



BOARD OF STUDIES  
NEW SOUTH WALES

1999 HSC

# Visual Arts

Notes from the Examination Centre

© Board of Studies 2000

Published by  
Board of Studies NSW  
GPO Box 5300  
Sydney NSW 2001  
Australia

Tel: (02) 9367 8111

Fax: (02) 9262 6270

Internet: <http://www.boardofstudies.nsw.edu.au>

April 2000

Schools may reproduce all or part of this document for classroom use only. Anyone wishing to reproduce elements of this document for any other purpose must contact the Copyright Officer, Board of Studies NSW. Ph: (02) 9367 8111; fax: (02) 9279 1482.

ISBN 0 7313 4434 0

200019

# Contents

Introduction.....	4
Submitted Artworks 2/3 Unit (Common) and 3 Unit Additional .....	4
Ceramics.....	7
Collection of Works.....	8
Computer Generated Works.....	10
Drawing.....	11
Design .....	12
Film and Video .....	13
Graphics .....	15
Painting .....	17
Photography .....	18
Sculpture .....	20
Textiles and Fibre .....	21
Wearables.....	22
Jewellery .....	24
Integrated Visual/Verbal Studies (3 Unit Only).....	25
2/3 Unit (Common) and 3 Unit (Additional) Studying Images and Objects.....	27
2/3 Unit (Common) Studying Images and Objects .....	28
Section I .....	28
Section II.....	45
3 Unit (Additional) Studying Images and Objects.....	51
Section I - Art in Australia.....	51
Section II - Art and Culture.....	52
Section III - Art and Media .....	54
Section IV - Art and Design.....	55
Marking Guide - 2/3 Unit and 3 Unit (Written) Visual Arts.....	56

# 1999 HSC VISUAL ARTS EXAMINATION REPORT

## Introduction

9855 students presented for the 2/3 Unit (Common) Visual Arts examination. 6229 presented for the 2/3 Unit (Common) examination only. 3626 students presented for the 3 Unit (Additional) examination. 3273 students submitted a second artwork. In the other 3 Unit options 336 students undertook the second written examination and 17 students submitted Integrated Visual/Verbal Studies.

## Submitted Artworks 2/3 Unit (Common) And 3 Unit (Additional)

### The Most Accomplished Artworks

The most accomplished artworks submitted in 1999 were those that markers judged to be highly interesting in terms of the students' conceptual and material practice evident in the work(s). Works were produced as individual pieces although it was clear from these works that they were far from 'first attempts'. They were also produced as works in a series, where concepts and material properties resonated within each work and between the works produced.

These highly accomplished works were high in inference and meanings registered on a number of levels. Ideas and concepts were elaborated, reiterated, subtle and sustained coherently in the form(s) of the work.

They also demonstrated a high degree of technical accomplishment and knowledgeable action in the student's selection and use of media, materials and techniques. Artworks produced, either individually or in a series, were technically sensitive, refined, discriminating, moderated and respectful of conditions. Students did not attempt to flaunt the size, weight, duration limitations in these works but worked within, sometimes quite creatively, these conditions for the examination.

### HSC Limitations on Size, Weight and Duration for Submitted Artworks

Teachers and students are advised that the HSC *Limitations on Size, Weight and Duration* for Submitted Artworks as outlined in the Stage 6 Creative Arts KLA Handbook are strictly adhered to in the marking of students' works, whether they are marked in corporate or itinerant marking. Failure to comply with these rules may prejudice marks awarded to submitted artworks.

### Other Advice

Students are reminded that excessive framing devices do not advantage submissions. Glass is prohibited in framing. Flat works are best presented in simple cardboard mounts and without frames.

**1999 Total % (approx) of 2/3 Unit and 3 Unit Submitted Artworks**

Media Area/Form	% (approx)
Painting	41
Drawing	23
Sculpture	17
Photography	5
Collection of Works	4
Graphics	2
Ceramics	2
Design	1
Wearables and Jewellery	2
Computer-generated works	2
Film and Video	1
Textiles and Fibre	.5

Whilst most media areas remained reasonably stable in 1999 in terms of numbers of student submissions there was a significant increase in the number of works produced as Computer-generated works and a decline in works produced in Design.

**2000 HSC Visual Arts Examination**

Information for Visual Arts for the 2000 HSC Examination is contained in the Stage 6 Creative Arts KLA Handbook (red/grey cover) which has been extended beyond 1999 to the 2000 HSC. This KLA Handbook is available through Client Services, Office of the Board of Studies:  
Fax: 9262 6270

## 1999 HSC Visual Arts Marking Guide for Submitted Artworks

<b>Points for discussion in teams</b>
<p><b>The Uniqueness of the Artwork(s)</b></p> <p>The following questions encourage consideration of the unique properties of the student’s submitted artwork and provide a way for the work to be described following reflection on it:</p> <ul style="list-style-type: none"> <li>– On what terms should we consider this work? What is the student trying to do?</li> <li>– What is the effect of the work on us?</li> <li>– How does the effect of this work compare with the effects of other similar works?</li> <li>– What practice(s)/ process(es) may have been used by the student that contributed to the production of this work that has had this effect on us?</li> </ul>

<b>Points for individual reflection and judgement</b>			
	<b>Ideas, concepts, meanings, material properties (conceptual and material practice)</b>		<b>Mark range</b>
Autonomous High inference High interest	<p><b>Complex relations in ideas and concepts</b></p> <p>Ideas and concepts are elaborated, reiterated, subtle and sustained coherently in the form(s) of the work.</p> <p>Meanings make significant references and register on a number of levels.</p> <p><b>High degree of technical accomplishment</b></p> <p>Technically sensitive, refined, discriminating, moderated and respectful of conditions.</p>	A	46–50
	<p><b>Well developed relations in ideas and concepts</b></p> <p>Ideas and concepts show some elaboration and reiteration which is more coherent and subtle in some aspects of the work rather than in others.</p> <p>Meanings and references register on a number of levels but are not as significant.</p> <p><b>Technically accomplished</b></p> <p>Technically sensitive and moderate although some aspects more refined while others possibly over-elaborate. Generally respectful of conditions.</p>	B	36–45

	<p><b>Some connection in relations in ideas and concepts</b></p> <p>Idea/concept shows some connection which is more apt and coherent in some aspects of the work rather than in others.</p> <p>Meanings and references register on some levels but in more limited ways.</p> <p><b>Technically proficient</b></p> <p>Technically proficient yet not very sensitive nor refined. May be more considered in some parts of the work than in others. Some display for display's sake thus little moderation. Some respect for conditions.</p>	C	21–35
	<p><b>Confined relations in ideas and concepts</b></p> <p>Idea/concept confined to some aspect(s) of work, other areas work as fill.</p> <p>Meanings and references register in restricted and obvious ways.</p> <p><b>Some limited degree of technical accomplishment</b></p> <p>Little refinement or subtlety. Some repetition or inconsistent application. Work may be patchy, inconsistent. Little discrimination or moderation. Limited respect for conditions.</p>	D	11–20
Naïve Low inference Low interest	<p><b>Simplistic relations in ideas and concepts</b></p> <p>Idea/concept is simplistic, immediate.</p> <p>Meanings register in banal ways. References are limited, driven by the image.</p> <p><b>Low degree of technical accomplishment</b></p> <p>Neither technically accomplished nor moderated. Unsubtle, unrefined, incongruous, superficial. At variance with conditions.</p>	E	1–10

## Ceramics

Submissions in Ceramics were slightly fewer this year. However, many works made in ceramics were also submitted in Sculpture. Submissions were dominated by handbuilt, organic forms, which used the medium with varying degrees of success to produce sculptural forms. Students explored concepts and themes such as organic forms evocative of plant and sea life, tribal and primitive references and interpretations of the human body and its structure and form.

More successful works were enhanced by sensitive and knowledgeable choices of materials such as open bodied grogged clay to accentuate surface and the allied use of slips, oxides and underglazes, with glaze used selectively in some areas on the work. In many cases, the surface was left 'dry', with an absence of overall glazing, and accentuated by the use of sgraffito, oxide washes and the painterly use of underglazes.

Wheel thrown works were few and varied greatly in conceptual and aesthetic quality and technical resolution. More successful works displayed skills in the making of rims, securely fitting lids and knobs, which were functional. Attention was given to surface with incised or applied treatments.

These works used glaze in a restrained and informed way to enhance their concept. Lesser works were heavily turned, with glazing appearing to be applied for the first time on the final submissions.

A number of students submitted commercially produced cast green ware that they had underglazed. These works prevented students from directly engaging with ceramic materials and constructing forms. They were principally concerned with painted surface decoration. Mosaic works were limited in their complexity of design and conception. They were made from fragmented commercial tiles. They were basically collage and poorly handled. Slip cast works were few in number. They were often poorly finished with technical defects evident due to premature handling before leather hardness. Assemblage of cast pieces showed some exploration of form, but tended to lack conceptual strength.

### ***Excellent and above average works (A and B Ranges)***

The works in this range displayed a controlled and skilful handling of form and a subtlety of finish and decoration. Works demonstrated an understanding of traditional forms which were allied to contemporary practice. Works were also conceptually innovative. Evidence of experimentation with decorative techniques and surface treatments also characterised these works. Glaze formulations were chosen to enhance the concepts presented in the form. Multiple firings of oxides, glazes and underglazes allowed a layered complexity of surface decoration, which further enhanced the conceptual strength of the works.

### ***Average works (C Range)***

Works in this range displayed emerging control of the ceramic medium and tended to be more inconsistent as a submission. Inconsistency was evident in concept, technique, form or decoration. Although competent in construction, forms were lacking in an overall unified design concept. They often appeared as a series of learning experiences with limited material or conceptual cohesion. The refined finishes of bases and rims were lacking and decoration was often ill considered in terms of the form and concept.

### ***Below average works (D and E Ranges)***

These works were characterised by simple concepts and limited knowledge of materials. They lacked an understanding of three-dimensional form and were often considered frontally only. Technique was simple and unrefined, appearing as an initial and undeveloped engagement with the medium. Glazes and oxides were poorly utilised in terms of placement and application. There was a lack of understanding of the range and potential of ceramic materials and little evidence of experimentation and planning. Concepts were often naïve and appeared as an after thought.

## **Collection of Works**

There were more works submitted in this category this year. Many students selected concepts that were investigated across a number of forms with a tendency towards two or three forms. Popular combinations of forms in this category included painting, sculpture and photography; painting, drawing and printmaking. Fewer students chose to include 3D artworks.

Containers such as wooden boxes and suitcases were often used as an integral part of the work. The more successful works of this kind involved strong conceptual links between the container and artworks in the collection. Weaker submissions often lacked coherence between the container and content, eg a collection as a container holding often unrelated found objects.

Students continued to acknowledge contemporary art practices in their submitted artworks. Students demonstrated interests in computer generated works as part of a collection and often acknowledged artworks as installations or documented forms. There was a growing interest in the use of text both as a visual and communicative device.



Students chose to interpret their world or environment in interesting and innovative ways. Popular subject matter included representations of images of family, friends, memories of the past, life and death, good and evil. Students interpreted cultural issues such as journeys of migrant communities, events, and places such as cities, metropolitan life and the beach. Ideas of contemporary interest such as aspects of popular culture included ironic and witty parodies of cartoon images and toys.

Many students considered the ways their work is to be viewed by audiences. Fewer students chose to work in different forms dealing with unrelated concepts. The majority of submissions were comprised of different forms dealing with connected and integrated concepts. Many submissions were indicative of students' concern to develop proficient skills in achieving resolution in the various forms within a collection. The more successful works were characterised by an overall high standard of technical proficiency within and across the different expressive forms.

### ***Excellent and above average works (A and B Ranges)***

Individual artworks in these submissions were highly resolved and indicated students' capacity to work through a concept that was well supported by a depth of knowledge of the material aspects of the work. Most of these works explored a coherent concept in subtle and sophisticated ways. Students understood how to exploit the possibilities of materials while remaining sensitive to their inherent qualities. Students were mindful of the potential of exhibiting their works in the form of installations within the conditions of the examination requirements. Students made discerning judgements about the combinations of works to include in their collections.

### ***Average works (C Range)***

Students made less obvious connections between each work in the series. Connections were weaker, yet attention was still given to the overall concept. Students tended to include fewer individual parts and forms in their submissions.

Works in this range generally reflected ideas that were pertinent to students' perceptions of the world. In many instances the ideas tended to be explored more superficially and could have been further investigated. Often there was an uneven treatment of forms within the submission, with a stronger work and other less resolved works/objects.

Material properties of artworks indicated less of a resolution and a more tentative use of materials. Students tended to rely on technical tricks (particularly in the case of computer generated parts of submissions) or obvious conventions rather than pushing the potential of the materials. At times, connections between the materials selected and the nature of the concept/s investigated were more tenuous and possibilities were not exploited to the full.

### ***Below average works (D and E Ranges)***

Generally students seemed unable to successfully sustain more than one work. Submissions revealed inconsistent choices that were not related or connected within the submission.

### **Advice to teachers and students**

Some students continued to indicate that their works were made as 'mixed media'. This category has not been available since 1996.

A collection of works should not be thought of as a single item within which several different media are used. Students incorporating videos in a collection of works need to ensure that the video enhances the submission. Many videos simply documented the collection itself.

## Computer Generated Works

Computer-generated submissions increased in number this year. Nearly all artworks consisted of a series of three or more prints. New software, especially new versions of popular programs, was noted and many more students demonstrated sound technical skills and an understanding of computer graphics. *Adobe Photoshop*, *Corel Photo-Paint 8*, *Painter*, *Illustrator*, *Fractal Painter* and *3D Studio Max* were used most frequently and are now considered the standard software products.

The increased access to high-resolution scanners, digital cameras and printers attracted many students who have an obvious interest in photography. A significant number of images were built from the students' own photography rather than scanned or using appropriated images.

Human figures including cartoon characters remained common subject matter which was evident in at least half of all submissions. The manipulation, especially distortion, of the human body in real environments and cyber-landscapes featured in many works. Abstraction and an interest in the visual qualities of the work were subjects explored in a significant portion of this year's artworks and these works demonstrate the expressive and 'painterly' properties that can be utilised with new software.

There was a trend to submit A3 sized prints and many were also much larger in scale. Larger prints reflected the growing availability or affordable cost of what were previously considered industrial printers. More powerful personal computers are coping with higher resolutions. High gloss prints were still popular but there is a growing proportion of works that had a matt finish on fine art or boutique papers such as canvas paper which enhanced their fine photographic qualities.

Large prints were not as successful if the d.p.i. (Dots per square inch) resolution revealed some lack of control, coarse pixelation or inappropriate consideration of size. Some excellent works, the size of postcards, made use of high resolutions that drew the viewer's attention into the prints and showed great sensitivity. Bigger was not always better. However, some large prints revealed an interest in poster design and graphics that appeared to encourage students to develop more complex combinations of images.

