2004 HSC Notes from
the Marking Centre
Visual Arts

Contents

2004 HSC NOTES FROM THE MARKING CENTRE
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 2004 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 2004 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 2004, 8512 candidates attempted the Visual Arts Written examination. The majority of candidates were able to demonstrate a sound understanding of syllabus content and question requirements in their engagement with Practice, the Conceptual Framework and the Frames in Section I and Section II.

In Section II, the most popular question was Question 6 with 2220 responses. Other questions that attracted large numbers of responses were Question 4 with 1735 and Question 9 with 1114.

The majority of candidates noted the general instructions provided relating to the timing of questions and the rubric. However, teachers are advised to emphasise to candidates the importance of:
- adhering to suggested times, in particular in Question 1, to ensure that all parts of the question are attempted
- 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 the difference between such terms as 'identify', 'interpret', 'discuss', 'account for', '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 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

General Comments

Question 1

In 2004, candidates' understanding of the relationships between different aspects of content was notable. Better responses could typically demonstrate an articulate and immediate understanding of the demand and content focus of the question. Candidates applied their knowledge of Visual Arts to the specific materials included in the question in a form and to an extent commensurate with the time allowed and the mark allocation. A number of candidates continued to produce excellent responses well beyond the time and mark allocations of the questions, which may have limited their available time for other questions. The suggested time allocations should be firmly stressed as an integral part of Section I. Candidates should be encouraged to view these time allocations as a part of the demand of each question and not as a limitation to insights into the source material and content. Teachers are advised to stress the importance of attempting all parts of this compulsory question.

(a) Responses varied in approach and structure from succinct bullet point form to those that were longer and more detailed.

Better responses interpreted the source material to address the artist/world relationship in the modern age in an immediate, succinct and selective manner. They referred to the imagery, modes of representation and formal aspects of the cover design. These responses articulated ways in which examples chosen represented the modernity of the era.

Mid-range responses identified the obvious features of the source material, utilising the image and citation, in limited descriptions of transportation and modern technologies. They took a more literal approach and made limited reference to the relationships of these to modernity. Connections made between the artist, world, audience and artwork were tenuous and often relied on little more than the implication of a co-existence in time. Lower-range responses listed some features of the source material, with little or no reference to the question.

(b) Applications of the structural frame ranged from formal and aesthetic references to visual qualities, aspects of design, to the codes and conventions ascribed to the structure. Responses were able to discern the physical and symbolic significance of both historical and contemporary aspects of the site, acknowledging the museum as a repository of art, the cultural significance of the pyramid, contrasts in materials and form, architect's intentions and audience experience.

Better responses demonstrated an ability to write a lucid account that employed the structural frame as an evaluative tool for analysis. These responses interpreted the design approach; establishing the contextual relationship between structure and site in terms of its communal operation and historical significance. Many responses were able to articulate the relationship between the design features and the architect's aim of renewal.

Mid-range responses were characterised by a closer reliance on the source material to structure a descriptive interpretation of the site. A less assured knowledge of the structural frame led to

responses in which the significance of materials, forms and historical allusions were implicit in descriptions of the site rather than analysis and interpretation of the communication of meaning within the site.

Lower-range responses listed some features of the source material without reference to the structural frame. Candidates should practise applying their knowledge of the frames as an expanded field of investigation and not just list aspects or features within the plates and citation.

(c) Most responses were able to use the source material to construct a plausible account and make logical inferences from the information provided. Hughes' quote was employed in many responses and appeared to be helpful in encouraging a deeper interpretation of the other source material.

The better responses demonstrated a confident and informed understanding of this area of syllabus content, frequently contextualising Cornell's practice within conceptual or historical traditions. They identified Cornell's highly personal practice and offered varying interpretations of his transformations of material and meaning. Some responses offered a conceptual and holistic account of practice, others worked perceptively and methodically through the source material identifying critical aspects of the artist's practice. The strong understanding that informed these responses allowed for the introduction of the frames and conceptual framework knowledge as a way of explaining the particular qualities of Cornell's practice.

Mid-range responses drew on more literal meanings of the source material, often using Hughes' quote to identify the conceptual nature of Cornell's practice and relating this to the evidence provided in the two images. Although many interpretations alluded to single meanings, responses were generally able to distinguish clearly between material and conceptual aspects of practice and their representation in the source material. Responses of this type tended to employ description rather than interpretation. Lower-range responses described some aspects of the source material with little or no reference to the question.

Section II

Practice – Questions 2, 3 and 4

While responses to these questions reflected differing degrees of understanding of practice as unique to each artist, many exhibited an understanding of practice as a relationship between ideas and forms. Some responses used the syllabus terms 'material and conceptual practice' to describe the nature of practice. Although most responses referenced modern and contemporary art practices, some also surveyed historical art practices, particularly from the Renaissance and Baroque periods, suggesting the influence of recent exhibitions.

