the work itself, becoming another layer of interest in a material as well as a conceptual manner.

Works in the higher mark range revealed a confidence in mark making and the manipulation of materials that was the result of a sustained engagement with the practice of painting, but also demonstrated an awareness of innovations and traditions in this form. Decisions are thoughtful and knowledgeable, revealing a deep understanding of the nature of paint and its potential for expressive, meaningful and visually seductive surfaces. Strategies such as underpainting, scumbling, sgraffito, glazing, and the innovative use of implements other than the brush or palette knife to form interesting modulations of the paint surface were utilised. Works in this range fully engaged the audience, revealing layers of meaning and exploring sophisticated concepts that registered in complex ways, often making subtle references to the conceptual framework. Compositional problems were addressed in complex and inventive ways, and candidates explored the physical qualities of paint, manipulating it to convey their ideas in a seamless integration of conceptual and material practice. Many works demonstrated a lucid understanding of how the frames can be powerful investigative tools for art making. When the works of other artists were appropriated or referenced, it was often in a witty 'homage' or in an evocative and meaningful way. Such references were an integral and meaningful aspect of the candidate's own art making practice, reflecting their intentions and points of view.

Candidates in the middle mark range addressed material problems with a sound art making knowledge, but works were often laboured in execution or less resolved in some areas. Works addressed issues and concepts in sincere but more limited ways, often through figurative, personal investigations of family and friends in most cases manipulating the paint in a convincing fashion. Some works relied on highly decorative pattern making for their visual impact. Where candidates in this mark range attempted to use media in an innovative manner the results were often uneven and lacking sophistication, however they were extensive and substantial investigations of the practice of painting.

Submissions in the lower mark range evidenced some informed choices of subject, style, media and techniques in a sincere effort to convey meaning in a visual form. However many of the works in this mark range revealed naive understandings of the contribution that the manipulation of materials can make to meaning. Where used, collage and text elements were integrated less successfully and, in some cases, limited to an insensitive application of collage with no painted areas. Candidates often demonstrated an interesting concept that they were unable to resolve through their material practice. Other works were extremely limited both conceptually and materially. Some appeared to be incomplete.

Candidates are advised to read syllabus advice with great care, and to give careful consideration to the selection of works for their submission. Some candidates have worked in an inappropriate size, or in materials that are unsympathetic to their concept. The application of collage or text, for example, is not always appropriate to the form and concept of the work. It is helpful when candidates provide clear instructions as to the intended or preferred display of the submission for marking. These could be in written and/or photographic form. The decision to include an 'Artist's Statement' should be very carefully considered, as it may in fact be detrimental to the audience's interpretation of layered meanings within the work.

Photography

The submissions in this form contained both wet and dry photography and there were a balanced submission of both colour and black and white images. The exciting and innovative works explored postmodern trends and indicated a refined understanding of the medium. It was also refreshing to see series simply mounted yet well compiled so that the BOW was viewed to advantage. Themes ranged from photo essays and portraiture to symbolic images related to persona and identity. Other trends included urban and rural landscapes, the human figure in motion, culture and sense of place, as well as nature and the environment. Some candidates created effective satirical works based on film and theatre. While many series incorporated the use of text successfully, this device was sometimes used without considering the compositional arrangement and hence the impact of the images was diminished.

Candidates in the higher mark range made use of the diversity of technologies and materials available from fibre papers and toners, to digital manipulation and outsourcing. There was an interest in new materials as well as an awareness of contemporary artists such as Sherman, Moffatt, Henson and Piccinini. Technical mastery of the medium was often reflected in works that sustained concepts with insight and sensitivity, whether candidates utilised cross processing, advanced studio lighting, montage, appropriation, digital manipulation or more traditional methods. Materials such as digital canvas and appropriately chosen fibre papers were combined with well-planned shoots and the pertinent use of specific lenses and film types.

The works in the middle mark range were proficient and generally well sustained both materially and conceptually. Candidates explored a number of themes from landscape to photojournalism. There was a consistency in terms of photographic practice such as lighting, framing, composition and printing techniques. The combination of wet and dry series was often successful although the editing of images was not as astute as works in the higher range.

The works in the lower range were inconsistent and the material and conceptual practice reflected confusion in terms of intent. Themes were often trite and repetitive. The printing or digital enhancement was unrefined and many images were poorly composed, scratched, muddy or lacked focus. The framing tended to be unsympathetic with awkwardly combined materials.

The principles of photography, when linked to conceptual, postmodern or traditional practice, can provide a powerful visual message, whether aesthetic, social or cultural. Candidates are advised that the key to a sustained BOW lies in the clear intention of the candidate to combine interesting concepts with a solid understanding of the chosen genre in photography. The use of devices such as text, image overlay and both wet and dry technical processes need to be relevant to the chosen theme.