### ***Excellent and above average works (A and B Ranges)***

The majority of the works in this range indicated a considered and coherent approach to subject matter supported by the use of confident technical mastery. Many successful works were consciously exploring audience response and represented ideas in images that were humorous or emotional. In some works, an alternate reality was convincingly portrayed or rearranged and the student was able to illustrate this with the sensitive use of filters and layers. This form offered many opportunities for the exploration of appropriation and many submissions contained images and ideas of irony, wit and parody. Works also reflected an awareness of contemporary works, particularly those using photography.

### ***Average works (C Range)***

These works were more complex than those presented in previous years in this range. Works were characterised by an increase in detail, more transparent layers and the application of more filters. Some works submitted as a series of prints tended to be more inconsistent with one or more prints in different sizes, and variations in quality or concept. In some submissions ideas and concepts appeared more obvious but tended to be technically more even. Conversely, some submissions were conceptually rich, yet materially were more limited because of an insensitive use of filters, awkward compositional arrangements, and lack of clarity of the image. In many cases, works appeared clinical or unresolved or somewhat jumbled with extra images that confused the ideas presented.

### **Below average works (D–E Ranges)**

Less successful submissions lacked subtlety in the selection and manipulation of images. Scanned material was combined in collage form and then filters applied insensitively for effect. Rushed cut'n'paste, embossing, inverting colour, motion blurs and other filters obscured the ideas being explored in the work. Students sometimes repeated the images to take up some space in their submissions. Many artworks had shallow concepts that operated only on a visual/immediate level or were a disconnected assemblage of images highlighted by filters that appeared to be chosen at random. The works sometimes relied on simple and clichéd images like eyes, body parts, or spiders to provoke a response.

### **Advice to teachers and students**

Students are encouraged to research computer graphics publications, computer-aided comic books, web site galleries, special effects images, etc to broaden their understanding of the visual possibilities of digitally produced works. 'Photo-mosaics' programs, *Kai's Power Tools* and MetaCreations software like *Poser*, *Byrce* and *Goo* have been used less frequently. These products are best used in combination with standard packages such as Photoshop to allow students to add their own creative ideas. Appropriated images are good starting points for artworks but students are encouraged to manipulate these images to change the meaning or offer new ways of thinking about the meaning.

Simple mounting is advised and plastic laminating is not recommended. Students are now using increased numbers of images and layers because of the processing power/speed of computers. Complex works require more organising and it is recommended that students carefully plan their compositions. Using text is welcomed and this can be a powerful communication device in these prints. Students should explore the visual composition and find the best location for each word or sentence. Spelling needs to be checked.

## **Drawing**

Works in a series were dominant with students utilising the potential of the exploration of a concept and media within a number of works. However, careful selection of each component of a series remains important.

Students showed a willingness to experiment with a range of media and tools. Strong evidence of an understanding of the expressive and physical qualities of media and the combination of several media to achieve subtle and layered surfaces was evident, demonstrating, overall, a strong understanding of contemporary approaches to artmaking. Charcoal, pastel, graphite, variety of grades of pencil, paint, ink, gouache and watercolour pencils were the main media used.

A broader range of subject matter was evident in the submissions than in previous years with a lessening of the dominance of the figure. Social issues including political/war and industrial events, architecture, personal interests, sports, family, animals, fantasy and a considerable number of abstract works were represented in the range of subject matter. Photographs as a primary source were consistently used by students with varying results. Unfortunately, there were few submissions where drawing was undertaken from direct observation.

Better students used subject matter as a foundation for building and extending the concept through the use of skilful drawing and mark-making techniques, while displaying a confidence and depth of knowledge of the chosen media. Reflecting contemporary art practice, text and collage were employed with a strong integration in the more successful works. Overall, students worked within traditional conventions and subject matter. Although there was an increase in abstract works there were few works that were highly innovative in terms of experimentation with materials, format and drawing techniques.

### ***Excellent and above average works (A and B Ranges)***

Works in this range displayed the student's understanding of artistic conventions and successfully integrated these with subject matter that had a personal or social significance. These works reflected research and experimentation with media and were technically accomplished. Students in this range made discriminating and considered choices in the selection of subject matter, media and techniques to evoke responses from the audience. Series showed a sustained exploration of a concept, technique and media rather than a repetition of proven success to achieve a synthesis of conceptual and material practice.

### ***Average works (C Range)***

Series of works were popular and reflected experimentation with media and techniques displaying a growing confidence and awareness of possible further developments. Concepts were more personal, but lacked the resolution of a more confident and able student. This was evident in series of works where there was a tendency to include all attempts rather than a considered selection.

### ***Below average works (D and E Ranges)***

Students demonstrated a limited development of a concept. Often the works in a series were merely repetitious rather than a display of exploration and communication of layers of meaning. The works in the lower range demonstrated little evidence of observation or consideration of subject matter. Many works in this range were incomplete. A number appeared as first attempts at drawing.

### **Advice to teachers and students**

Careful selection is required for each submission as all parts of a series are considered. The presentation of the stronger works is recommended, rather than the inclusion of many lesser works. Fragile works need to be made safe. Pastels and charcoal works must be fixed carefully. Collage works must be carefully and securely constructed. Consideration should be given to titles and when they are used in a language other than English a translation is recommended. Students are encouraged to explore drawing in an interpretive way rather than simply mediating or 'copying' photographs.

## **Design**

Submissions revealed a significant increase in the number of architectural models, although many of these did not consider the integration of their built design with its environment.

Students made use of computer-generated works, exhibiting technical competency in the medium and made strong links with the design concepts explored. Many of these works took the form of magazine and CD covers, posters and graphics, relating in particular to the youth market. The computer-assisted students, through layering and scanning techniques, were able to plan more sophisticated compositions and layouts.

There was a noticeable trend towards the mosaic tile, presenting essentially 2D images with subject matter ranging from surfing to fantasy landscapes.

There was a decline in the use of appropriate design briefs. It is recommended these be included with submissions. Students who submitted design briefs created works which proved to be interesting and challenging. The design brief provided validity and structure within which the student could design a range of chosen products.

There were fewer submissions of books, comics or functional design.

### ***Excellent and above average works (A and B Ranges)***

There was evidence of extensive research and a sound understanding of design and the manipulation of a range of media - including computer graphics, paint, drawing materials, metals and wood - to produce refined imagery and objects which were conceptually strong and sustained interest. Some works referenced cultural backgrounds and traditions, with traditional elements of the culture combined with an understanding of contemporary design practice. There was evidence of the study and understanding of the conventions of signage and promotional design, industrial design and experimentation with layout, colour and the integration of text. These works reflected experimentation and manipulation of selected media and previous design experiences. Works in this range included a design brief, which clearly identified and defined the audience and reflected a thorough consideration of all aspects of the design process.

### ***Average works (C Range)***

Many submissions in this range were architectural models. Many models were conceptually naive and referenced display home concepts. These works did not reflect an awareness of domestic architecture, styles and practices and few works considered the site and surrounds when models were designed. Mosaic tile works were popular and were often submitted as literal demonstrations of the technique without considering innovations in application and use of materials. Graphic design works in this range used computers and associated technology to give form to concepts and communicate ideas. Works included children's book illustrations, covers for CDs, and functional objects. Many submissions in this range did not sustain a concept or were inconsistent in the treatment of some works in the series.

### ***Below average works (D and E Ranges)***

Works tended to reference naive and literal subjects ranging from representations of dancers, cult figures and science fiction heroes in the form of posters, games, books, as well as designed stage sets and furniture. There was little evidence of an understanding or awareness of the possibilities of a range of materials and some inappropriate selections were made. Students did not consider the finish of objects, the target audience or markets through a design brief or by other means. In graphic design works traditional collage techniques were common but often used in an ill considered way. Painted works reflected little experimentation with techniques and colour. Text was poorly integrated and little understanding was demonstrated of design conventions.

### **Advice to teachers and students**

Students are advised to submit a design brief in order to articulate the intention of their work. This brief may also assist students to develop a synthesis between their concept and the practice they undertake in designing and making images and objects in this form. An opportunity exists for students presenting architectural models to explore the sculptural, organic and more innovative design practices of contemporary architects and urban designers. Students are encouraged to explore ways in which design concepts can be extended beyond the conventional applications of book, T-shirt, mug, jig-saw puzzle and badges.

### **Film And Video**

A significant trend in this area was the extensive editing and manipulation of original and appropriated footage via digital/computer-based editing packages, such as *Adobe Premiere*, *Adobe After Effects* and *Avid Cinema*. Many submissions still relied on traditional methods of editing tape-to-tape, but there was a distinctive and increasing interest in post-production techniques using some form of digital manipulation. The benefits of digital post-production were often evident in the accomplished creation of more liquid, layered visuals and a complex integration of live sound recording, special effects and appropriated musical sources.

The incorporation of paintbox /video mixer effects is now influencing the digital realm. That is, effects once achieved solely through analogue means are now becoming largely the domain of digital video editing packages. Students seemed to rely quite heavily on the basic effects which these software packages offered, rather than fully exploring and imaginatively combining basic effects into more dynamic and innovative visual sequences.

Titles and end-credits remain an important part of this category, particularly in appropriately acknowledging the contribution or appropriation of other sources. Many students either omitted credits or only partially acknowledged the commercial, copyrighted material used in their work. Many of the most successful submissions produced extremely slick and original titles, which formed an integral part of the final work.

Film and video submissions explored a diverse range of genres and exhibited very deliberate stylistic choices in terms of content, approach, and editing. Genres included established filmic forms (such as drama, thriller, film-noir), derivatives of prevalent television programming (soap opera, Vox Populi, documentary, music-video, advertising), and various animation techniques (stop-motion, pixelisation, 3-D and 2-D digital animation). Subject matter within time-based submissions included diverse references to the recommended areas of study, particularly popular culture (especially television), personal experiences, family life, and the student's local/school environment. Humour was a common method used in this area to engage the viewer. Students using deliberate humour sought to parody established filmic styles such as the horror movie and thriller genre.

The most successful productions frequently averaged about four to five minutes running time.

### ***Excellent and above average works (A and B Ranges)***

These works provided well-defined boundaries through the subject matter students selected and the manner in which the final material was conceived, edited and scored. Engaging visuals were well constructed through very competent camera work, tight direction, and a sophisticated appreciation of different film genres. Original soundtracks were frequently produced by the student or in cooperation with other experienced students. Sound forms were an integral part of the development of the piece which were not produced as mere background filler.

An appreciation of conventions and codes of film was evident. Material was interpreted with individuality, often exhibiting a degree of risk-taking in the creation of innovative scripting, cinematography and editing. Appropriated content was integrated in an accomplished manner, not to provide the visual/audio substance of the work, but to enhance and supplement the student's own footage. The driving thematic concerns of these works moved beyond the obvious and predictable. Special effects (analogue/digital) were used with discretion and restraint to augment the work's conceptual focus. Variety and interest were generated through judicious consideration of an awareness of the audience's role, different shot formats, dynamic composition, appropriate pace/timing, character direction and development, and attention to lighting and set/costume design.

### ***Average works (C Range)***

These submissions tended to mimic, rather than re-work and re-interpret, cliched or established forms and lacked a more innovative and insightful appreciation of the genres they incorporated. There was evidence of competent storyboarding and/or structural/narrative intention, which sought to realise the potential of film and video as an instrument for story telling. Camera work, direction and editing was fairly competent, while the negotiation of conceptual material was handled with varying degrees of success. Parody, irony and humour were sometimes apparent, but such attempts lacked clear development and resolution.

Visual material was interpreted more transparently, often using well-established symbols and stylised imagery to convey specific ideas and moods (such as the ubiquitous cemetery scene to

connote death and despair). Camera shots were more conventional, sometimes quite repetitive. Poor or searching focus and jerky movement tended to be characteristic. Edited shots were selected from a range of successful and inferior footage. Although works usually progressed logically, students made curious choices in the duration of individual edits, the type of shots which constituted a scene, and the linking footage which enabled one scene to progress to another. Sound was explored and appreciated as a component of production and often integrated a range of different music choices/sources, although the application of complex sound mixes was inconsistent. Soundtracks included recorded dialogue/narration, commercial sampling, sound effects, popular songs, and instrumental scores.

### ***Below average works (D and E Ranges)***

These works tended to appear incomplete, minimally edited and without clear resolution. They lacked visual interest or audience engagement and were constrained by a limited understanding of the technical and aesthetic concerns of film and video production. Submissions included poorly shot material (under, over-exposed footage), uncertain composition/framing, passive and/or shaky camera work, editing glitches, inappropriately repetitive use of the same visual/audio material, and muffled/distorted microphone recording. A reliance on special effects post-production was used, not as a tool for enhancing the thematic and conceptual integrity of the work, but to mask poor footage. Soundtracks seemed to be an afterthought, using sound merely as a background or descriptive device. There was little intention to incorporate sound beyond the obvious, music-clip sample, which was recorded straight from commercial music/sound effect CDs.

### **Advice to teachers and students**

Students are encouraged to include the best selection of footage which is available. They are encouraged to re-shoot footage which is dubious or conflicts with the technical quality of the rest of the material and consider that less is more in the final edit. It is not necessary to pad out a submission with less than impressive footage for the sake of a longer production. Sequences should be thoroughly planned through conventional devices of scripting and storyboarding. Students should consider offering a punch-line or some form of appropriate narrative closure. The conclusion of a film/video is frequently the most lingering moment of a work.

Students should also bypass, wherever possible, any automatic settings of technical equipment, eg disable auto-focus on cameras, ignore presets on software effects. They are encouraged not to let the hardware control the final outcomes.

It is highly recommended that students check that both sound and vision are accurately recorded onto the tape. The tape should be cued to the point where the work begins, or preferably, the submission should be recorded at the very beginning of the tape. The work should conclude with relevant credits and acknowledgments. All borrowed, appropriated and copyright material should be referenced in the end credits. High-quality tapes are recommended and students are advised to avoid preparing or presenting any material in long-play formats.

## **Graphics**

Graphics submissions continued to reflect great diversity with students making use of traditional and more contemporary printmaking practices. Relief printing remained the most popular printing form. Both wood and lino were employed as printing surfaces. It was pleasing to note an increase in coloured relief prints, with students utilising both reduction and multiple block techniques. Experimentation with caustic lino etch, shaped blocks and blind embossing was evident.

Intaglio submissions increased this year, especially collographic prints. Many students successfully realised the potential of the medium with adventurous works that included contrasting colour inserts and printing with multiple rolls of transparent colour. Plastic and paper drypoints were widely

explored, prior investigation of techniques was evident with students enhancing the surface with textured effects and printing on a wide range of papers. There was a decline in screen printing and etching. However, those viewed generally demonstrated a thorough investigation of the printing process. Screen prints often combined photographic and hand-cut stencils and textures worked directly onto the mesh. Etching submissions investigated hard and soft grounds as well as aquatint, sugar lift and burnishing techniques.