Many responses understood artists' intentions as a product of personal, social, cultural or political experiences and as a reflection of beliefs and values. They presented the actions and decisions made by an artist as a product of artistic conventions of a particular time and place. The relationships within the conceptual framework and the interpretive frames often overlaid artists' practice as a method of

interpretation. Arguments about the routines, habits and processes that constitute artists' practice were substantiated using a range of examples from contemporary, modern and historical times. There was evidence of an increasing knowledge of and engagement with contemporary art practice, with some responses using Asian artists as examples of this.

Question 2

Responses to this question revealed a multiplicity of interpretations of the term 'artistic conventions', as traditional, stylistic, historical, cultural, societal, political, contemporary, feminist, postmodern, collaborative, genetically engineered and 'avant-garde'.

The better responses were complex and multi-layered and referenced a variety of examples including quotes. The concept of the development of an artist's practice over time was integrated with a thorough understanding of the diverse nature of the visual arts. There was an appropriate use of terminology and an extensive knowledge of art movements, styles and artists' works. Strong critical interpretations were presented, revealing a rich and extensive understanding of practice and its relationship to artistic conventions.

Mid-range responses revealed a sound knowledge of practice through detailed explanations or descriptions of specific artworks with references to historical contexts, thematic studies, or subject matter. Some responses applied a linear progression to western art in attempting to explain how each convention was reflective of its time. Arguments were less complex and discussions of artists and their practice were sometimes more generally applied. Lower-range responses offered a brief and descriptive account of artmaking practice by artists. The terms of the question, in particular the word 'conventions', was at times not understood in these responses.

Question 3

Responses to this question were characterised by a diversity of viewpoints and a broad interpretation of the term 'social relationships' in determining its significance to artistic practice. Responses demonstrated a sound adaptation of case study material to well argued and knowledgeable explanations of a range of social relationships.

The better responses used the quote as a prompt to discuss the social relationships that exist in the artworld without restricting their examples to the 15th Century. These responses made direct links between artists and patrons or clients, identified as a social relationship. Responses extended and articulated complex layers of understanding about artists' relationships with powerful patrons.

Mid-range responses were less interpretive reflecting a more general understanding of when and where such relationships took place. Specific examples were descriptive and lacked a complexity of analysis. Self-evident statements and personal opinion were features of the lower-range responses.

Question 4

Responses to this question revealed a depth of knowledge about art practice. Some responses clearly identified intention as an aspect of the artist's concepts and ideas while others inferred it through

detailed investigations of the influence of personal, social, cultural or political events. Some responses referenced groups of artists connected by subject matter or technology while others selected a diverse range of individuals.

The better responses revealed a deep understanding of their chosen artist's practice. They argued artist's intention as significant and driving material practice, and emphasised it as the focus of the question. Discussions were placed within a broad framework, communicating a comprehensive understanding of the visual arts. Responses used the characteristics of specific artworks as evidence of their point of view. They coherently linked this to the significance of intention, referring to a body of work as a range of connected examples or as one example in detail. Responses coherently illustrated significant comparisons between selected artist's practices and, when appropriate, contrasted these practices in order to elaborate their point of view.

Mid-range responses often demonstrated some knowledge about artworks without addressing the significance of intention. Many responses compared and contrasted two works without addressing artists' practice while others discussed material practice in isolation without connecting it to artistic intention. These responses were general and descriptive rather than interpretive often relying on personal events in the artist's life to infer intention.

Conceptual Framework – Questions 5, 6 and 7

Responses to Questions 5, 6 and 7 revealed candidates' understanding of the qualities of the different agencies of the conceptual framework, and their knowledge of the relationships between these agencies. Better responses demonstrated that candidates understood the connections that occur between the agencies of the conceptual framework and the qualities of practice and the frames. More sophisticated responses established that the characteristics of artist, artwork, world and audience alter with time and context. Consideration of practice and the frames in relation to the conceptual framework enabled candidates to present relevant knowledge that fitted the demands of all questions in this section. References to the conceptual and material qualities of modernist and contemporary artworks were popular throughout these responses. Better responses demonstrated an extensive interpretive repertoire that mentioned the work and practices of various artists from different times and cultures. These responses presented complex knowledge that was the result of extensive case study investigations.

Question 5

Generally responses to this question were confident and knowledgeable. Most identified that the relationship between an artwork and an audience is informed by an artist's intentions. The phrase 'particular demands' was linked to these intentions to provoke an audience reaction. A range of issues was explored, such as the impact of war, feminism, racism, multiculturalism, cultural codes, consumerism and the influence of technology on society. The term 'contemporary' was understood as a way to locate artworks within the artists' time and world. Historical examples were also used to reveal how the conventions of a particular time were challenged.