Printmaking

Bodies of Work in this category generally demonstrated a comprehensive investigation of printmaking techniques. This year's submissions reflect a continued interest in relief, collograph, etching, screen printing and monoprinting processes, combined with high levels of experimentation often challenging the traditionally accepted notions of what constitutes a print. Most candidates chose to present their work in a series with many showing an interest in combining printing processes as well as integrating other media and forms into their submissions. Whilst many candidates worked within a figurative genre, it was refreshing to see a trend towards expressive, gestural and lyrical mark making.

Candidates in the higher mark range demonstrated a sustained yet often experimental and investigative approach to printmaking pushing and extending the possibilities of the medium. Prior involvement in the chosen form was evident through the controlled, confident and varied approaches to mark making. Some candidates chose to extend the parameters of the print into sympathetic installations, sculptures or environments. Candidates engaged with non-traditional materials as part of their mark making process, integrating metal, wire, thread, and fabric elements as a structural device rather than as a purely decorative feature. Concepts and ideas were clearly communicated and anchored in contemporary and historical art practices. When mediated imagery was used as a source of inspiration, images were developed, reinterpreted and recontextualised with subtlety and sophistication. Individual components within a series expanded, reiterated and reinforced the concept offering varied insights and a multi layered reading.

Works in the middle mark range were uneven in their resolution and conceptual meanings registered in more obvious ways. Although submissions were sustained and demonstrated engagement with the chosen technique, inconsistencies in the material practice revealed the candidates' inability to take full command of the process. Common problems included over inking and/or wiping of plates and blocks, limitations in draughtsmanship within figurative series, and inappropriate decisions made with the embellishment or decorating of images. Imagery was often repetitive without any conceptual intent and multiples of images did not serve to further inform an audience.

Less successful works demonstrated a limited understanding and investigation of process. Subject matter was explored in an incomplete, stereotypical and superficial manner. Submissions were often limited to one image printed numerous times with collaged elements.

Candidates and teachers are advised that the presentation of artworks needs to be sympathetic to the work. Highly reflective surfaces that impede viewing and decorative mounts that compete with the imagery do not enhance a submission. The editioning of prints is unnecessary. Rather than producing multiples of the same image, candidates could consider further experimentation or the exploration of subjects from a range of perspectives and viewpoints.

Sculpture

There were slightly fewer submissions this year in Sculpture, with bodies of work consisting of single and multiple pieces. Candidates displayed various and innovative approaches to sculpture exploring a range of issues, themes and subject matter in a wide variety of materials and 3D forms. The majority of submissions were figurative and a significant number of candidates utilised the conceptual framework to extend their art making practice.

Notable trends in subject matter and investigations of the world included themes / issues relating to ethics, dancing, cybernetics and suburban/urban life. Figurative representational investigations of human experiences were popular. Formalist, technically driven practices were less popular while issue based explorations prevailed, especially those derived from September 11. These were often interpreted idealistically and naturalistically. Many candidates used conventional sculptural approaches and a significant number of submissions reflected an exploration of contemporary practices. Frontal approaches were very popular, with many bodies of work presented in a box grid or shelf format. Many were embellished with colour, photo derived collage and text to enhance their visual statements. Persistent and enduring trends included papier-mache, ceramic forms, the use of boxes as a spatial grid and framing device, integrated text and painted surfaces. Cultural lineage, identity, explorations of figuration, beach culture, family and friends continued their popularity in the candidates' choice of subject matter. It was refreshing to see that many candidates used less expensive materials and were able to adequately realise the concepts in their works.

The most successful submissions utilised a wide range of accessible materials with imagination and sensitivity, synergistically aligning the selection of materials with the concept. Submissions were often risk taking and successful in their synthesis of a multiplicity of ideas and techniques. These works were engaging, sustaining audience interest and resonating on many levels. Many candidates demonstrated an excellent understanding of the frames and conceptual framework in their practice, often referencing the art world and challenging accepted norms and conventions. A number of works were interactive, engaging the audience using unusual, fresh approaches. Investigations were sustained and innovative, with candidates demonstrating considerable knowledge of formal design and aesthetics. Spatial exploration was carefully considered, with form and surface well integrated. In assemblages candidates were able to transform a range of found objects into integrated resolved sculptures. Generally, candidates were able to seamlessly fit images with form to create visually and conceptually cohesive bodies of work.

Works in the middle range reflected a less coherent resolution of material and conceptual practice. Often these works presented an emerging disparity in the relative strength of material and conceptual practice. Candidates often used text without integration to clarify concepts. Many frontal pieces lacked spatial development.