Monoprinting was a popular choice for students this year with large, complex and fluent compositions produced using a multi-plate approach. This process was often combined with collaged elements or other printing modes, most notably relief-printed inserts or stamps. Students continued to combine different printmaking techniques within the one image. There was also an increase in the number of works integrating photographic, computer generated and drawn elements into the printed surface.

Figurative content was very popular. It was refreshing to see an increased number of submissions exploring abstraction and a more conceptual approach to subject matter. A wide range of themes and concepts were investigated with an increase in religious and spiritual subjects. Few students chose to submit a single work, instead focusing on a series of prints often in a visual narrative form. There was an increase in three-dimensional printed works with the more successful interpretations being conceptually adventurous in their mode of presentation.

### ***Excellent and above average works (A and B Ranges)***

Works demonstrated an ambitious and dynamic approach to subject matter. Such works referenced a thorough and comprehensive knowledge of the art world through strong conceptual links. Ideas were communicated in a subtle or evocative manner without relying on common pictorial conventions. The use of text was successfully integrated, operating as both a visual and communicative device. The complex nature of the works, reinforced by their sophisticated and informed presentation, engaged the viewer through their layering of meaning, creating an empathy with the subject. These works explored the possibilities of the chosen medium, constructing highly seductive images that demonstrated an accomplished engagement in the selected print technique. A highly competent and confident handling of the many processes was evident through students' manipulation of the materials. These works reflected considerable practice in the chosen medium and the ability of the student to edit and submit only the stronger pieces.

### ***Average works (C Range)***

Works in this mark range revealed some prior understanding of the chosen print form. Often there were inconsistencies within a series of works. Many students revealed some understanding of the inking techniques and colour choices, however they did not exploit the surface qualities and potential of the printmaking process. Concepts and themes were generally explored on a literal or illustrative level. Those students working conceptually in this range made some informed choices regarding their use of media.

### ***Below average works (D and E Ranges)***

These submissions demonstrated a naïve understanding of their selected concepts/themes. Explorations were clichéd, obscure or simplistic. Images were often derivative. Works revealed a rudimentary handling of the chosen printmaking process. Students frequently relied on collaged photocopies as their primary technique. These works lacked any extensive exploration and manipulation of the photocopying process. Where multiple images were presented they were duplicates of the same image with few technical or conceptual variations.



## **Advice to teachers and students**

Many works were wrongly categorised in this area. Works submitted in Graphics should engage predominantly with printmaking processes. Graphic designs and illustrations should be entered into the categories of Design or Drawing. Final editing of submissions is crucial. Inclusion of weaker images can be detrimental to the overall presentation and cohesion of the work.

## **Painting**

Painting remains the largest media area. Figurative works emerged again as popular subject matter through all mark ranges. The most common themes and concepts explored included the student's world; portrait works depicting friends, self and family; interiors; narratives; cartoons; personal events and issues; teenage love, lust, death and destruction. Landscape also remained a popular choice, with students exploring a broad range of painting genres and styles.

Many works referred to cultural diversity with students from different cultural backgrounds expressing an awareness of their own identity. The use of decorative surfaces and pattern, especially in reference to the Islamic culture, emerged in a number of works. Text used both as patterning and as an aid to conceptual understanding of the work increased.

Fewer works explored abstraction, however those which did were often quite successful, using subtlety of colour and form and expressive mark in sophisticated ways. Some artworks referred to the Recommended Areas of Study as a source, particularly in the area of spirituality. Still life emerged as popular subject matter, and was often used to explore the nature of painting. Whilst fantasy recurred as a theme, surreal works and the use of appropriation seem to be on the decline slightly.

Students explored a range of painting techniques including the experimental application of collage, translucent colour and dynamic blocked areas of flat colour. An increasing use of oil paint was evident, as were the use of collage and the incorporation of a range of media within the one work. Increased consideration was given to the subtle use of colour with many works using tertiary combinations. Some students experimented with metallic paints, sometimes successfully. However, most students were seduced by this new medium and had difficulty linking its chameleon qualities with the concept of the work. Similarly, glitter was used by some students with little sensitivity.

Many large canvasses and boards were submitted this year. Other students presented large series of works in one submission. Constructions of several asymmetrical panels were observed, with some successful combinations of 3D and painted surfaces. Triptychs were also popular. Many markers noted that panels or pieces in a series could be inconsistent, when all panels were submitted rather than the better pieces only. Some works consisted of several unrelated panels, which lacked any connection in size or conceptual relationships. Innovations in the use of materials were evident. Wax resist, encaustic and found objects were used in some of the more innovative and dynamic works. Some students experimented with the notion of what defines a painting, but overall fewer students seemed willing to take risks with either media or pushing a concept.

### ***Excellent and above average works (A and B Ranges)***

Works were experimental, innovative, celebratory, skilful, sophisticated and well resolved. Works displayed an appropriate use of a variety of mediums and techniques such as impasto, glazing, oil paint and scumbling. Materials and techniques were handled skilfully with a high degree of technical proficiency. Paint was pushed to its full potential with works being fully realised. The palette of colours used was sophisticated. Students in this range showed discrimination and integrated materials, techniques and concepts in interpretative ways. Abstract paintings in this range tended to be gestural and emotive with careful consideration given to the formal properties.

Students revealed a highly accomplished exploration of ideas and concepts developed through the study of other artists and particularly of postmodern practice. Thoughtful decision making in relationship to ideas and manipulation of materials and techniques showed clearly in such works. Personal, intuitive and confident comments on the student's world through the investigation of complex ideas also characterised this mark range. Concepts which worked on a number of different levels using symbolism, analogy and visual metaphors presented many layers of meaning and understanding by the more competent students.

### ***Average works (C Range)***

Artworks in this range tended to be resolved but the resolution of the work was often inconsistent. Students revealed knowledge of processes and materials. They explored their chosen media with sound results, manipulating it to suit their concept. Some subtle use of colour, tone and texture was revealed. The composition of these works showed consideration for the subject and for different ways of conveying meaning. Students were generally not afraid to express personal ideas. The works used concepts that were easily understood and simply illustrated. Emerging concepts and themes in this mark range included those of personal experience and cultural identity. Often in this mark range conceptual strength and meaning did not align with skill and the resolution of the work as a whole.

### ***Below average works (D and E Ranges)***

Students displayed less understanding of painting and paintings could frequently have been the first extended experience in the chosen media. Works were less resolved, with less appropriate choices and combinations of materials used. Characteristics included flat, unmixed coloured in spaces, single layers of paint applied in an unrefined manner and a less integrated approach to mixed media. Sometimes the media appeared incongruent with the chosen concept. Mark making was simplistic, using simple codes and conventions in the composition with little or no exploration of the painting medium. Works were less sensitive, limited and uneven. Little engagement in artmaking was evident here. Concepts were often naïve, immediate, stereotypical, banal or strongly derivative and relied on obvious references. The connections between concepts and media lacked clarity. Some works were clearly unfinished.

### **Advice to teachers and students**

Students must observe the size limitations. They need to be very careful in the selection of what to include in the final submission if working in a series. Inclusions need to be cohesive, consistent and aid the overall concept. 'Less is sometimes more'. Complex multiple panels need to be accompanied by photographs of the proposed set up or careful, explicit instructions. Carefully chosen titles offer an opportunity for students to communicate their concept to the markers.

## **Photography**

Many submissions indicated students' sound understanding of photographic practice and offered credible attempts to combine concepts with a resolution of selected techniques. Many students attempted to realise their ideas through a series of prints. The more successful results succeeded in engaging the viewer with either dynamic images that pushed a concept or with sensitivity towards the chosen subject matter, without being repetitious. Attention to the styles and genres of the photographic tradition were in evidence as well as sound darkroom practice and the appropriate use of the wide range of materials and methods available in contemporary photography. At times, this did include using the photograph as a starting point for further digital manipulation, blurring the boundaries between the two media areas. In some cases these works were significantly altered and manipulated whilst a large number were simply digitally printed.

Subject matter and themes included concepts and styles such as genre, visual and personal narrative, the human form, still life, and landscape photography, portrait and studio work, abstract as well as appropriation, and whimsy. Some works made humorous allusions to media, social comment and gender issues. There was an increase in the number of underwater photographs. Many works displayed the use of image overlay and text, as well as montage, with varying degrees of success. Night photography was also popular, with appropriate exposure and lighting sometimes eluding the student.

The use of toners and other materials such as Colorvir and Selenium were often combined with fibre papers such as Photospeed and Ilford Warmtone, hence the more successful works were able to retain a richness and subtlety that merely appeared washed out in weaker submissions. Colour submissions that were successful utilised a rich saturation and a balance of hues that at times created a luminous and seductive vibrancy. Other colour series in the lower range showed little sympathy for materials or methods, and did not sustain the concept.

A trend noticed this year was the variety in the actual scale of the works. Works included standard photographic sizes, square format, rectangular format, and pushing the limits of traditional presentation.

### ***Excellent and above average works (A and B Ranges)***

These works displayed an effective combination of concepts and techniques, whether the approach was risk-taking and concept-based or weighted in the sound traditions of photographic practices. An astute eye through the viewfinder, a sensitivity to positive and negative space, attention to compositional aspects such as focal point, angle of view, and sympathy for the subject, allowed students to interest the viewing audience. A discerning choice of materials and methods characterised works in this range. In some submissions, the visual message was sometimes weighted towards ideas with a strong use of experimentation with media.

### ***Average works (C Range)***

There were many competent submissions. Works were generally conceptually/thematically linked in some of the more adventurous works. Some works were conceptually more sophisticated but remained in this mark range because weaker techniques did not allow them to fully explore their ideas or overall potential.

Toners and other methods of manipulation were also used, although these were not always applied sensitively and sometimes appeared to be an attempt to rescue poorer works or compensate darkroom inadequacies. Students whose works were in this range were often limited by their inability to reference the work of other photographers and artists. They also had some difficulty in making discriminating judgements in the editing of their photographs.

### ***Below average works (D and E Ranges)***

The less than average works were often unable to sustain a concept and had a confused intent. They generally had inconsistent photographic techniques and darkroom practices used were uneven. There was often a genuine effort to portray a theme but the resolution was inconsistent and there was often repetition for the sake of it. The poorer quality submissions often presented clichéd themes with muddy prints or a simple one-off point-and-shoot series that seemed to be more of an exercise than an artwork. Very few students appeared to have considered the work of other photographers or artists in this range.

### **Advice to teachers and students**

Attention to photographic principles and sound darkroom techniques always assist the student whether the work is traditionally based or reflects more experimental trends in contemporary

practice. Size and scale need to compliment the intent and the use of digital manipulation, as an adjunct to the framed or scanned image, should indicate a synthesis that strengthens the overall impact. Assistance with cropping and selection of imagery and editing is encouraged.

The issue of authenticity and copyright laws in photography needs to be remembered, for merely copying and reproducing a series of images is not an effective device for appropriation. If images are merely copied it raises issues that demand the verification of the student's work.

## **Sculpture**

Sculpture submissions were varied across a range of 3D forms, concepts, media and techniques. An emerging interest in documented forms was evident. There were many ceramic sculptural works presented this year. Many ceramic pieces were glazed or painted in colour, adorned with mixed media or finished with metallic glazes. The found object, papier-maché, mixed media and latex were also favoured mediums of exploration and investigation for students.

Many students tended to create a closed space and work within its confines. Box-like forms in bas-relief presentation were favoured and grids were very popular. However, reliance upon the box proved to be a restriction for some students while in the works of some of the better students the box was used as an integral part of the work and seen as a support or frame.

Although there were some conceptual and abstract pieces, most works represented a literal interpretation of the complexities of the students' personal, local and/or wider environments. Works ranged from an exploration of humour and fantasy to the more serious, in terms of subject matter. Personal, political, cultural and social issues were popular concepts and themes explored by students, the figure being favoured by the majority of students, with animal and human forms predominating. Millennium and Y2K issues were popular. There were fewer interpretations of generic themes/issues this year.

Some works were highly imaginative in terms of subject matter, communication, visual expression and chosen media. Works displayed single-layered meanings to multi-layered enabling examiners to encounter works on many different levels. The majority of students chose colour in their works. In terms of size and scale, most works tended to be larger with fewer smaller, intricate works submitted. It was refreshing to see that many students used less expensive materials and yet were able to adequately realise the concepts in their works.

### ***Excellent and above average works (A and B Ranges)***

Sculptures were characterised by strong concepts and the expressive, skilful, sensitive and confident use of selected media and techniques. Aesthetic considerations were superior to technical ability in terms of the success of the works. Expressive visual statements were presented through well-considered personal choices and actions. Meanings and references registered on a number of levels. Works demonstrated an understanding of contemporary and/or historical art practices. These works were not direct appropriations, but rather subtle references in terms of technique and concept. Students displayed a sophisticated understanding and awareness of sculptural considerations in terms of the communication of ideas and concepts, technique, skills and media.

### ***Average works (C Range)***

While these works may have evidenced a strong concept, the students were less able to synthesise their ideas with their manipulation of media. Conversely, some average works showed a sensitive use of technique and media with little exploration of concept. Students in this category displayed limited comprehension of formal sculptural qualities and the expressive potential of their chosen materials.

Some of the works displayed an inconsistent treatment as a whole. Generally, works in this category were 'safe', with little evidence of resolved risk-taking in terms of expressive qualities of the work and the exploration and investigation of media.

### ***Below average works (D and E Ranges)***

These works showed limited development in the areas of concepts and ideas. If there was a concept, it tended to be clichéd with little understanding, exploration or investigation of other art practices. Concepts tended to be simplistic and/or immediate and were often confined to limited aspects of the work. Meanings and references were often too restricted and obvious, frequently driven by the image alone.

Chosen materials were generally inappropriate to the forms resulting in a clumsy, muddled or inconsistent finish. Rather than enhance the work, paint was sometimes used to hide weaknesses. The organisation of media was frequently not sustained or resolved. Works were often poorly constructed. Frequently, choices of materials were unsympathetic in terms of the concept.

### **Advice to teachers and students**

Students should avoid submitting formulaic, derivative works. Clear and precise directions and instructions for setting up and viewing works may accompany submissions. Diagrams and photographs are useful for this purpose. Titles and descriptions should be carefully considered to enhance the meaning of the work. Teachers need to discourage students from expecting elaborate installations to be set up at marking. Works which require such things as the sprinkling of sand, salt etc should be documented photographically and the photographs included with the sculpture. The base or plinth of a sculpture may be an integral part of the work. When this is the case, students are advised not to ignore or treat this as an after-thought.

## **Textiles and Fibre**

There was a small decline in the number of submissions this year. A recurrence of nature as subject was noted. Other works included nostalgic family images and self-portraits expressed through cultural and symbolic references. There were a number of large-scale works that were made to be used as quilts. Some works were presented on square backgrounds or in a circular form while others attempted to create sculptural forms drawing from nature and birth processes as subject-matter.