The better responses answered the question by clearly explaining why artworks made demands on their audience. Many were able to elaborate by strongly stating the artist's intention. Knowledge of

contemporary art practice was comprehensive, citing examples that were unconventional in some way and influenced by current issues. Multilayered responses identified 'audience' in more complex ways, discussing different consumers of art.

Mid-range responses demonstrated an understanding of the term 'contemporary' in relation to the artist's world. Knowledge of artworks was more generalised with limited explanations about 'why' artworks make demands on audiences. Lower-range responses were descriptive with some relevant points made about artists' intentions.

Question 6

Responses discussed the nature of the different functional roles of various artists. Many responses maintained that an artist's functional role is connected to the way in which the artist intentionally uses qualities of artworks to represent unresolved issues. Such responses evidenced an understanding of practice and the frames. Responses identified matters that artists disclose through their work as concerns connected to personal, social and political occurrences. Claims were substantiated by reference to the work of various artists from different historical periods and cultures.

The better responses were complex and interpretive. These responses explained how material and conceptual qualities of artworks disclose that which is usually concealed. Responses maintained that the strategies of artists' production imbue artworks with intended meanings. These responses also reflected an understanding of the frames and how they may be used in conjunction with the agencies of the conceptual framework.

Mid-range responses described the qualities of artworks produced by particular artists and usually included examples of artworks to substantiate claims. Responses referenced artworks and the procedures used by artists in varying detail.

Question 7

Most responses to this question indicated a confident understanding of the conceptual framework and the inter-relationship, role and function of its agencies. However many candidates had difficulty in negotiating all the parts of the question particularly the requirement to demonstrate a specific understanding of the role of the critic/historian when presenting a point of view.

The better responses demonstrated a sound knowledge of the roles of the critic and/or historian with varied and perceptive interpretations, from the conventional to the political and psychoanalytical. These in turn provided evidence of how the roles can direct, manipulate, influence and guide the material practices of the artworld. These responses also clearly linked all parts of the question and showed extensive knowledge of artworks, exhibitions, styles and movements; in particular the postmodern world.

Mid-range responses were more general and demonstrated a more limited knowledge of the critic and/or historian. Some descriptive and personal views of artists and practices were evident. Responses attempted, with limited success, to link this knowledge coherently to the role and function of the conceptual framework.

Frames – Questions 8, 9 and 10

Question 8

In this question the significance of irony and humour, the qualities of postmodern art and the reasons for the postmodern condition were addressed in different ways at all levels of accomplishment, along with other aspects such as appropriation, satire and parody.

The better responses demonstrated a deep knowledge and a complex engagement with all aspects of the question, creating well-reasoned and sustained arguments revealing a sophisticated understanding of the practices of their chosen artists. Mid-range responses demonstrated a clear understanding of postmodernism and were able to cite examples confidently, yet a greater distinction between irony and humour was needed and many responses were primarily descriptive. Lower-range responses referenced appropriate artworks, however they did not link these to the question successfully.

Question 9

Some responses were written from the perspective of the curator and presented a curatorial thesis for their selection of artists and their interpretation of the exhibition theme. In most responses, there was evidence of a thorough understanding of the subjective responses of the audience. Some responses used the subjective frame to provide evocative and personal responses to the works of artists to justify their choices. Most responses used an appropriate selection of artists as the primary means for illustrating their understanding of the subjective frame.

Better responses demonstrated an ability to provide an informed point of view that addressed a particular thesis or interpretation of the exhibition theme. The choice of artists often provided different and layered ways of understanding the theme or the subjective frame. These responses were able to build and sustain a strong and complex explanation of choices supported by an excellent understanding of the wider context of the visual arts.

Mid-range responses were generally conventional in nature and artworks were described in terms of the ways that they showed the experiences or memories of the artist. In these responses, the choice of artists was often presented as a self-evident response to the question and there was less development of an argument. Lower-range responses were limited to the nomination of one or two examples in which a few aspects of the artist's experiences or the images in a work were discussed.

Question 10

The question was interpreted in different ways, from the ways in which interpretations of the art of the past have changed in our own day, to how different examples of the art of the past were interpreted in the time in which they were created. Many responses used a chronological approach to reflect changing perceptions over time and interpreted 'beliefs' as a reference to the religious and spiritual in their account.

The better responses took a position in relation to the quote and were not limited to the cultural frame, drawing on postmodern interpretations and practice along with a discussion of the conceptual framework to amplify their response. Clear evidence of case study work was apparent in the more successful responses, where a thematic approach to representation was traced through concepts such as the nude and the representation of women by artists.

Mid-range responses included little reference to specific artists or their works. Often a chronological view of the history of art was presented which had limited relevance to the demand of the question. Although an understanding of time and place was evident, an understanding of differing perceptions was not clearly demonstrated in these responses.