Works in the lower range reflected a lack of sustained engagement with art making practice. Works were unresolved conceptually and materially, evidenced by poor construction methods, rudimentary exploration of materials and form as well as naive, simplistic and literal interpretations of concepts.

Candidates are encouraged to submit clear and precise instructions for setting up and viewing submissions. Diagrams and photographs arc useful for this purpose. Candidates are reminded to be respectful of the Board of Studies' course prescriptions in terms of certificates for electrical safety when required, dangerous materials, and size, weight and volume specifications.

Textiles And Fibre

The small number of submissions in Textiles and Fibre demonstrated a wide range of understandings about textile practices. Cultural identity, family, friends and the environment were popular themes explored by candidates. Quilts were a popular form ranging from highly resolved and conceptually engaging works to less successful and poorly constructed works. Many BOWs included booklets, catalogues, photographs and digital images often enhancing the conceptual strength of the submission. The use of text was prevalent across all mark ranges and photographic images were often incorporated in the works.

Works in the higher mark range challenged traditional expectations of textiles and fibre, reflecting a deep understanding of contemporary visual arts practice and a thorough engagement with this expressive form. Some of these submissions included the use of bandage, x-rays, woven wire, sandpaper and carefully chosen found objects. The use of sensitive and tactile surface areas invited a sustained engagement from the audience. Works were often presented in a series, where the candidate handled a wide range of materials and techniques in a sophisticated and confident manner. Where text was used it was sensitively integrated and became a strong component of the concept.

Works in the middle mark range were often resolved in conceptual and material practice but did not invite a sustained engagement by the audience. These works also did not move beyond interpreting textiles and fibre in a very literal and conventional way. Works at this level were often single pieces handled in a competent manner, using formal compositional devices such as the grid but conceptually these works often relied upon a narrative to convey their meaning.

Works in the lower mark range showed less evidence of immersion in the world of art by the candidates. Material practices were poor, with raw edges, insensitive and awkward compositions and superficial conceptual investigations. When text was used it was applied in a manner that explained the work literally rather than enhancing the aesthetics of the submission.

Care should be taken with instructions for display to ensure that the conditions of the subject rules are not breached. Use of dangerous materials such as pins, needles, fishhooks and wire is in variance of subject conditions. Care should be taken with the compositional placement of photographs as well as the transfer medium/technique used as in many cases photographs have not been sensitively integrated into the work.

Visual Arts

2002 HSC Examination Mapping Grid

Question	Marks	Content	Syllabus outcomes
1(a)	5	Conceptual Framework	H7, H8, H9, H10
1(b)	8	Practices	H7, H8, H9, H10
1(c)	12	Frames	H7, H8, H9, H10
2	25	Practice	H7, H8, H9, H10
3	25	Practice	H7, H8, H9, H10
4	25	Practice	H7, H8, H9, H10
5	25	Conceptual Framework	H7, H8, H9, H10
6	25	Conceptual Framework	H7, H8, H9, H10
7	25	Conceptual Framework	H7, H8, H9, H10
8	25	Frames	H7, H8, H9, H10
9	25	Frames	H7, H8, H9, H10
10	25	Frames	H7, H8, H9, H10
Artmaking: Body of Work			
	50	Criterion 1: Conceptual Strength and Meaning; and Criterion 2: Resolution	H1, H2, H3, H4, H5, H6
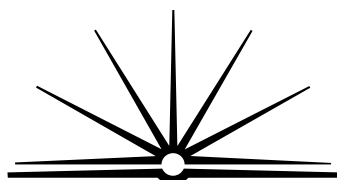
2002 HSC Visual Arts
Marking Guidelines — Artmaking – Body of Work

Artmaking – Body of Work

HSC examination overview

The HSC examination in Visual Arts consists of a written examination, worth 50 marks, in Art Criticism and Art History, and the submission of a Body of Work, worth 50 marks, for Artmaking.

Task: Artmaking – Body of Work (50 marks)

Students will submit a Body of Work as a compulsory part of the examination. In this Body of Work they should demonstrate their understanding of artmaking as a practice and represent their ideas and interests through their interpretation of subject matter and use of expressive forms. They should consider their own resolve in selecting works for examination with a view to representing a coherent point of view and in relation to the conceptual strength and meaning of works produced. The Body of Work must be conceived of, and executed, by the student under the supervision of the Visual Arts teacher.

The Body of Work must comply with the overall prescribed dimensions for HSC submitted artworks in Visual Arts Stage 6 in terms of overall limitations on size, weight, volume and duration as set out below.