Many works attempted to create compositions relying on the qualities of selected fabrics, through techniques including binding, dyeing and stitching. These works ranged from random collections, which were inconsistent and conceptually difficult to interpret, to synthesised and innovative pieces that reflected the student's ability to develop strong imagery and links between the concept and the use of media.

There was a variety of appliqué and machine-stitched works with very few works using gutta, traditional batik, block and screen printing techniques. Works made use of traditional textile processes such as cross-stitch embroidery and tapestry. Natural and found objects such as paper bark, plastic and wire were often machine-stitched to enhance surfaces and produce text. Iron-on computer-generated imagery and photo-release was used extensively.

### ***Excellent and above average works (A and B range)***

These works were characterised by an innovative use of media including plastics, wires, photographs, computer-generated imagery and papers combined with machine-stitching, overlays of fabrics, netting, appliqué and some weaving techniques. Surfaces were richly decorated and consistent, inviting investigation and sustaining interest on a number of levels. Experimentation with the qualities of fabrics and the juxtaposition of images was used to create subtle and complex meanings. Sheer fabrics placed over found objects, wires stitched onto silks and sewn text reflected

a thorough experimentation and understanding of how fabrics, objects and processes can be manipulated to communicate ideas and reinforce concepts.

Subject matter included classifications of objects, the past, childhood memories, feminism, water, politics, the bush and as well as references to art and contemporary textile practices. There were subtle and refined references to artists and the frequent inclusion of drawing and painting.

### ***Average works (C Range)***

Many submissions were literal in choice of subject matter and were unable to explore concepts successfully. These submissions relied upon folk and clichéd imagery combined with sometimes competent techniques to illustrate subjects such as narratives of family life and memories, the beach and the bush, sea life and cultural identity. Many works repeated imagery with little or no development of the motif or implied meaning. Combinations of media were often insensitive and the inherent qualities of fabrics were not utilised, developed or understood.

There appeared to be little relationship between the form and processes explored and the conceptual development of the work. The large size of many of the works meant that surface treatment was often inconsistent, as students were unable to sustain the embellishment of such large areas of fabric.

### ***Below average works (D and E Ranges)***

These works reflected little understanding of the qualities of fabric, stitching and decoration techniques and there was a lack of synthesis of form and subject. Subject matter ranged over naive and literal interpretations and representations of the sea, fantasy and figures. There was a reliance on gluing rather than stitching in attempting to integrate objects onto surfaces. Glitter and sequins were used with little consideration of the subject or placement. Works were difficult to interpret and often the implied meaning through text was not consistent with images selected.

### **Advice to teachers and students**

Students should experiment with integrating objects onto surfaces and decorating surfaces using selected techniques. Works were often too large to be successfully and consistently 'finished'. Students should consider a series of smaller works rather than one large work. Referencing artists and styles as well as other forms can provide a basis for further exploration and experimentation.

## **Wearables**

The number of submissions in this form remained constant in 1999. Works submitted included single capes or garments, series of hats, and ensembles including sheath, jacket, head-dresses, shoes, belts and accessories such as handbags, and jewellery.

The works explored a variety of media from plastics to papers, which continue to grow in popularity. Forms were also made through the construction and manipulation of metal shim, wires and found objects including computer components, CDs and toys. Found food wrappers, chip packets, coke cans continued to be popular choices and reference Pop Art. Papers, plastics and latex in particular were used in innovative ways as overlays, stitched and coloured, beaded and torn to convey concepts and meaning. There was less use of the sewing machine to embellish surfaces and more experimentation with the combination and integration of a range of media to create rich and tactile surfaces. In a number of works moulded plaster or papier-maché torsos and bodices were used as a central part of the wearable. Painting, decoupage and beading decorated these bodices.

There was less emphasis on sea life and animals as subject matter, however, the natural surroundings of the bush and rain forests were popular as well as the issues of pollution, marriage, warrior women, feminism and gender roles. There was a distinct trend in the referencing of Asian

and Islamic cultures in the style of the wearable, use of colour, pattern, decorative motif, stitching and beading techniques.

### ***Excellent and above average works (A and B Ranges)***

Works in this range continued to challenge the conventions of wearables and explored the body as a site for sculpture. There was an awareness of construction techniques and the qualities of selected media. The impact and integration of symbols and visual qualities was also considered. The works were characterised by sophisticated, humorous and complex concepts dealing with issues of change, traditions, multiculturalism, food, recycling and gender. Many works were able to take the viewer on a journey beyond the confines of reality and into the world of fantasy and the surreal.

There was evidence of an understanding of how objects and materials could be used and manipulated and their status altered through their application and decoration. Leather, shoes, fabric, wire, paper, soft sculpture, latex, found and natural objects were competently combined and integrated to create exciting 3D works. Fabrics and papers were decorated using paint, drawing media, hand-stitching, appliqué and overlays of plastic and wire. There was restraint used in the application of decoration, motifs and found objects as well as a resolution of placement, design and form. There was evidence of intense and thorough experimentation with construction techniques, stitching and painting of surfaces and the selection of subject matter, colour and motifs. Works were highly resolved, integrated and considered in all areas.

### ***Average works (C Range)***

Works in this range were characterised by attempts at integrating a concept and a range of media into a wearable form. These were not always resolved or sustained throughout all pieces. Many works used the painted surface and found and recycled objects as the main decorative devices. Formed paper motifs, recycled materials such as plastic bread bags, and wire were used with some skill and there were attempts to integrate these with the fabric or surface of the wearable. Some construction techniques demonstrated inconsistencies and often the student was unable to sustain the visual qualities over all pieces of the ensemble. There was a literal relationship between the concepts of pollution, the bush, the beach, sea life and the material practice.

### ***Below average works (D and E Ranges)***

These works made little reference to the body in the design and construction of the wearable. The integration of concept, media, and text was limited and interpretations of subject matter were literal and naive including sea life, animals and TV heroes. Works did not reflect a sustained approach to construction and often used inappropriate methods such as glue, staples and wire. Paint sat heavily on surfaces and did not complement the intention of the work. There were a number of ensembles using literal interpretations of *Xena* and other television characters. These works were minimal in terms of conceptual development, surface quality and understanding of wearable form. When text was used it was not integrated into the work. The student often used plastics and purchased fabrics with little or no consideration of the surface.

### **Advice to teachers and students**

Photographs are essential in communicating to the markers how the student intends the work to be worn. The wearability of a submission should be considered in terms of how it complements the human form. Safety issues regarding the use of wire and metals and construction techniques need to be taken into account. Wearables must **not** be submitted on a mannequin. Students should attempt to create an ensemble or single work that is consistent overall. Often the subject matter, decoration and surface treatment of ensembles or large capes could not be sustained throughout all pieces.

Students should be encouraged to explore and experiment with concept, media and techniques to develop new ways of representing ideas in a wearable form.

## **Jewellery**

Jewellery remained a very small category. Many of the works were sculptural in form and were constructed using metallic elements such as silver, copper, brass and pewter with a decline in the use of heat reactive plastics and modelling compounds. Techniques of assemblage and construction methods including soldering, wrapping and twisting dominated more traditional methods such as casting. The natural world provided inspiration for pieces, which incorporated natural objects and organic forms while other works clearly referenced tribal traditions or cultural influences.

### ***Excellent and above average works (A and B Ranges)***

Works were technically accomplished pieces, challenged traditional assumptions about jewellery and referenced contemporary practice. Works were successful both as designed objects and wearable pieces. Consideration was given to the whole body through the design of sculptural body pieces. Photographic evidence clearly communicated the relationship between the jewellery piece and the wearer as well as suggesting the interchangeable nature of some of the pieces, which could be worn in a number of ways. Precious and non-precious materials including silver, copper, brass and plastics were treated in an innovative manner, frequently beaten, wrapped, twisted, burnt and reassembled. Sensitive combinations and inclusions of found objects, both natural and made, were also noted.

### ***Average works (C Range)***

Works reflected less experimentation and innovation. Inconsistencies were evident in technical competency and the resolution of concepts. Works in a series were inconsistent and interest was not as well sustained across all works. A number of pieces appeared as first attempts and experiments with a particular process, rather than a refined and deeper investigation. Some works appeared literal and repetitive in terms of both conceptual practice and material practice and many appeared unresolved, with little consideration given to the finish, wearability or aesthetic interest of the object.

### ***Below average works (D and E Ranges)***

Works demonstrated little consideration of the wearability of pieces. Conceptual links were often difficult to interpret and lacked clarity. There was minimal investigation of the conventions of jewellery and how materials can be transformed to create meaning and interest.

### **Advice to teachers and students**

Consideration must be given to safety and the finish of objects, as well as the size and weight and practicalities of wearing the work. Careful consideration should be given to the interplay between the body and the object. Markers view all works to determine their wearability. Photographs, which illustrate to markers how the student intends the work to be worn, are advantageous and can be included with submissions. Students are encouraged to explore the properties of a diverse range of materials. Jewellery is not limited to the use of precious metals and objects, but can encompass found and non-precious materials from made and organic sources. Students are encouraged to alter the status of these materials and objects through their investigations of conventions used in traditional and contemporary jewellery practice.



## **Integrated Visual/Verbal Studies (3 Unit Only)**

Very few students submitted Integrated Visual/Verbal Studies this year. Submissions showed a knowledge and understanding of contemporary practice in artmaking and art study and evidenced different research methodologies. Submissions indicated wide reading of the Visual Arts. Focus Areas selected for study were predominantly 'Art in Australia' and 'Art and Culture'.

Students' interests included the investigation of:

- artworks produced by women;
- Australian art;
- the phases of human life;
- significant artworks produced in different times and cultures;
- significant examples of art critical and art historical writings;
- the practice of significant artists such as Brett Whiteley and Susan Norrie;
- complex investigations of concepts such as power and the body;
- the different ways that views are represented in artworks and how this links to the culture and epoch in which the artwork was made;
- the refined, deliberate use of media in artmaking as a way of constructing ideas that impregnate an artwork.

Some submissions were presented as a conceptual installation underpinned by a sound, imaginative theoretical framework. A few submissions required audience participation and directed the way in which the marker could interact with the work. Such submissions demonstrated an understanding of incorporation of audience into both the conceptual and material practice that produced the work. Other submissions showed sophisticated understandings of conceptual, minimal and performance considerations, being imaginative and individual. These submissions demonstrated a strong intellectual engagement with theories and practices of contemporary art and the dynamics of the art world.

In 1999 some Integrated Visual/Verbal Studies included 'Computer-generated Works' and 'Film and Video'.

Many of the Integrated Visual/Verbal Studies were submitted as a series of small varied works that were bound by a cohesive concept. In addition submissions were diverse in presentation, being comprised of parts that varied in aesthetic qualities, size and number. Submissions were individual and unique and reflected the candidate's commitment to a personal resolution of questions they had chosen to investigate. Submissions revealed a range of meanings that were of different intensities through written text and through the visual qualities of artworks that supplemented written text. The written text and visual text within submissions were often used by students to present innovative ideas that could not be so comprehensively explained in the one type of text.

### ***Average and above average responses (A and B Ranges)***

Submissions used concepts that were elaborate, sophisticated, engaging and thought-provoking. Submissions were highly insightful and fearless in the way that they used the audience as part of artwork. Submissions maintained a high level of coherence and were intellectually stimulating. Submissions used media in a deliberate and sophisticated way. Submissions evidenced the students' understanding of the relationship between surface quality and meanings. Surfaces that were richly

treated enhanced the intended meanings of the submission. In addition submissions in this range challenged the traditional conventions of media and competently utilised technology to produce intended qualities and linked meanings.

### ***Average responses (C Range)***

Submissions evidenced interesting, diverse conceptual practice. However, ways in which concepts were investigated and represented were fairly obvious, lacking complexity and subtlety.

Submissions evidenced some investigation into art concepts and sometimes incorporated unconvincing analysis of selected artworks. They contained ideas that were well considered in part whilst also incorporating qualities that demonstrated a development of the student's understanding of artistic practice. Submissions used media in a proficient way. However inconsistencies and unresolved sections of submissions revealed students' limited understanding of the potential of media. Media was used in less subtle ways yet showed a relationship with the selected focus of the submission linked to the student's choice of theme and subject matter.

### ***Below average responses (D and E Ranges)***

Submissions tended to be limited in their investigation of ideas and literal meanings were often applied to imagery and text. Students were unable to establish links between appropriated text and the ideas that were being presented. Concepts were shown in simple thematic approaches where students strung similar examples together. Excessive text or poorly selected text was also evident in this range of submissions. Works evidenced limited, unrefined or ill-considered concepts with little integration of imagery and text. Submissions in this range had a project-like appearance in the way that they used unmediated photocopies and text.

### **Advice to teachers and students**

This option suits students who are capable of engaging in the visual arts at a conceptually demanding level. It requires students to explore ideas in written and visual text and to explore the disjunction and/or melding that occurs when written and visual text is aligned. Students should try to develop an understanding of how written and visual text could be aligned for the purpose of producing a cohesive set of meanings linked to a particular suite of ideas. Students are advised to experiment extensively with ideas and materials as they work in this option. They are advised to be thorough in research, to be sensitive with materials and to aim to elevate the conceptual level of investigation and statement beyond factual research. Submissions of discrete artworks and discrete essays are discouraged.

## 2/3 Unit (Common) and 3 Unit (Additional) Studying Images and Objects

Questions in the Focus Areas of ‘Art in Australia’ and ‘Art and Culture’ continued to attract a large proportion of responses in Section I of the 2/3 Unit written examination. The most popular question was Question 2A which attracted 24% of responses followed by Question 5B which attracted 16% of responses. In Section II the most popular question was Question 14 which attracted 60% of responses.

Those who were most successful in this component of the 2/3 Unit (Common) examination answered all aspects of their selected questions and were able to sustain a complete and coherent response, supported by carefully chosen examples which reflected their deep understanding of the visual arts. Essays were well written, and indicated an impressive ability to interpret the visual arts and deal with issues of meaning, content, and context as required.

It should be noted that this component of the examination is worth the equivalent of the submitted artwork (50%). Preparation for the written examination should be on-going throughout the course of study and should lead on from work undertaken in the Preliminary Year. Teachers and students are strongly advised that one or more of the Focus Areas should be engaged with comprehensively over Years 11 and 12. Study of the Recommended Areas of Study in Year 12 should enhance, focus and further develop understandings gained in the Preliminary Year. A solid grounding in the Focus Areas provides a strong conceptual base for addressing issues in Section II of the examination.

The Recommended Areas of Study which are published in the *Board of Studies’ Bulletin* each year (by June/July) are intended to be read and interpreted in conjunction with the appropriate Syllabus Focus Area and Examination Specifications in the Stage 6 Creative Arts Handbook. The Recommended Areas of Study do not replace the Focus Area but direct teachers in planning and articulating selections of content for study in the Focus Area.

Teachers and students should carefully read the Focus Areas in the Syllabus and, importantly, the revisions to the details about question types for Section II in the Stage 6 Creative Arts KLA Handbook.