Body of Work Submissions

Introduction

In the 2004 examination of the Artmaking Component, Body of Work submissions were noticeably stronger, reflecting the growing confidence and understanding of this examination requirement. There continues to be a diverse range of approaches in each of the15 Expressive Forms. The most popular Expressive Forms were Painting and Collections of Works. Collection of Works, in particular, attracted a growing number of the candidature. Digital forms continue to grow and there has been an increase in the number of submissions in every expressive form that include forms of documentation to support the intentions of the work, including photographic and digital forms as well as on video, DVD or CD.

Responses to the Body of Work

The quality and range of types of responses to this requirement was very exciting this year and there has been a significant increase in the standard of submissions. Some candidates submitted bodies of works that were highly resolved series of works. Others presented a group of linked works, either conceptually or materially, that included resolved works alongside more provisional works that gave insight into directions, decisions and interests that formed the web of their artmaking practice. Some candidates presented single works that were evidence of a sustained engagement of artmaking practice. Some candidates included artist's statements, documentation in the form of diagrams or photographs, working drawings or experiments or design briefs. There was an increase in the number of videos, DVDs or CDs submitted in areas such as Collections of Work. These were seen as another of the choices that a student might make to represent their practice in a body of work. Other candidates chose to only 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 worked confidently with the content of the course as a way of informing their practice in reflective and conscious ways. The Frames provided a means of focusing student 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. A strong study of relevant artists and their practice along with contemporary issues and ideas in the artworld was evident in many of the submissions.

Advice to teachers and candidates

Subject matter

There was a wide range of subjects investigated by candidates. There was a strong interest in overseas conflicts and these works were often insightful reflections on the impact of these events on the local context. There was also a strong interest in religious subject matter reflecting the popularity and impact of films such as *The Passion of the Christ*.

Teachers and candidates should carefully consider their audiences in their representation of their ideas. In some cases, the public contexts for the production of the works in schools and the marking of the examination may make some forms of representation inappropriate or difficult. Teachers may also need to be aware of the issues that may be raised for candidates whose work is in conflict with the values of their school. They should also consider issues such as Child Protection that may be raised for them in terms of how they are able to appropriately supervise the production of some works eg works that involve nudity, abuse, drugs or other controversial material. These are subjects that can be investigated by candidates but teachers need to be conscious of their responsibilities and audiences within the school context.

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 artmaking practice in the HSC course. The candidate as a curator, selecting works for the submission, should carefully consider how their intentions and understanding of artmaking practice are represented. The better candidates were thoughtful and judicious in their selection of works for inclusions in their submissions. Some candidates could have made stronger critical judgements about the inclusion of some pieces and teachers are encouraged to assist candidates in refining their choices. Visual Arts Process diaries should not be submitted. The inclusion of an artist's statement should be carefully considered. Statements that describe self-evident aspects of the work are not helpful.

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 student'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 continues to be a significant number of works that do not comply with the subject rules, particularly in terms of size restrictions. Syringes, sharps and body fluids should not be included in any form. Works that are not electrically certified will not have the electrical components turned on. Works must be respectful of all the conditions of the HSC examination to access the full range of marks in the Marking Guidelines.

The combined submission must comply with all of the subject rules irrespective of whether it is marked corporately or itinerantly. For example: Bodies of Work may include sculptural works and two-dimensional works. In these cases, the volumetric restriction of one cubic metre applies as well as rules for flat work where no single work is larger than two metres square such as a painting and the whole submission is no larger than six square metres. These submissions should be measured as a volume then the other requirements should be checked.

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. A picture or diagram indicating how the work could be viewed is helpful. Candidates should indicate, however, if the image is a diagram for display or an image of the work in another context such as exhibition where the work is displayed in an area larger than the allowed 1 metre cubed.

If the school's submissions are being marked by an itinerant team of markers, it is helpful and appropriate for the works to be unpacked and ready for marking. Where there is a complicated set up for display it would also be helpful for the school staff to have the work ready for marking.

Labelling of works

During the marking process this year considerable time was spent by clerical staff and markers checking the labelling and paperwork presented by schools. On a number of occasions, the labels for candidates' works were not completed or did not match the other paperwork on Form A. It is important that school staff take the time to check this carefully so that works are marked correctly.

Titles used for works should suggest the conceptual basis of the Body of Work, and offer markers an insight into possible interpretations of the work. It is recommended that if a title or description of a

work is written in a foreign language, a translation is provided to enhance the marker's understanding of the work.

Digital Formats

Candidates should also refer to the new syllabus guidelines for submission of digital and video works (see *Board Bulletin* Vol 12 No.6) to ensure that the appropriate software and the format for presenting works on DVD and CD-ROM are compliant with the available resources.

Candidates are advised to clearly label VHS, DVD and CD-ROM submissions with the format and program used.