Assessment criteria

• Conceptual strength and meaning

• Resolution

Outcomes assessed: H1, H2, H3, H4, H5, H6

MARKING GUIDELINES

Criteria	Marks
• Demonstrates an articulation of ideas and concepts that are elaborated, reiterated, subtle and sustained coherently in the form(s) of the work. Meanings make significant references and register on a number of levels • Displays technical sensitivity, refinement, discrimination, moderation, and is respectful of the conditions set by the selection of materials and limitations including course prescriptions	41–50
• Demonstrates an articulation of ideas and concepts showing some elaboration and reiteration that is more coherent and subtle in some aspects of the work than in others. Meanings and references register on a number of levels but are not as significant • Displays technical sensitivity and moderation, although some aspects are more refined while others are elaborated and/or overworked. Generally respectful of conditions set by the selection of materials and limitations including course prescriptions	31–40
• Demonstrates an articulation of idea/concept showing some connection that is more apt and coherent in some aspects of the work than in others. Meanings and references register on some levels but in limited ways • Displays technical proficiency yet not very sensitive or refined. Some display for display's sake, thus little moderation. Some respect for conditions set by the selection of materials and limitations including course prescriptions	21–30
• Demonstrates an articulation of idea/concept confined to some aspect(s) of the work. Meanings and references register in restricted and obvious ways • Displays little refinement or subtlety. Some repetition or inconsistent application. Little discrimination or moderation, limited respect for conditions set by the selection of materials and limitations including course prescriptions	11–20
• Demonstrates a simplistic, immediate articulation of idea/concept. Meanings register in banal ways. References are limited, driven by the image • Displays neither technical accomplishment nor moderation. Unsubtle, unrefined, incongruous, superficial. At variance with conditions set by selection of materials and limitations including course prescriptions	1–10

2002 HSC Visual Arts
Marking Guidelines

Section I

Question 1 (a) (5 marks)

Outcomes assessed: H7, H8, H9, H10

MARKING GUIDELINES

Criteria	Marks
• Demonstrates a well-developed understanding of the artist's relationships to his artwork • Identifies and interprets the ways in which the artist relates to his artwork in physical and conceptual terms	5
• Identifies some aspects of the relationships between artist and his artwork	3–4
• Lists some features about the artist and/or the artwork	1–2

Question 1 (b) (8 marks)

Outcomes assessed: H7, H8, H9, H10

MARKING GUIDELINES

Criteria	Marks
• Demonstrates a highly developed understanding of practice • Applies this understanding to a well-reasoned interpretation of the source material	7–8
• Demonstrates a sound understanding of practice • Applies this understanding to a more descriptive interpretation of source material OR Applies this understanding in an uneven way	5–6
• Demonstrates some understanding of practice • Identifies some relevant features in a more descriptive interpretation of source material	3–4
• Lists features of practice and/or features of the source material	1–2

Question 1 (c)

Outcomes assessed: H7, H8, H9, H10

MARKING GUIDELINES

Criteria	Marks
• Demonstrates a comprehensive understanding of the frames which is applied to the analysis and interpretation of the source material • Builds a convincing and well-reasoned case about the different points of view using the source material as evidence	10–12
• Demonstrates a sound understanding of the frames which is applied to a more generalised interpretation of the source material • Builds a less structured/more descriptive case about the different points of view using the source material	7–9
• Identifies some relevant points about the frames • Describes how the interpretations represent different opinions about the work using source material in a limited way	4–6
• Identifies obvious features about the source material	1–3

Section II

Questions 2–10 (25 marks)

Outcomes assessed: H7, H8, H9, H10

MARKING GUIDELINES

Criteria	Marks
• A coherent, sustained and well-reasoned point of view is represented which may acknowledge that other points of view are possible • All relevant aspects of content are comprehensively explained and interpreted in relation to the question • The significance of examples are explained and used to strongly support the arguments • Critical arguments and historical explanations are complex and logical and reveal an extensive understanding of the visual arts	21–25
• A coherent and reasoned point of view is represented and sustained • All relevant aspects of content are thoroughly explained and more conventionally interpreted in relation to the question • Examples are explained and used to support a successful argument that addresses most aspects of the question • Critical arguments and historical explanations are accomplished, logical and located within a thorough understanding of the visual arts	16–20
• A coherent and reasoned point of view is presented and reasonably well sustained • Most relevant aspects of content are broadly explained and more conventionally interpreted in relation to the question • Examples are generally explained, and used to support an argument that addresses some aspects of the question • Arguments are reasonably clear, logical and reflect a good understanding of the visual arts	11–15
• A point of view is presented but is unevenly sustained • Aspects of content are represented but explanations are superficial and may not be related to the question • Examples are described in an obvious way and are connected to the question • Arguments tend to be inconsistent or not well developed and reflect a foundational understanding of the visual arts	6–10
• Comments are offered that may relate to some aspects of the question • Ideas are identified and may be explored to some extent in an isolated way • Arguments are driven by opinions and reflect a very basic understanding of the visual arts	1–5