In the 3 Unit (Additional) written examination the most popular Focus Areas were ‘Art in Australia’ and ‘Art and Culture’. Those who were most successful in their responses showed sophisticated understandings of the visual arts — beyond the requirements of the 2 Unit Course.

Students in both 2 Unit and 3 Unit courses should be provided with opportunities to develop understandings and skills in making use of citations in their essay responses.

## 2/3 Unit (Common) Studying Images And Objects

### Section I

#### Question 1

*Explain how TWO OR MORE Australian artists represent Australian society through their work.*

*You could consider:*

- *the environment*
- *visual traditions*
- *regional contexts.*

Relatively few students selected this question. Generally, students responding to this question were not well prepared. Some responses drew upon material possibly prepared for the Recommended Area on spirituality in Australian art. Survey-style responses selecting examples across a range of historical to contemporary artists were also used. A number of students focused on environmental and landscape works. Only the excellent and above average responses successfully made a case for such works within the context of the question. The optional aspects were ignored or used superficially. Regional context was generally interpreted in a stereotypical way (bush / outback / beach). Some responses made good use of works representing the student's own local environment. Visual traditions within Aboriginal art and more contemporary urban interests of Aboriginal artists were well understood by a number of students and references were made to artists such as Gordon Bennett and Fiona Foley. Artists such as the Colonial and Heidelberg Schools and Russell Drysdale were frequently chosen by students in their responses as well as more contemporary artists including Anna Zahalka, Les Kossatz, and Mandy Martin.

#### ***Excellent and above average responses (A and B Ranges)***

Responses at this level were well prepared for and characterised by explanations that were coherent and connected. A range of historical and contemporary examples was used, addressing all aspects of the society. Examples were significant and discussed in an authoritative manner, well grounded in art knowledge and correctly placed in their historical and contemporary contexts. Interpretations often reflected judgements about the role of art in forming or mirroring audience opinions about change, attitudes, social concerns or identity. Judgements were well supported with evidence from the works described. Responses often made use of the prompts as a scaffold upon which to develop their points of view.

#### ***Average responses (C Range)***

Responses at this level used appropriate examples but implied, rather than clearly or convincingly explained, how these works represented Australian society. The range of examples was less broad with prepared responses using a single work from each of two or three artists. Knowledge was used conventionally, addressing the question in an uneven and general way. Works were described rather than discussed or interpreted in relation to the demands of the question. The emphasis generally was on environment as represented by landscape images.

### ***Below average responses (D and E Ranges)***

Works selected were described in a superficial way with little or no regard for the demands of the question. Judgements were often based on personal opinion and supposition without supporting evidence from works. Examples were rarely placed in any historical context and some responses used non-Australian artists' examples. Some responses incorrectly made use of irrelevant Section I plates. There was little evidence of art language. Inclusion of irrelevant biographical detail also occurred.

### **Further advice to teachers and students**

In preparing for this question students need to be fully aware of the requirements of type A questions and be ready to explore all the themes / issues involved. For example the concept of environment can include the physical, social, cultural, political and economic. A wider range of significant Australian artists, historical, contemporary and indigenous, gives students a better chance of adapting their material to the specific demands of the question.

### **Question 2**

(a) *The spiritual in art communicates a range of ideas about belief.*

*Explore this statement in the context of Australian art, using a range of historical and contemporary examples.*

Students were well prepared for this Recommended Area. It was pleasing to see a wide range of historical and contemporary works selected from different cultural contexts including Aboriginal art, romanticism, modernism and recent developments in Australian art.

Many students demonstrated an empathy with the works discussed. This was particularly notable in the informed level in which complex concepts of Aboriginal art were handled. While a wide and detailed body of knowledge was characteristic of many responses, an ability to select and contextualise this knowledge in relation to the demands of the question was not as widely spread.

### ***Excellent and above average responses (A and B Ranges)***

These responses were characterised by complex and subtle points of view which addressed all aspects of the question and were supported by well understood and appropriate examples. These responses established positions which recognised that *spirituality* and *belief*, though related, were used as distinct terms in the question and that *ideas about belief* suggested an exploration of the nature of belief as well as specific belief systems.

Range was addressed through the selection of examples to support diversity as well as an overall position on the nature of belief in the Australian context. Responses supported their chosen examples by reference to historical, cultural, spiritual and aesthetic contexts. Interpretations of individual images were rich in detail and related back to the demands of the question.

### ***Average responses (C Range)***

Even though responses at this level frequently offered definitions of spirituality/belief, they were treated as a simple and unproblematic issue. The two terms were used interchangeably with culture and values. Most responses relied on a conventional, though well prepared, knowledge of Australian landscape traditions to support generalised discussion of the question.

Where a point of view was presented it was either very narrow and restricted or vague and all-inclusive. Many students responded to the question as a proposition that they had to support. All supported it; this is not an inherently wrong interpretation, however it did limit more wide-ranging consideration of issues. The range of artworks discussed was not always appropriate to the

recommended area. These responses tended to establish the context of artworks in relation to information about the artist's career and style rather than broader historical or cultural knowledge.

The descriptions of artworks which characterised these responses concentrated on obvious visual qualities. Examples followed examples without an attempt to relate the discussions to each other or to an established point of view.

### ***Below average responses (D and E Ranges)***

These responses were characterised by a lack of consideration of the question. Conventional descriptions of artworks with no interpretation were accompanied by limited rewording of the question. Spirituality was frequently confused with notions such as 'the spirit of the land' or 'the spirit of multiculturalism' or 'spirit of social and political justice'.

### **Advice to teachers and students**

Students need to be able to apply what they understand to the intentions of the question. Students who have a wide familiarity with the language and related concepts of the recommended area of study and the focus area are at an advantage. Conversely students who had prepared essays on a narrow and particular aspect of the area, eg spirituality and technological change, found it difficult to adapt their material to the question. Students who could not discuss contemporary works placed themselves at a disadvantage.

(b) *Art awards and events bring artists and audiences together to debate, reflect and dispute ideas.*

*Investigate this statement with reference to historical and contemporary artists and/or designers and/or architects and their work.*

This question on art awards and events had several aspects. Examples of historical and contemporary artists and/or designers and/or architects and their work were needed to be selected and explained in relation to art events and awards that involved debate, reflection and dispute amongst audiences and artists.

This question attracted students who demonstrated evidence of research and an awareness of the nature of broader art world issues and events. Popular choices of events and awards and the attendant controversies included historical and contemporary examples: the Archibald Prize, the 1939 Herald Exhibition, Wynne and Sulman Prizes, Moet and Chandon, Biennale exhibitions, Travelling Scholarship Awards, Blake Prize, People's Choice Award, and various portrait prizes. Architectural and design awards selected for discussion included the Royal Australian Institute of Architects Award, the Sulman and the Wilkinson Award for architectural design and other urban design awards.

### ***Excellent and above average responses (A and B Ranges)***

Responses were decisive and provided strong and informed positions that were well argued. Students identified significant art-world debates within art events and awards and argued how these related to and impacted on broader Australian cultural issues. Responses also included discussion of appropriate examples of artworks in terms of their relationships to the debate/dispute identified. Strong and convincing links were established between the roles of the audiences, artworks and artists and issues associated with particular events/awards. Different audiences were generally described and characterised as art critics, gallery trustees, members of the public, other artists, artists who had made the works discussed and, in some cases, court judges.

Interesting and more challenging selections of awards and events in this range referred to the impact and controversies surrounding international art events such as *Puppy* and *Piss Christ*, various

international blockbuster exhibitions, and their reception by Australian audiences. Others explained the significance of debates related to contemporary events such as John MacDonald's recent critical comments in the press and his new role as a curator, relating other audience and artists' responses to the debate.

### ***Average responses (C Range)***

Average responses generally consisted of a list of different awards and events with limited references made directly to all aspects of the question. For example, responses in this range tended to ignore the requirement to discuss artworks by artists in terms of the controversy, debate or dispute under investigation. Other responses gave a history of more obvious examples of art awards and did not deal with the actual nature of issues raised within disputes. How audiences and artists were implicated within a nominated controversy was often linked to discussion of examples of art awards and events, or artworks. Knowledge of debates was often reported in a generalised fashion and limited to the identification of issues such as gender, originality and the legitimacy of using photos as the basis for making a portrait. Students in this range attempted to link ideas and aspects of the question. However, these were often tenuous or awkward.

Introductory remarks often indicated that students intended supporting the position taken by the quote. However, discussion was limited to a naive and general understandings of audiences, artists, works and debates/disputes. Many of these relationships were assumed to be self-evident. Students in this range often assumed that by listing a series of events/awards the connections and concepts would make sense to the reader.

### ***Below average responses (D and E Ranges)***

These responses made little attempt to address the question. Students gave superficial descriptions of an art award or event, or compiled a list of examples of art awards and events that were not discussed in terms of the question. Personal opinions provided some insights into the students' knowledge of Visual Arts, and understandings of the concepts were largely based on unsubstantiated claims and description.

### **Advice to teachers and students**

Students are advised that they are rewarded for the quality of explanations they offer as well as how their arguments are organised and sustained. The listing of many examples that are described and not successfully contextualised is only a partial response.

### **Question 3**

*Evaluate the relationships between your artmaking and the work of Australian artists who examine contemporary themes.*

*Refer to TWO OR MORE artists and their works.*

The word 'evaluate' provided a discriminator in this question. It required students to establish links between their own artmaking and that of influential Australian artists and to place some kind of value on that relationship. Students were able to choose from a range of methods for answering this question in reference to their own artworks. More able students established historical links and referred to a number of examples. Evaluations in this response ranged from the banal, eg he used red, I used red, to the exploration of sophisticated concepts in which students established links involving philosophies, values, codes, symbols, signs, styles, subject matter, function, ideas, processes, themes, social and/or political comments, etc.

### ***Excellent and above average responses (A and B Ranges)***

Strong links to the student's artmaking were established in these responses and these relationships were explored and sustained throughout. There was evidence of detailed art knowledge and this was often reflective, making use of a variety of examples. These responses were well structured, coherent, thoughtful and conceptually strong. Evaluations were linked to the student's understanding of contemporary themes/issues as revealed through artmaking and were often supported by quotes and by a wide range of examples. These students were able to show a comprehensive understanding of artistic practice in various forms. Answers addressed all aspects of the question.

### ***Average responses (C Range)***

These responses tended to be more descriptive in the analysis of the artists and artmaking techniques. Vocabulary was more simplistic and generalised. Many students acknowledged the influence of artists without any qualification beyond superficial similarities in aspects of design, composition etc. Contemporary themes were often not explained. The demands of the question were sometimes treated unevenly, or were treated in a reasonably limited way. Attempts at evaluation of relationships were often evident but tended to be superficial and limited. Students in this range rarely made links beyond the required two Australian artists with few examples of their works.

### ***Below average responses (D and E Ranges)***

Incidental references were made to influential artists and these were essentially superficial. A limited understanding of the Visual Arts was evident with little sense of any relevant context. Little or no attempt to evaluate a relationship was made by these students and they tended to rely heavily on anecdotal narrative with only banal links made to artists and artworks. Personal opinion was often the basis for answers rather than any detailed knowledge. Students tended to write very little and the responses were often incomplete and very limited.

### **Advice to teachers and students**

Students who answered this question displayed a sound understanding of contemporary themes, artists and works. Such students were able to answer in holistic rather than discrete ways. Students are to be encouraged to extend beyond well-known artists and consider a wide range of influences which reflect well informed knowledge rather than descriptive, listed accounts. Glossaries of appropriate terminology should be used to extend students' vocabularies so that key words are better understood.

### **Question 4**

*Consider how artforms and practices from regions outside Australia have influenced artworks or objects in your environment.*

*Refer to TWO OR MORE examples.*

This question was generally poorly answered with many students misunderstanding the scope and demand of the question. Students who attempted this question should have studied a wide variety of texts that engage with the interpretation of international, global regional and local cultures. A sound knowledge of cultural impact, cultural interchange and local influence was required. Many students left key terms or concepts in the question undefined, so essays became a series of inferred understandings. Students needed to define what is meant by environment, ie is this emotional, cultural, spiritual or a physical environment?



### ***Excellent and above average responses (A and B Ranges)***

In excellent and above average responses, students were able to cite the minimum of two examples from regions outside Australia, and explicitly discuss the notion of both art forms and practices. The artforms and practices chosen by these students were then contextualised in a sophisticated manner. A number of responses discussed the influence of modernity and post-modernity on specific examples of Australian architecture and were able to impart their detailed knowledge of the tradition of architecture as an art form. Several other students chose garden design, particularly from Japan, and were able to discuss the influence of this on Australian landscape design.

### ***Average responses (C Range)***

The average responses often chose to interpret 'objects in their environment' as being their own artmaking. These responses were able to name specific artists and artforms from overseas and explain how either the artwork or the process had influenced their submitted work. Some students had sound knowledge of visual arts but were only able to make tenuous links between the influencing artforms and practices, with their own artmaking.

### ***Below average responses (D and E Ranges)***

Below Average responses were obviously unprepared for this question and responded with superficial or shallow discussions of their own artwork. These responses often interpreted artforms as being rap or hip-hop music, American clothes and culture or American movies and television. They showed little understanding of Visual Arts and were based on personal and uninformed opinion. Some students referred to the coloured plates in Section I and Section II of the exam as examples of artists who had influenced their own artmaking. In some cases students were not able to distinguish the Australian examples from the examples from regions outside Australia.

### **Advice to teachers and students**

Students are strongly encouraged in this and other questions to use examples from the Visual Arts.

### **Question 5**

(a) *Assess how site specific works gain meaning in their cultural context.*

*Look at Plates 1–3. [Plate 1 was an image of the fresco frieze, *Europe*, by Giovanni Battista Tiepolo and *The Stairway Hall, Residing at Wurzburg, Germany* by Johann Balthasar Neumann. Plate 2 was an image of the *Lion Grove Garden (Shizi Lin)* and the *Heart of the Lake Pavilion* in Jiangsu, China. Plate 3 was an image of the earth sculpture, *Lightning Field*, by Walter De Maria.]*

*In your answer, you could use ONE OR MORE of these plates.*

*Refer to historical and contemporary examples from regions outside Australia.*

The majority of students did not address the role of *site* in influencing and enhancing the meaning of site specific works. The demand of this question required students to *assess* - to form judgements informed by their art study. The discriminator *gain meaning* required students to apply their knowledge to address how a site and cultural context were paramount in the selected works' purpose and meaning. The plates were prompts and not a compulsory requirement in answering the question. Historical and contemporary examples were required from regions outside of Australia. However, artists such as Christo, Koons and Sol LeWitt who have installed works on an Australian site were also analysed. Many students were able to discuss contemporary works in the context of culture. The more able students addressed the changing role of site within an historical and cultural context, by assessing how contemporary artists have challenged the gallery as the traditional store house for art.