Expressive Forms

Ceramics

Submissions in this expressive form reflected a range of concepts referencing the artworld, environmental issues, other cultures and natural phenomena. Multiple pieces were common, with each work adding layered meanings to the concept explored. Works were predominantly hand-built and sculptural, with a sustained exploration of form and the development of surface. Few functional forms were submitted. Contemporary practice was reflected in the use of layered text on relief surfaces and by installation works with photographic documentation. Non-ceramic materials such as paper, cardboard, fabric and twigs were popular, and were integrated into the works with subtlety.

Submissions reflected a sustained engagement with clay as an expressive form and an awareness of the potential of decoration to extend a concept. The use of multiple firings to generate a layered and complex surface decoration was popular, with the use of slips, oxides and underglazes applied by brush, spray and printing. A limited number of wheel-thrown works were submitted and these were limited in their exploration of form and concepts.

Works in the higher mark range presented concepts in subtle and layered ways and reflected an ongoing engagement with the clay medium. Forms were sculpturally bold and innovative, and were complemented by well considered textural surfaces. Decoration integrated 'dry' ceramic materials such as slips, oxides and underglazes in a restrained manner, and made use of limited areas of glossy glazes to provide a contrasting focal point. Innovative combinations of construction methods were employed to create forms that challenged ceramic conventions. The plastic nature of clay was exploited with creases and tears and the deliberate and considered deformation of forms was used to advantage.

Collection of Works

Submissions in this expressive form included painting, drawing, sculpture, printmaking and photography. There was an increase in submissions with film and video and digital media forms. Works demonstrated an understanding of the role of technology in contemporary practice. A broad range of subject matter was represented including politics, global issues such as conflict, religion, personal narratives, urban and natural environments and the artworld as popular choices. Works demonstrated an increased awareness of and engagement with the audience in intimate or grand ways.

Many works reflected the influence of known artists, and appropriation was often handled with a fresh and innovative approach. Stitching and fine wire used as mark-making were innovations this year. Inclusions of videos varied from the documentation of artmaking practice, animation and narrative, to experiments with representations of film as painting with light and movement.

Works in the higher mark range demonstrated an understanding of the expressive power of selected forms and a deep understanding of how concepts, symbols and visual codes can be read in different ways. Careful curatorial decisions were made to represent an understanding of artmaking practice and investigation of subject matter. Innovative practices with a range of materials such as wire, thread, wax, glue and found objects were also a feature of works in this mark range.

Designed Objects and Environments

Submissions in this expressive form reflected a strong understanding of the diverse range of forms and genres within the field of designed objects and environments. The traditional form of the wearable still constitutes a significant number of submissions in this area. There was an increase in submissions concerned with developing a corporate identity and developing a packaging and product marketing campaign. A growing number of submissions continue to integrate film, video, flash animation and interactive works as a way to extend the conceptual basis and context for the audience. The more successful works demonstrated a strong understanding of the relationship between the animated or moving image and avoided the repetitive reworking of established images and ideas within the work in another format. Many works reflected a strong awareness of the communicative power of images and the capacity of these images to affect audiences.

Submissions in the higher mark range evidenced a sophisticated and knowing exploration of the world of consumer culture often using a well thought out design brief to acknowledge a target audience. Works demonstrated an understanding of computer graphic skills and knowledge of contemporary layout formats. Wearables in this range indicated a knowledgeable and eclectic engagement with the world as a source of ideas and interests. Works represented rural life, recycling and regeneration, the manipulation of found objects, the environment and investigations focusing on the textures and qualities of selected fabrics and surfaces. These works were able to extend ideas and interests to create complex and engaging layers of meaning.

Digital Animation

The ongoing development and availability of software and hardware has seen a significant development in the production and submission of Bodies of Work in this expressive form. Many submissions reflected a confidence and competence in manipulating media and using a variety of filmic genres to explore the rich creative potential offered in digital technology. Submissions employed a number of software programs to create a specific style in their work. These styles included sophisticated modelling employing programs such as 3D Studio Max, Maya and Light wave, as well as simpler, yet still effective, pixellated animation created using software such as Flash and I-stop motion.

Works in the higher mark range reflected knowledge of contemporary practice and understood the importance of timing. Works established an effective metre throughout the work, and referenced

topical issues such as world conflict, identity, fantasy and aspects associated with living in a modern world.

Advice for teachers and candidates

It is advised, where possible, to submit digital animations on DVD as this format ensures a greater resolution and luminosity than VHS formats.

Digital Media

Submissions in this expressive form reflected a sophisticated knowledge of design and image manipulation combining concepts ranging from personal, intimate accounts of life to broader social issues. Many submissions demonstrated an explicit design-based approach, which employed typography within the image construction whilst others dealt with the image in a contemporary art context.

Submissions in the higher mark range displayed sensitivity to the subject and the handling of materials. The expressive potential of digital manipulation was recognised in the construction of images, demonstrating outstanding compositional skills and sensitivity to the medium as it was used to enhance or manipulate the visual qualities or the conceptual meaning of selected subject matter. Many submissions reflected a sound knowledge of design in mass media such as the Internet, television and cinema, evidenced in the stylisation of images. Many submissions reflected an inter-play of design with a 'painterly or cinematic effect' through the subtle use of tones, transparency of layers and the effective selection of paper stock for the printing of the finished work. Successful submissions also showed thoughtful selection of tools and filters that were used in ways appropriate to the representation of their ideas.

Advice for teachers and candidates

Candidates need to be aware of the importance of the resolution of images used for manipulation. The poor resolution of some source images used affected how well they could be manipulated and represented.

Documented Forms

There was an increase in the number of submissions in this expressive form this year. Works interpreted documented forms in a variety of ways and artmaking practice was represented through digital photography, drawing, sculpture and books, as well as slide shows, video and DVD, to document installations and other events. Many submissions were informed by contemporary and postmodern practice and reflected a sophisticated understanding of relationships between concepts, materials, site, intentions and audiences. Subject matter included human relationships, social justice, issues about spirituality, the artworld and the impact of humanity on the natural world. Approaches to the representation of ideas and interests included deeply serious introspections, allegorical, formalist, critical, whimsical and witty narratives. It was evident that Andy Goldsworthy was a strong influence, while the work of Joseph Beuys and Bruce Naumann informed a number of video works. Submissions

using digital media created virtual contexts and narratives to extend and support concepts. Voice and voice-overs were used in some works to interact more directly with the audience.

In works in the higher mark range purposeful relationships were established between objects and contexts, engaging the audience on a number of levels. Meanings were represented in layers and were coherent and significant. Material practice was confident and refined and reflected a sound knowledge of selected media.

Drawing

Submissions in this expressive form reflected an emphasis on the exploration of concepts, representing interests in issues such as the environment, aspects of the physical world - nature, the human form, the face, people's personalities and relationships between family and friends. Global terrorism and war were not strongly featured in Drawing this year. The use of tonal rendering was widespread as was the use of colour, a variety of materials integrated onto the surface, and written text. Submissions included works using inexpensive materials and papers, often recycled, and pencil, graphite, charcoal, ink and drawing with the computer mouse. Submissions often included forms other than drawing with digital media works very popular. Single works were common and some works were presented as small installations, others in a series, as well as rolled or folded scrolls.

Works in the higher mark range were conceptually engaging and reflected a subtle use of materials applied and integrated with the surface of the drawing. Mark-making was often expressive and demonstrated a careful selection of materials to support the conceptual focus of the work. In many submissions, parts of drawings were intentionally left incomplete or minimally worked with media and allowed the audience to interpret the work in a variety of ways.

Film and video

Submitted works in this expressive form demonstrated the ongoing evolution of production and postproduction techniques and the accessibility of professional editing programs. Camera craft, editing techniques and stylisation of the work reflected an understanding of cinematic language and the establishment of a genre. Many submissions freely engaged with temporal properties to construct innovative and evocative works that reflected knowledge of mainstream and alternative cinema practice. This year the use of DVD as a format for viewing increased, and this allowed for a greater resolution of the image as compared to VHS formats. DVD also provided greater scope in the presentation of works that were constructed with chapters. In some works artist's statements and behind the scene accounts were also included reflecting contemporary practice

Submissions in the higher mark range effectively used a viewpoint to establish a personal, psychological or critical account of the subject matter. Submissions reflected a sound knowledge of software, an acknowledgement of the expressive potential of camera work and the significance of 'auteurism' to represent an individual account. Works in this range employed a balance between generated effects and the construction and resolution of a narrative.

Graphic Design

Submissions in this expressive form continue to reflect a strong understanding of design and an awareness of the audience in terms of product location and audience response. Posters, magazines, printed objects and illustrated narratives executed in a wide range of media including digital media, video, DVD, collage, paint and drawing materials demonstrated the diversity of this expressive form. Corporate and personal identification, promotional material and logo development was the conceptual basis for many of the submissions. Magazine and comic book formats were also popular with content ranging from adventure stories to contemporary issues such as politics, world conflict and gender. Conceptual and material practice were diverse but with clear acknowledgement of an intention to communicate with an audience.

Works in the higher mark range evidenced a strong design brief and concept to communicate a clear intention or message. The conventions of composition and layout, integration of text and image in graphic design in different forms such as magazines, posters and printed objects were well understood. An understanding of computer software, digital media and collage was also evident. Presentation of images in A4 and A3 size were as successful as large print formats. It should be noted that works can be successfully printed on standard equipment and do not need to be printed professionally.