Common examples selected were *Stonehenge*, *Queen Hatshepsut's Mortuary Temple*, the wall mosaics of *Emperor Justinian and his Attendants* in San Vitale, the *Sistine Chapel*, *Falling Water* by Frank Lloyd Wright, Smithson's *Spiral Jetty* and the works of Christo. The most popular plate referenced was *Lightning Field* by Walter De Maria. Less common examples but generally well-written about were the *Lascaux Cave paintings*, the *Ecstasy of St Theresa* by Bernini, the *Royal Portal sculptures* on Chartres Cathedral and the works of contemporary artists Jenny Holzer, Barbara Kruger, Andy Goldsworthy and Christian Boltanski. Some students made conceptual links between works, for example the site and artwork as barriers with specific references to the Berlin Wall, Great Wall of China and Christo's *Running Fence*. Overall selections made by students covered a range of Western, Asian, African and American examples.

### ***Excellent and above average responses (A and B Ranges)***

Students in the A range were able to make informed judgements about the role of site and cultural context. Site was explored through a position in time and place where students assessed the environment, use of materials and interaction with an audience. A comprehensive understanding of the Visual Arts was threaded through the entire response with interpretations guided by the issues of site and cultural context. Examples selected were not always common or conventional but often multilayered and challenging, yet always appropriate for site specificity.

Students displayed an understanding of the subtleties and layers of meaning in each example, providing an in-depth critical analysis within the context of the question. Sophisticated and appropriate use of art language often eloquent in detail to evoke a deeper understanding of the meaning that is 'gained' by site and cultural context was evident. Students demonstrated a clear understanding of what makes contemporary and historical (overt) and site specificity (covert). They displayed the ability to refer between the works and suggest differences between the significance of contemporary and historical site-specific works.

The more capable students in the B range defined site specificity and confidently engaged with the complexities of the question. They discussed the role of site with most examples addressing the meaning that is gained by site. Responses were characterised by a thorough understanding of cultural context and works were placed within historical and contemporary time frames.

### ***Average responses (C Range)***

The more capable students in this range address most aspects of the question with knowledge and sound analytical or interpretive skills. Students addressed the overall cultural context. However, the significance of *site* in relation to *specificity* was not clearly understood. When opinions were made they tended to be generalised rather than judgements informed by the students art study. Students found it difficult to *assess*. Some students focused on meaning and significance and did not judge how site specific works gained meaning in the context of the question.

Less able students in this range tended to use methodical survey style approaches with their examples. Historical and contemporary references were often implied and not always stated. These responses were characterised by a descriptive and narrative style with a partial and conventional understanding of the Visual Arts. Obvious judgements were made regarding cultural context which did not substantiate the demands of the question. Concepts were rarely developed or recognised, and an inconsistent level of understanding was apparent.

### ***Below average responses (D and E Ranges)***

Student responses were characterised by a limited understanding and general inconsistency in regard to the demand of the question. Responses were generally naive, speculative, with unsupported judgements made. A restricted understanding of the Visual Arts was apparent with superficial and obvious descriptions of selected examples. Students did not address the meaning of site-specific works. When students referenced the plates they relied on the citation to inform any

evidence of meaning or cultural context, for example ‘this garden was made in China and is Chinese in style’, thus illustrating minimal interpretation and a banal engagement with the question. It was apparent students in this range were not prepared and lacked the knowledge to attempt this question.

### **Advice to teachers and students**

Students need to ‘interpret’ what is being asked in the examination question and apply their prepared knowledge to the specific demands/requirements of the recommended area of study. Overall the quality of historical and contemporary examples selected indicated a thorough and engaging study of site-specific art forms.

(b) *Give an account of the role played by traditions of dissent and disorder in the art of the twentieth century.*

*Refer to historical and contemporary examples from a region or regions outside Australia.*

Responses included a range of essay styles and approaches including the use of a survey approach, comparative accounts and others where argument or debate featured.

Most students recognised that in traditions of dissent, artists attempted to create innovative and new approaches which challenged the established conditions, norms and status quo of the Visual Arts. Further, artists challenged not only the notions of politics, culture, society and representation but also the traditions of conformity to media and materials with non-traditional practices.

Many students noted that images and artworks had the power to challenge and create disarray in the mind of the viewer. Images could be disturbing, outside of what was acceptable as art, or obscure in provoking viewer responses in a variety of ways.

Generally, students looked at European and North American traditions with few students citing Asian or Pacific examples. Major art movements and significant artists were referred to rather than the avant garde or artists outside of the mainstream. The approach adopted by many students was reasonably conventional in the selection of artists and artworks. There was an unfortunate absence of ideas associated with the implications of new technologies and artworks using virtual realities, experimental artworks or works where social discontent and disorder could be considered. These would have been well suited to the question.

### ***Excellent and above average responses (A and B Ranges)***

Responses were knowledgeable and well informed. Students used, and often cited, a wide variety of references which had been studied in relation to this recommended area. Students could distinguish and explain differences between dissent and disorder and were able to do this in a convincing way in their responses. Key terms were well understood and a wide variety of examples were used to illustrate students’ understandings. Historical, cultural, social, philosophical and political contexts and conditions, along with significant events such as war or inventions, were considered as factors that influenced approaches to dissent and disorder and the making of art in a particular time/place. Themes of protest, war, gender and feminism were considered in students’ responses.

Contemporary artists such as: Holzer, Sherman, Kruger, Kieffer and Serrano were common along with those placed in an historical context: Picasso, Kandinsky, Pollock, Kahlo, Dali, Duchamp, etc.

### ***Average responses (C Range)***

Responses in this range indicated that students did not fully interpret or understand the demands of the question. Responses did not always differentiate between dissent and disorder, using dissent and disorder as a simple theme rather than exploring the traditions as asked by the question.

Generally, the multiple layers of meaning being addressed in the question were not recognised and many responses were chronological and survey-style. Despite being sound in part, these generally descriptive essays tended towards a more superficial approach to research in the discussion and description of individual artists, artworks and movements. Dissent and disorder was often referred to but not the role played by the traditions of dissent and disorder. Discussion of artworks often centred around the analysis of the formal qualities yet these were not related back to the question in a meaningful way.

### ***Below average responses (D and E Ranges)***

There were very few responses in this range. They were characterised by an incomplete understanding of dissent and disorder along with what constitutes historical and contemporary examples. These responses tended to be repetitive with students citing what they remembered about art without a clear understanding of the nature of the question.

Dissent and disorder was often only referred to in the introduction or in the conclusion. The exploration of examples and concepts was very limited and students displayed a poor art vocabulary. Other difficulties were indicated by the use of only Australian artists and works, the omission of either historical or contemporary works, dissent and disorder being interpreted as a key art movement rather than a tradition of practice and the citing of only 18th and 19th century works.

### **Further advice to teachers and students**

Students should be prepared to tackle the demands of a question drawing on their study of the recommended area and not simply prepare a rote response.

Teachers and students are encouraged to use a variety of sources/references rather than merely reproducing ideas available in some commercially produced materials. Appropriate and well-researched concepts and examples provide a solid basis for a competent essay.

### **Question 6**

*Analyse how artists and artworks that you have explored in exhibitions, catalogues and/or texts have influenced your artmaking.*

*In your answer, refer to historical and contemporary examples from outside Australia.*

The question required students to analyse how artists and artworks explored in exhibitions, catalogues and/or texts have influenced their artmaking. Students were required to refer to historical and contemporary artists. Many essays lacked coherence between the chosen artists and the students' own artmaking. Students favoured mainstream artists such as Munch, Duchamp and Gauguin. When analysing, students discussed their own artwork in a generalised manner and when referring to artists and artworks students often referred to these in romantic terms or as a friend. When connections were made between historical or contemporary examples and the students' own artmaking responses were usually coherent.

### ***Excellent and above average responses (A and B Ranges)***

Excellent and above average responses demonstrated extensive visual arts knowledge and selectivity in the chosen examples. Students in their responses then addressed all aspects of the question and selected examples that were evident of their interest. These students identified and contextualised the historical and contemporary qualities of each example and linked examples. These students analysed a range of examples using sophisticated art vocabulary in an appropriate and sustained way. Selective and insightful analyses were consistently sustained through ongoing references to artists, artworks and the students' own artmaking. Interpretations made comprehensive connections between the students' artmaking and studying.

### ***Average responses (C Range)***

In these responses students indicated some understanding of artists' practice and the qualities of artworks explored in exhibitions, catalogues and/or text. Comments were sound but generally lacked depth. Many students were able to link the concepts explored in other artists' work with the concepts explored in their own work. However in these responses, comments about how artists' practice and qualities of artworks influenced the students' artmaking were not as sustained.

### ***Below average responses (D and E Ranges)***

Students had difficulty in addressing the question directly. In particular, they were restricted in their analyses and reference to historical and contemporary examples. Personal anecdotes were prevalent and many students used sketches that appeared to fill the page rather than inform. The students had a superficial knowledge of chosen influences but were less able to relate concepts and issues to their own artmaking. Students then described their own artworks, ideas were confined and responses were very limited. Students often mentioned one artist or one artwork or only described their own work. Students discussed other artists works in terms of personal preferences in superficial ways.

### **Advice to teachers and students**

Students who choose these types of questions should consider how influences may occur beyond a similar subject matter. Annotated sketches can be beneficial in answering the question. Students should be able to contextualise the work of selected artists and consider cultural and historical aspects.

### **Question 7**

*Artists invent new ways to communicate with their audience using signs, symbols and visual codes.*

*Discuss this statement, referring to a range of artworks and objects from your environment.*

This question generated an interesting range of interpretations. All aspects of the quote needed to be considered but not necessarily with equal emphasis. In some responses discussion of signs and symbols in well known artworks was related to symbolic objects in the student's environment. Other responses only described different ways that artists have used signs, symbols and visual codes to communicate ideas, messages and meanings.

Few responses managed to connect different aspects of the question – the invention of signs, symbols and visual codes and a range of examples. A number of responses used images relating to gender as a basis for discussion to answer this question (related to an exploration of the gender recommended area). Many responses did not address the aspect of 'new ways' from the quote. Instead, they referred only to different ways and the investigation of audience was lacking. In the main, students attempted to show their understanding of different examples. Reference to designed objects or buildings as examples were few in the majority of responses.

### ***Excellent and above average responses (A and B Ranges)***

Students clearly identified the ways in which artists communicated with their audiences and explored related issues and artistic processes, their meanings and significance. Discussions of chosen examples were detailed, analytical and demonstrated an informed understanding of what signs, symbols and codes were in relation to their chosen examples. Examples were interpreted in the context of the question. 'Your environment' was variously interpreted as a cultural/social/political perspective rather than merely geographical. This opened up breadth and depth in the discussions.

### ***Average responses (C Range)***

Responses in this range tended not refer to ‘new ways’ although students understood how signs, symbols and visual codes convey ideas and meanings in artworks. These concepts were generally and superficially treated. Examples were selected and described but the discussion did not always relate back to the question and quote. Discussion of two examples was most common and these were frequently gender based.

### ***Below average responses (D and E Ranges)***

Responses in this range were general and clichéd with a superficial discussion of the chosen examples. There was some discussion of the definitions of signs, symbols and visual codes with little or no reference to artworks or reference to the student’s own artwork. Stated opinions were common, often at the expense of an interpretation of the question.

### **Advice to teachers and students**

Students are encouraged to define and explain their understanding of terms like ‘your environment’ and to keep referring back to the question in their responses. Questions like this demand a range of examples. Examples should be selected to indicate the students’ breadth and depth of understanding rather than being too narrowly focused.

### **Question 8**

(a) *Examine how changing technologies have challenged artistic practices.*

*Refer to a range of historical and contemporary examples.*

*You could consider:*

- *artworks*
- *audiences*
- *processes.*

This was not a popular question attracting only a small candidature. It required students to address ‘challenge’ in relation to ‘practice’. A ‘range’ of examples implied that the students should choose a sufficient number of artworks to support their investigation of technologies.

Whilst many responses demonstrated a predictable approach to the question it was encouraging to read essays where a broad range of examples had been selected including very contemporary innovations. Excellent responses were from well informed and critical thinkers who were able to address all aspects of the question. The direction to refer to a range of examples implied some analysis of significant contributions of technology throughout time to the artmaking practices and artworks. It was noted that a significant number of students had not prepared for this recommended area of study and still chose to answer this question. These students were attracted by the opportunity to describe video and computer technology usually without any understanding of its challenge to artistic practice.

Examples of technological changes most cited included the history of bronze casting, discoveries during the Renaissance, perspective, the impact of the Industrial Revolution, advances in science, plastic, the camera, the invention of paint in tubes, video, laser technology and computers. The camera was the most described technology but few students discussed its impact on composition.

### ***Excellent and above average responses (A and B Ranges)***

Excellent and Above Average responses demonstrated considerable preparation for this recommended area of study on changing technologies and artistic practices. Responses in these ranges addressed the notion of ‘challenge’ in a meaningful way in relation to ‘practices’. Students

used appropriate and sophisticated language to examine how art practices are/have been directly affected by technological innovations which have effected conceptual, material and virtual possibilities for artmaking and artworks.

The more complex responses demonstrated a sound understanding of changing technologies for artistic practices supported by the discussion of well chosen and varied historical and contemporary examples, eg Renaissance oil painting and perspective to Seurat's colour theory to contemporary concepts of Stelarc, Kruger, Orlan, Dawson. Most of these responses did not merely describe a single artwork but were able to sustain an examination of technology across three to five well selected examples using contextual evidence, quotation, opinion and detailed analysis that illustrated how artists have met the challenge of technology.

### ***Average responses (C Range)***

Whilst these students were able to demonstrate some knowledge of the recommended area responses were more generalised and not as insightful. The suggested prompts within the question were not completely addressed. A more limited range of artworks was discussed and weaker links were made to 'practice'. Technologies were described without reference to how they challenged artistic practice and, in some answers, with little reference to specific artworks.

### ***Below average responses (D and E Ranges)***

These responses were from students who were insufficiently prepared for the question resulting in naive responses. Students were unable to address the different aspects of the question. Some of these students did not refer to any artworks; others described limited examples such as Egyptian pyramids, Sydney Harbour Bridge, computers.

### **Further advice to teachers and students**

Teachers are advised to ensure that students studying this type of recommended area have a depth of knowledge and understanding of a range of technologies and historical and contemporary references.

(b) *Investigate how historical and contemporary artworks interpret gender.*

*You could consider:*

- *signs, symbols, codes*
- *stereotypes*
- *identity.*

Most students who attempted this question were well prepared, displaying a deep knowledge and understandings of gender as the Recommended Area of Study. Students tended to place emphasis on the concepts of stereotype and codes in their discussions of gender. Interpretations were predominantly from cultural and postmodern viewpoints. Berger and Mullins were frequently quoted with Berger's 'men act and women appear' providing the basis for comments on historical examples of European art. Although emphasis was placed on interpretation of the female gender, many students also included examples dealing with the male gender in their responses.