Interactives

Submissions in this expressive form used dynamic design and graphics principles and an interactive interface to engage the audience. Many works were scripted in Dreamweaver or Flash and concepts and styles ranged from manga-inspired imagery to highly polished design works.

Submissions in the higher mark range understood the importance of design and factors of useability. All submissions in this range were easily navigated and some employed the strategy of surprise, generated through interacting with the site. Submissions reflected an understanding of visual codes and organisation and how to structure the interface.

Advice for teachers and candidates

It is advised that Interactives should be scripted in HTML, set for play on Mac and PC projectors and scripted for auto-running. In the construction of Interactives, candidates should consider the clear communication of concepts, ease of navigation and the origin of designs. The following web sites can be accessed to provide examples of Interactives and animated graphics: www.praystation.com, www.wallpaper.com, www.plusism.com, www.adwave.com.jp and www.futurefarmers.com

Painting

Submissions explored the practice of painting in diverse ways ranging from a deep immersion in the traditions of western figurative painting, in some cases clearly influenced by the Caravaggio exhibition, through to works showing a sophisticated understanding of contemporary practice. Aspects of contemporary life and the world of personal experience – home, family, friends and school – was a rich source of imagery and meaning. The artworld was also a source of ideas, with many submissions

referencing works by significant artists. Religious subject matter was prominent with many works sourcing imagery from religious traditions and texts. There was a dominance of figuration with fewer works investigating abstraction. Some candidates presented works as an installation comprising multiple panels; others chose to represent their knowledge of painting in a single work.

Works in the higher mark range were conceptually rich investigations revealing a confident knowledge of the expressive possibilities of painterly surface, line, mark and form, as well as an ability to synthesise investigations of other artists' practices. Works acknowledged and engaged the audience on a number of levels and provided meanings that could be interpreted in a number of ways. Some works applied non-traditional materials such as PVA, wax, screen-printed, stencilled and/or collaged elements to unusual surfaces such as cardboard, broken masonite or sheet metal. Other works showed great knowledge and subtlety in the use of traditional techniques such as oil paint, glazes and chiaroscuro.

Advice for teachers and candidates

Titles should be provided that assist an audience to engage with the intentions of the work. The inclusion of an artist's statement should be carefully considered. Statements that describe self-evident aspects of the work are not helpful. Selection is a vital key to a successful body of work. Candidates are advised to select works that demonstrate their knowledge and understanding of practice. Carefully consider instructions for setting up the work. Placing paintings at different heights or in elaborate arrangements does not necessarily enhance the communication of ideas.

Photography

Submissions in this expressive form continued to explore new and increasingly diverse ideas and possibilities in photomedia. Notably, there has been a significant increase in the number of digital-based submissions, particularly with the availability of affordable and accessible colour printing. Many works explored and integrated digital papers in an innovative and sensitive manner. Submissions using black and white photography remained popular.

Portraiture, identity, the photo essay, social issues, abstraction and the temporal nature of recording light were explored in works. The use of the scanner as a camera was also evident, as a new device to record and document object-based works.

Works in the higher mark range demonstrated refined and strong editing values and a confident engagement with contemporary photographic practice. There was a clear awareness of the relationship between the photographer and subject in the works.

Printmaking

Bodies of Work in this expressive form demonstrated an inventive and experimental engagement with diverse printmaking techniques. Submissions reflected a continued interest in relief, intaglio, screenprinting and monoprinting processes. The drafting of imagery was often handled with great confidence, with candidates showing a preference for bold, expressive and confident marks. Many submissions revealed their starting points embedded in photographic and digital practice. Submissions

also explored photographic printmaking processes utilising water-based screen-printing techniques. A revival in the use of photographic zinc and solar etching plates was also evident.

Concepts explored were diverse and many candidates responded to contemporary world events; others investigated local and spiritual issues as well as an interest in family, personal and cultural histories. Submissions reflected considerable personal insight, supported by the use of texts, poems, songs, lyrics and prose. Fewer submissions this year engaged in issues of personal angst and anger.

Submissions in the higher mark range were diverse and some challenged accepted conventions. Lino prints, particularly, were cut and reworked into complex sculptural compositions. Other submissions demonstrated a high degree of investigation of a single technique presenting prints developed from sensitively prepared blocks that were competently printed using varied papers and inks. It was refreshing to see submissions in which there was experimentation with and printing on a diverse range of materials such as timber, plastics, opaque and translucent fabrics. Consideration should be given to ensuring that these surfaces are receptive to ink and printing techniques as some works were blurred or unclear and did not represent the imagery from the intricately prepared printing plates and blocks. It is not necessary to submit editions of prints.

Sculpture

Submissions in this expressive form explored the practice of sculpture using a diverse range of forms, concepts, subject matter, media and techniques. Many works demonstrated a confident engagement with contemporary sculptural practice in representing a range of interests such as cultural investigations, global conflict, issues such as technology, conservation and consumerism, self, spirituality and religion.

Submissions included freestanding individual forms, frontal works, installations and suspended pieces representing a strong interest in figurative rather than abstract forms. Box-like forms in bas-relief and grids continue to be popular modes of representation and organization of objects. Manipulations and assemblages of found objects were popular and these affordable, accessible materials were used in imaginative and sensitive ways. Many works incorporated text and mediated images as part of the surface treatment or as accompanying statements. Colour was used as an expressive device with an increased number of subtle monochromatic schemes and neutrals used. An emerging interest included the use of fibres and threads as sculptural materials. The inclusion of CD-ROMs, DVDs, and sound and image projections in works increased this year.

Works in the higher mark range demonstrated a successful integration of conceptual strength and material resolution, and reflected an understanding of traditions and innovations in sculpture. Spatial exploration was carefully considered, with form and surface well integrated. Works were engaging and layered in meaning offering the markers a range of interpretations, with some works encouraging audience interaction or intervention.

Textiles and Fibre

Submissions in this expressive form continue to reflect the growing strength and confidence of the candidates' conceptual and material practice. Evident in submissions was an awareness of contemporary art practice that has extended the use and incorporation of fibres, threads, fabric, hand

stitching and machine stitching in non-traditional ways to create artworks. Subject matter including family and personal history, the environment, world events and an appreciation of art history were represented in wall hangings, quilts and in series of narrative panels. Submissions reflected innovative and explorative practices and the manipulation and integration of a wide range of materials such as fibres, threads, paper, printed and appliquéd photographic images, and techniques such as wrapping, stitching, folding, scanning, and pleating.

Bodies of work in the higher mark range demonstrated an extensive investigation of a concept combined with a high level of material practice. Works were confident, explorative and were resolved in their use of materials and techniques, such as the strong visualisation of the thread as a line, the juxtaposition of solids and transparencies and the codification of colour. Submissions also demonstrated an understanding of the traditions and conventions of this field to support an investigation of both the material and conceptual demands.

Visual Arts

2004 HSC Examination Mapping Grid

Question	Marks	Content	Syllabus outcomes
Section I			
1 (a)	5	Conceptual Framework	H7, H8, H9, H10
1 (b)	8	Frames	H7, H8, H9, H10
1 (c)	12	Practice	H7, H8, H9, H10
Section II **Practice**			
2	25	Practice	H7, H8, H9, H10
3	25	Practice	H7, H8, H9, H10
4	25	Practice	H7, H8, H9, H10
Section II **Conceptual Framework**			
5	25	Conceptual Framework	H7, H8, H9, H10
6	25	Conceptual Framework	H7, H8, H9, H10
7	25	Conceptual Framework	H7, H8, H9, H10
Section II **Frames**			
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

2004 HSC Visual Arts Marking Guidelines

Section I

Question 1 (a)

Outcomes assessed: H7, H8, H9, H10

MARKING GUIDELINES

Criteria	Marks
• Identifies and describes aspects of the artist/world relationship in the modern age in the source material • Inferences collectively demonstrate some understanding of the relationship between the artists and their world	4–5
• Lists features of the source material that can be related to the modern world • Artist/world relationships are implied in the selection of features identified	3
• Attempts the question, lists some features of the source material	1–2

Question 1 (b)

Outcomes assessed: H7, H8, H9, H10

MARKING GUIDELINES

Criteria	Marks
• Uses aspects of the structural frame to present a well-reasoned interpretation of the design • The interpretation of the source material is coherent and well-supported	6–8
• Uses aspects of the structural frame to interpret the design • The interpretation of source material may rely on immediately apparent features and/or inferences may be unevenly explained	3–5
• Reiterates information from the citations • May list some features of the source material	1–2

Question 1 (c)

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 this source material	10–12
• Demonstrates a sound understanding of practice • Applies this understanding to a more descriptive interpretation of source material and/or applies this understanding in an uneven way	7–9
• Demonstrates some understanding of practice • Identifies some relevant features in a more descriptive interpretation of source material	4–6
• Identifies obvious features of the source material and/or reiterates information included in the citations and/or extracts	1–3

Section II

Questions 2–10

Outcomes assessed: H7, H8, H9, H10

MARKING GUIDELINES

Criteria	Marks
• A coherent, sustained and well-reasoned argument 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 is explained and used to strongly support the arguments • Points of view are complex and logical and reveal a highly developed understanding of the visual arts	21–25
• A coherent and reasoned argument 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 • Points of view are accomplished and logical and reveal a well-developed understanding of the visual arts	16–20
• A reasoned argument is presented and generally 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 • Points of view are reasonably clear and logical and reflect a good understanding of the visual arts	11–15
• An argument 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 • Points of view 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 • Points of view are not supported and reflect a limited understanding of the visual arts	1–5