### ***Excellent and above average responses (A and B Ranges)***

These responses were fluent and addressed the question well. Students displayed a strong and informed position that was argued in a sustained manner. The question was frequently addressed in the introduction with a clear understanding of the role of signs, symbols and codes to communicate ideas relating to the representation of gender.

Students in this range often put forward and supported ideas about gender as a culturally determined idea whereas sex was referred to as a biologically determined trait. Others investigated issues of gender through related concepts such as power, wealth, status, and beauty and supported their discussion with insightful explanations of the meanings of artworks and the contribution particular artists have made to the traditions of representing gender. These responses involved discussion of a range of examples that were used as evidence and demonstrated a careful and unambiguous investigation of ideas of gender.

In many cases a chronological narrative was used as a means to discuss a range of historical and contemporary examples.

Many students selected obvious artworks such as the *Venus of Willendorf*, Titian's *Venus of Urbino*, Manet's *Olympia* and artworks by Barbara Kruger and Judy Chicago as key examples of the ways issues of gender had been dealt with over time. These examples provided opportunities for students to discuss the different ways artists had used images as symbols to communicate ideas about perceptions of gender within changing cultural contexts. Some students in this range also speculated about the use of recontextualised artworks as the reinterpretation of codes and signs and therefore new or revised ideas about gender within more contemporary contexts. Male as well as female examples were popular and typical examples included Michelangelo's *David*, Egyptian statuary and paintings, and even Holbein's *Ambassadors* as communications of ideas of knowledge, patriarchal dominance, traditional notions of power, masculine beauty and status.

### ***Average responses (C Range)***

These responses attempted to define the terms of the question such as signs, symbols and codes without relating these to the artworks discussed. The discussion of each artwork tended to be conventional and ranged from a good general understanding of the Visual Arts to a more limited and superficial response.

Students who referred to Berger's critical essay 'Men Act Women Appear' did not make clear connections between this premise and the artworks they had selected for discussion. Rather, they offered Berger's point of view as a self-evident stereotypical view to support their descriptions of artworks. Many students in this range incorrectly assumed that representations of gender are reliant on gender as subject matter rather than as an issue of political and social significance in cultural contexts that is communicated by symbolic means. In other words, it was often assumed that if the artwork was a picture of a woman then it was interpreted as a symbol of gender.

### ***Below average responses (D and E Ranges)***

These responses ranged from completely irrelevant to a limited and general understanding of how ideas about gender can be communicated in artworks. Although there appeared to be very few responses that were totally unprepared, many students supported their personal opinion using examples of artworks that were named but not explained in terms of codes, signs and symbols. The concept of stereotypes was often ignored in this range and the range of historical and contemporary artworks was often not included.

### **Advice to teachers and students**

Students need to ensure that they discuss a range of artworks and artists from historical and contemporary contexts. The notion of gender as a representational interest of artists needs to be placed in the context of a particular culture and time so as to provide a means to discuss and compare differences or changing attitudes to gender in art. Each example of an artwork needs to be explained thoroughly with careful attention given to how selected aspects that are commented on contribute to a point of view about gender.



## Question 9

*Explain how the study of cultural images and visual symbols has influenced your artmaking.*

*Refer to a range of significant historical and/or contemporary examples.*

Overall this was not a particularly well answered question. Students did not fully comprehend the intentions of the question. The question component regarding 'visual symbols and cultural images' was inconsistently handled. Students generally tended to answer in one of two ways. Either they focused too much on their own work or they discussed the work of other artists with often little regard for *how* they were influenced.

A wide range of artists, symbols and ideas were referred to. Artists amongst many others included Gordon Bennett, Giorgio de Chirico, Paul Delvaux, Rene Magritte, Francis Bacon, Anselm Keifer.

### ***Excellent and above average responses (A and B Ranges)***

Students displayed an extensive knowledge of the Visual Arts, often manifesting a specific and detailed understanding. They were able to cross reference quite disparate works/artists in their responses in a comprehensive way. Students in this range answered all aspects of the question, usually in a methodical and lucid way. They displayed a well developed understanding of how meaning is created through symbols and relayed culturally. These students spent less time describing their own works and more time addressing the *how* component of the question.

### ***Average responses (C Range)***

There was a wide range of responses in this range. Students often relied upon detailed description of their own approach to the use of symbolism. Some students attempted to convey how a range of artists influenced each other, as well as themselves. The most common weakness was the inability to either strongly or satisfactorily *explain how*.

Some students seemed to have a good knowledge of a number of artists but these artists seemed irrelevant to their own artmaking and when links were made they were often tokenistic.

### ***Below average responses (D and E Ranges)***

Many students tended to list a range of artists and made unclear references to their own artmaking. Many also wrote generally about their own work, making no links to cultural images or symbols that have been influential. Most demonstrated little preparation for the question, through an inability to understand the implication of key phrases, especially *explain how*. Many responses were brief and unresolved; the weaker responses did not mention any artists and discussed little about their own work.

### **Further advice to teachers and students**

Students should be discouraged from 'rote learning' an anticipated question/response. Students who adopt this approach are rarely able to integrate the parameters of the question into their response. This is a question in which even the weakest of students can achieve because they are familiar with their own work. However, students need to strengthen skills in question interpretation and they also need to know their chosen artists and artworks thoroughly.

## Question 10

*Good design is responsive to environmental needs.*

*Examine this statement with reference to significant examples of design relating to your environment.*

Very few students answered this question yet it provided students with opportunities to demonstrate their breadth of knowledge of the focus area Art and Design. The emphasis on *significant* underlined the importance of the kinds of design/designer examples that may have been appropriate. These should have been well known and have relevance to design history, content and practice. The question was generally poorly answered because of the generic examples chosen and the sometimes superficial discussion of them.

### ***Excellent and above average responses (A and B Ranges)***

In these responses students answered the question directly and frequently imported background knowledge from the recommended area on ecologically sensitive design. This knowledge was used to construct thorough arguments that examined the statement/quote and placed design in an historical framework. Popular choices, which were discussed and supported in responses, were Australian examples of some significance — Murcutt's *Yirrakool* and the M5 Tollway booths. Students demonstrated particular knowledge and understanding of these examples.

### ***Average responses (C Range)***

These were characterised by a more simplistic approach — often students discussed one example and did not place it in an historical context. It appeared that a few students attempted to fit information prepared for other questions to this question.

### ***Below average responses (D and E Ranges)***

Responses were superficial. Students demonstrated little understanding of design or how it applies to the environment. Examples selected had little significance that could be readily explained and they were fairly generic, eg cars, appliances etc. Some responses used rather tenuous evidence and championed their own artmaking as a significant example of design.

### **Advice to teachers and students**

Students should refrain from using their own artmaking in this question type. Students are reminded of the importance of selecting examples that can be explained in a comprehensive and detailed way. A significant example suggests the work has some meaning and there are good reasons for selecting it. These are not self evident.

## Question 11

(a) *Give an account of the influence of modernism on twentieth century design.*

*Refer to a range of historical and contemporary examples.*

Students attempted this question in a number of ways including a survey or thematic approach. The survey approach was favoured with the majority of students exploring the influence of Modernism on twentieth century design in selected movements, with Arts and Crafts, Art Nouveau, Bauhaus and de Stijl being popular.

The identification and description of Modernism was both central and relevant to the question and required students to demonstrate an understanding of the meaning of the term. A number of students failed to do this adequately. Better responses explored the ideologies and notions of Modernism and often discussed historical and cultural aspects of Modernism and how this influenced twentieth century design.

The philosophies of modernist design, the knowledge of design processes and the parameters of design product in relation to Modernism were addressed to varying degrees by students, with better students supporting these notions with relevant and appropriate examples. The aspect of influence in the question was not as well addressed as it may have been.

Reference to a range of historical and contemporary examples was a requirement of this question. Many students relied on markers to make the distinction between what constituted historical and contemporary. The better responses evidenced an understanding of their differences and selected significant design examples to support their responses.

### ***Excellent and above average responses (A and B Ranges)***

Excellent and above average responses clearly identified an extensive understanding of Modernism and its characteristics. Some students examined Modernism in a conceptual and developmental way. Students evidenced an understanding of the realm of twentieth century design. Many students were able to explain the philosophies and ideologies of twentieth century design. Interpretations were clear and concise and dealt with all aspects of the question. Significant contemporary and historical examples were well chosen to support opinions and information presented.

Students' vocabulary and expression were sophisticated, logical, art-specific and precise. Some of the responses utilised relevant and appropriate quotes to enhance their answers.

### ***Average responses (C Range)***

Some students in this category did not address all aspects of the question, with many students demonstrating their knowledge of key modernist movements supported by only historical OR contemporary examples. Other students addressed all aspects of the question but in a very general way. They often discussed less significant examples to support their answer. Examples chosen were often inadequately analysed and explained. Most students had difficulty in accounting for the 'influence' of modernism on twentieth century design. Their examination of modernism was treated as an historical account of its development.

Language was somewhat repetitive with essays commonly lacking a logical progression in structure.

### ***Below average responses (D and E Ranges)***

Most students appeared to have been ill-prepared for the question and prepared a very limited range of examples. They demonstrated very little knowledge or understanding of Modernism. Concepts were not defined and sometimes not even discussed.

Students did not address the question and often merely provided a recital of their limited knowledge. Responses were characterised by their brevity and poorly selected, inappropriate examples. Language was not art-specific and often imprecise.

### **Advice to teachers and students**

Teachers and students are advised to become familiar with analysing the exact wording of questions. Many students treated this recommended area of study as a study of design during the modern period rather than the twentieth century.

Students are advised to have clear notions and understandings of the terminology and concepts involved in the recommended area of study. They are advised to read the whole question carefully and establish its intent. Some students appeared to have presented a prepared essay no matter what the question. Students should not be encouraged to use this strategy. Instead, they should apply their knowledge and understanding to the question asked. Teachers and students are reminded to interpret the recommended areas of study in relation to the broader issues and concerns of the focus area.

(b) *Analyse the characteristics and significance of historical and contemporary examples of ecologically sensitive design.*

*Refer to a range of significant examples.*

Only a very small number of students attempted this question. The scope of the question was broad enough for students to apply any eco-design genre they had studied to their response. Surveys and thematic approaches were often selected as a way to address the question. ‘Significance’ demanded that students could explain known and relevant design examples in relation to the 20th century.

In the majority of responses students defined *ecologically sensitive design* as meaning harmonious with the site/landscape or culturally sensitive rather than addressing ecological issues such as sustainability. Students tended to concentrate on one or two examples mostly of architecture with some town planning and furniture design. Popular choices were Frank Lloyd Wright, Glenn Murcutt, Philip Cox, Gregory Burgess and Renzo Piano.

### ***Excellent and above average responses (A and B Ranges)***

In these responses students demonstrated a clear understanding of the range of environmental issues and analysed the complexities of environmental concerns in design. A wide range of architects and architecture was discussed with reference to both historical and contemporary examples.

### ***Average responses (C Range)***

These responses were characterised by the students' tendency to focus on one environmental issue — often site sensitivity. This was generally discussed in relation to a limited range of examples. These were ambiguously placed in historical and contemporary contexts.

### ***Below average responses (D and E Ranges)***

In these response students wrote generally about both ‘green’ issues and designs and in some cases confused designers with painters, eg Van Gogh and Whiteley.

### **Advice to teachers and students**

Students are encouraged to define and explain their terms, eg ‘ecologically sensitive’ design and write specifically about the actual characteristics and significance of examples of such design.

### **Question 12**

*Assess the relationships between decision-making methods used by designers you have studied and the resolution of your own artmaking.*

*Refer to a range of examples.*

This question attracted a small number of students. This question was treated broadly with students applying their knowledge in a variety of ways. Very few students covered all aspects of the question, with many merely discussing the making of their HSC artwork. Other students confused decision-making processes used by designers to mean anything that was linked to the making of their HSC artwork. Some average and above average students interpreted ‘decision making’ to be only subject matter.

This question essentially required students to assess the relationships between works studied and the development of their own design intentions and processes which led to the resolution of their artwork. Many students found the resolution of their own artmaking difficult to assess and tended to rely on assessing designers' works.

The better responses identified the discriminators in this question which primarily linked to design concerns. These students evidenced their understanding and knowledge of the wide scope of decision-making processes used by designers which related to the resolution of the student's artmaking. Design processes assessed were varied and included, amongst others, conceptual relationships; formal analyses of aesthetic and expressive qualities; imaginative skills; design purpose/function; material choices; sources of inspiration; processes used by designers; and financial restraints imposed on designers. Fewer students embarked on an assessment of design philosophies.

## Section II

### Question 13

Look at Plates 4–11. [**Plate 4** was an image of an interior view of *Johnson House, (Glass House)*, by Philip Johnson. **Plate 5** was an image of *Southerly Buster*, retro-reflective road signs on composition board, by Rosalie Gascoigne. **Plate 6** was an image of *Summer*, encaustic on canvas by Jasper Johns. **Plate 7** was an image of *The Company of Captain Frans Banning Cocq and Lieutenant William van Ruytenburch* by Rembrandt. **Plate 8** was an image of *Standing Figures, Ixchel the Moon Goddess with a Lord of the Underworld*, earthenware of the Maya Culture, Mexico. **Plate 9** was an image of Fiona Hall's installation, *Give a dog a bone*. **Plate 10** was an image of Edvard Munch's *Anxiety*. **Plate 11** was an image of *Blinded by the light*, a Type C photograph with surface varnish, by Yasumasa Morimura.]

Compare approaches to making images and/or objects in TWO OR MORE of these plates.

In your answer, refer to:

- concepts
- technologies
- visual qualities.

The question required students to *compare* approaches to *making* in two or more of the selected plates rather than simply describing each separately. They were also required to *refer* to each of the dot points in their response. This was not an optional aspect of the question. They could emphasise some parts of question more than others and address the requirements of the question implicitly rather than by a process of definition and analysis.

### **Excellent and above average responses (A and B Ranges)**

Students whose responses were ranked as excellent demonstrated in their answers an extensive or well developed understanding of the Visual Arts applied to the demands of the question. All aspects of the question were attended to in the answer and ideas were sustained coherently, expressed through an art specific vocabulary which was differentiated and precise. Students critically evaluated opinions and made judgements either directly observed from the properties of the images or inferred by analogy with other known works of similar kind. The concepts underpinning practice were articulated in a synthesised and resolved manner by most. The selected artworks were often interpreted as a symptom or signifier of Australian/international contexts and identity. Visual qualities of works were thus linked to a social context and meanings.

Gascoigne's Southerly Buster, Plate 5, was popular, and Gascoigne's practice was generally well known. Jasper Johns, Plate 6, was another popular choice for this question and was dealt with in a confident manner with many students identifying Johns as a progenitor of Pop Art. The use of painting/digital imagery and installations to challenge and comment upon audience/social assumptions of *what is art* was noted. The influence of Marcel Duchamp was further acknowledged in relation to many plates. Students choosing the Rembrandt interpreted approaches to making as subject to change due to the factors of culture/society. External evidence linking Rembrandt to Mannerist and Baroque styles of painting was well applied by many.

Above average responses evidenced well developed understandings of the Visual Arts applied to the demands of the question, and addressed most parts of the question. Some ideas/concepts were sustained more than others, vocabulary was differentiated, although more generalised or uneven in parts. Possible meanings tended to be generalised or inferred in relation to the position being developed. Many above average responses suffered from a loss of coherence or purpose as the essay progressed, or alternatively addressed the prompts while failing to note the central demand to compare approaches to making.

Students in this range frequently equated technologies and visual qualities solely with the passage of time. Modernist v postmodernist attitudes were widely engaged with across the range of plates. The approach to making was often interpreted in terms of technique and a conventional comparison made. The lower end of this range frequently concluded that artists are individuals who use concepts to approach their ideas of expression. Meanings were not understood in a multilayered way. But there were many evocative interpretations, which were not as synthesised or resolved as the essays representing the A band.

### ***Average responses (C Range)***

Students in this range addressed some aspects of the question, particularly the points, or the whole question in a more limited way. Answers often suffered in terms of coherence, understanding of concepts and failure to actively compare and relate the selected images. Meanings of examples were descriptive, conventional interpretations. The accounts developed were uneven and students tended to handle one image more competently than the other. Students frequently recognised the significance of industrial materials or new technologies in the approach to making but could not activate this recognition beyond description. Average responses attempted to engage with the question and demonstrated study and familiarity with art concepts; the student often transparently addressed the question with enthusiasm, even gusto, but at a relatively simple level of understanding.

### ***Below average responses (D and E Ranges)***

Students in this range evidenced a range of disadvantages including mismanagement of time, limited understanding of the Visual Arts and a lack of engagement with the question. Answers were descriptive, generalised and simplistic. Students in this range generally were not adequately prepared for the required tasks, by writing a few lines of description relying largely on the citations. These responses showed little evidence of art knowledge or study and no engagement with the demands or structure of the question, or the known requirements of Section II.

### **Advice to teachers and students**

It would be helpful for teachers to focus on the purpose of Section II as noted in the examination specifications. Students need to understand the meaning of demands such as *compare*, in order to navigate the question efficiently. Teachers could consider the preparation of all students to quickly and accurately negotiate the structure of Section II perhaps by underlining key words or phrases in the question and structuring responses around the key components. Giving some advice regarding

the selection of plates about which one can meaningfully make a comparison would be helpful to student decision making.

### **Question 14**

*Look at Plates 4–11.*

*Critically analyse TWO OR MORE of these plates.*

*In your answer, refer to:*

- *styles*
- *subject matter*
- *signs.*

Question 14 was answered by the vast majority of students. This question required students to critically analyse two or more plates while addressing *all* three prompts. The question asked students to make a systematic evaluation or judgement of the chosen plates to determine the meaning and relative importance of each work. The prompts were intended to give students a structure to assist them in constructing their response.

The *styles* prompt was interpreted by the majority of students as either an ‘art style’ or ‘art movement’ that the work was identified with or could be associated with and thus located in a historical context; or as the personal, individual style of a particular artist allowing students to reference other works by the same or related artists.

The *subject matter* prompt was intended to guide students to analyse the concepts, ideas, content, messages, beliefs, ideals that the work conveys. Students’ discussion was informed through their description and interpretation and linked to their discussion of the codes used within the selected works.

The *signs* prompt was intended to stimulate students to investigate the use of signs, symbols or codes used in the artwork to unravel the meaning, intention and purpose of the work. Most students’ responses discussed signs as codes and symbols that once ‘unpacked’ communicated clearly to the viewer.

The scope of the question catered for a wide range of abilities and some students had knowledge of some of the artists’ styles, works or other works of similar type represented in the plates. It was also evident that students with no prior knowledge of the plates, but with strong skills of critical analysis, did as well as, and often better than, students who presented responses that were simply well-rehearsed.

### ***Excellent and above average responses (A and B Ranges)***

The excellent and above average responses demonstrated extensive understanding of Visual Arts. Students were able to carefully evaluate and make judgements about the chosen plates. Selective and insightful description was consistently sustained through ongoing reference to the artworks and students displayed an extensive and articulate use of art language. All aspects of the question were addressed and the prompts were often explained and grounded in examples with precise, vivid vocabulary used to analyse possible meanings. External references were used to validate interpretations complemented by historical and contemporary contexts with students frequently discussing the role that art can have in society and the reflections of society’s views within these contexts.

Outstanding responses used pairs of plates that were less obviously similar. Students were able to establish links reflecting a thorough understanding of the artists’ intentions and possible meanings rather than just identifying similarities in subject matter or methods of representation. These

students used the plates as evidence supporting their discussions and revealed a sound understanding of the conditions in which artworks are created or exist and often discussed the role of the audience from a contemporary or postmodern perspective.

### ***Average responses (C Range)***

These responses reflected some art knowledge exploring the prompts through their interpretations of the chosen plates. Responses were less analytical and frequently relied on obvious description. Many students attempted to adapt a prepared plan to answer the question. They relied heavily on using description, analysis, interpretation and judgement as their approach but did not attempt to apply it to the demands of the question.

The selection of the plates tended to be driven by works to which a narrative approach could be applied or in many cases where an artist's work might be known. Comparisons were frequently driven by similarities in representation or subject matter, or plates were simply discussed in isolation. The responses were uneven in quality and often ignored one or more of the prompts. Historical contexts were sometimes mentioned but not sufficiently explained in relation to the works.

### ***Below average responses (D and E Ranges)***

Responses in this range reflected a very limited understanding of, and engagement with art and art language. Students had great trouble addressing the demands of the question usually ignoring the prompts. Essays were descriptive with no interpretation or explanation of meanings. Selection of plates was often driven by artworks where the subject matter was readily recognised and consequently, responses were limited and lacked depth. Students gave opinions heavily relying on favouritism. Many students quoted the citations for the chosen plates frequently repeating the information in a new format.

### **Advice to teachers and students**

Students need to practise responding to the demands of Section II type questions in order to demonstrate their understanding of art. Students are encouraged to refer to other examples of artists and works *only* if it is relevant to the selected question. Students would benefit from the study of a wide range of art works and consideration of the contexts in which they were produced.

### **Question 15**

*Look at Plates 4–11.*

*Evaluate the significance of TWO OR MORE of these plates.*

*In your answer, refer to:*

- *function*
- *ideas*
- *symbolism.*

The question required students to 'evaluate' the significance of selected plates, and this provided a key discriminator in ranking the responses. To answer the question fully, students needed to develop an argument that presented judgements about 'significance' in relation to the selected examples through a sustained discussion of the points.



Some students used the points effectively as a structuring device in the essay to build their arguments about significance. Many others, however, ignored the key demand of the question and discussed the points in a generalised fashion. The significance of the examples was often not evaluated, rather merely stated or assumed in the discussion. In some responses, there was confusion about the meaning of the terms in the points and many saw these terms as interchangeable.

The full range of plates were used in responses to this question in various combinations but the architecture example, Plate 1: Phillip Johnson, Johnson House was used less frequently. When students did use this plate, they were generally well informed about architecture and able to discuss the example within a broader context of 20<sup>th</sup> century architecture.

### ***Excellent and above average responses (A and B Ranges)***

The A range responses presented a strong account regarding the significance of their selected plates in their introduction and were able to sustain this argument throughout the discussion of the points. In these responses, students were able to position ideas about significance within a broader aesthetic, cultural or social context. In the B range, students were able to present a point of view about significance but were not as strongly supported by contextual evidence. An artwork was, at times, interpreted as significant as it is an expression of an artist's personal view of the world and thus intrinsically valuable.

Students presented discussions about the role of Munch and Johns in terms of their significant approaches to artmaking in the 20<sup>th</sup> century. Others argued that the selected examples illustrated the role of art as a significant force in raising social and cultural awareness either as a historical document of another time or as a critique of current issues. In some responses, students evaluated the works in terms of their spiritual or religious significance. Importantly, students were able to develop complex arguments where works were evaluated from a number of perspectives. The students were able to draw plausible and supported conclusions based on the assembled evidence.

An extensive understanding of the Visual Arts was demonstrated in the careful analysis of works that was extended by the use of contextual evidence and explanations about appropriate ideas/intentions. In many cases, students were able to introduce other relevant examples to enrich their arguments. The more successful students made thoughtful selections of plates to support a holistic argument about significance. The different plates selected were used to present different aspects of the argument or to contrast a different viewpoint in one plate with another.

The essays at the top of this range were characterised by a strong response to the question in a clear concise introduction, structured organisation of points, fluid connections between analysis and interpretation and concluding statements that drew the arguments back to the student's response to the question. Language was precise and rich and appropriate.

### ***Average responses (C Range)***

Responses rarely addressed the demand of the question to evaluate the significance of the examples selected. In the majority of cases, students assumed significance to be evident in the interpretations of works or presented quite superficial ideas about significance. Many of these responses used all or some of the points but they were not systematically connected to an overall line of discussion about the works. Generally one or two points were suggested in relation to the bullet point. Students still made some attempt to connect or compare their choice of plates as a way of making judgements about works.

Students used some descriptive analysis of the works from which simple or conventionalised meanings were drawn. Interpretations were sometimes explained by contextual information beyond the work. This information, however, was usually generalised.

***Below average responses (D and E Ranges)***

Responses simply described the works with very little or no attempt to respond to the terms of the question. Students relied heavily on obvious description of parts of the works and may have made one or two random interpretative statements that were rarely explained or substantiated with evidence. At times, the information was simply a reiteration of the citation information. In other cases, naive opinions about the meanings of the works were offered. A lack of differentiated language, factual errors and poor knowledge of the Visual Arts and disconnected, at times trivial, statements about works characterised the responses in this range.

### 3 Unit (Additional) Studying Images And Objects

Most students were able to effectively demonstrate a breadth and a depth of knowledge, having investigated a diverse range of artists, artworks, critics and historians. While many students applied a thorough knowledge of the art of the 20<sup>th</sup> century and Modernism to the 3 Unit written examination, there were more students exploring Asian, African and North and South American artists as well as contemporary Australian and international art practice.

Many of the most successful responses showed a sophisticated awareness of the practice and traditions of art history and art criticism, quoting discriminatingly and appropriately from writers ranging from John Berger and Michael Baxandall to Robert Hughes and Clement Greenberg.

Some students applied their knowledge and understandings from their investigation of the 2 Unit Recommended Areas of Study to the 3 Unit questions. In some cases this was done in a sophisticated, subtle and discriminating manner which appropriately addressed all demands of the question, however other students experienced difficulty in adapting their knowledge to the specific demands of the questions.

#### Section I - Art in Australia

##### Question 1

*Consider how aesthetic controversies have influenced Australian art in the twentieth century.*

*Refer to a range of historical and/or contemporary examples you have studied.*

Students made broad interpretations of aesthetic controversies including the Archibald and Blake prizes and challenges to landscape conventions. Many students established their own controversy and referred to social rather than aesthetic issues and as such did not fully address the question. Responses in the A and B ranges demonstrated a broad and extensive knowledge and understanding of Australian art and aesthetics. They referenced issues such as the use of appropriation and the fusion of traditional indigenous imagery with Western images by artists Gordon Bennett, Imants Tillers and Tim Johnson; as well as postmodern works by Henson, Hall and Moffatt.

##### Question 2

*Look at Plates 1–4. [Plate 1 was an image of the 1990 sculpture, *Maralinga*, by Lin Onus. Plate 2 was an image of the 1884 watercolour, *Breakfast, Alpha*, by Harriet Jane Neville-Rolfe. Plate 3 was an image of the 1966 photograph, *European migrants arriving in Sydney*, by David Moore. Plate 4 was an image of the 1955 oil painting, *Collins Street, 5 pm*, by John Brack.]*

*Australian art reflects a diverse social history.*

*Use ONE OR MORE plates and other examples you have studied to explore this statement.*

This question attracted the most responses in the 3 Unit paper. Responses were generally thorough and substantial and reflected informed and deep understandings of the relationship between Australian art and social history.

Students addressed a wide chronology of Australian art and many adopted an historical overview citing numerous examples from colonialism and the concepts of 'Terra Nullius' to urban aboriginal artworks, issues of feminism, Asian migration and postmodern artworks by Anne Zahalka, Gordon Bennett and Tracey Moffatt.

Student responses in the A and B ranges demonstrated an excellent grasp of Australia's diverse social history and referenced the plates as a means of focusing on specific social issues. Relationships between social history and Australian art were clearly articulated and examples were contextualised and substantiated a point of view. Students used coherent arguments and sophisticated concepts and language.

In the C range responses discussed an overview of Australian art with a degree of understanding about the relationships between Australian art and social history. There was a more generalised discussion of social issues and students were not as able as those in the A and B ranges to demonstrate an in-depth understanding or contextualisation of examples. Plates were used as 'unseen images' with attempts made to place them in an historical context.

### **Question 3**

*Give an account of the influence of mass media on contemporary Australian art and/or architecture and/or design practices.*

*Refer to a range of examples you have studied.*

This question was generally well answered with students sustaining well written arguments that successfully articulated the influence of mass media on contemporary art and design practices. Mass media was interpreted from a number of viewpoints to include the influences of Duchamp and Pop Art as well as references to a wide range of painters, sculptors, architects, performance artists and electronic practitioners.

### **Question 4**

*Australian art in the 1970s and 1980s reflects a middle-class suburban culture.*

*Critically investigate this statement.*

*Refer to a range of examples you have studied.*

This question elicited a range of responses with only a small percentage addressing all aspects of the question. Students were unable to link examples in an explicit way or place them in the context of the 1970s and 1980s. Responses in the A and B ranges possessed a broad contextual understanding of Australian art and selected works with an issue based approach such as female artists' depictions of suburbia as a repressive environment, and the indigenous artists' sense of being caught between cultures to address the question.

A wide range of artists including Jenny Watson, Trevor Nickolls, Tracey Moffatt, Karen Casey, Davida Allen, Margaret Dodd and Stephen Bush were cited. In the C and D responses less appropriate examples such as Drysdale, Gittoes, Whiteley, Coburn and the Heidelberg school were used.

## **Section II - Art and Culture**

### **Question 5**

*Both the material presence of the artwork and its meanings are always located within a cultural history.*

*Investigate this statement, using the work of TWO OR MORE artists, designers, architects, and/or craftspeople from a culture or cultures outside Australia.*

This question attracted a considerable number of responses. The most successful of these addressed all aspects of the question, including the notion of the 'material presence' of the artwork. Students were able to weave their depth of knowledge of artists and works into a convincing discussion of the shifts in perceptions of meaning in artworks.

A diverse range of artists and works were discussed, ranging from Tatlin and Constructivism, to individual artists such as Rauschenberg, Kahlo, Serrano, Paula Rego and Sadie Lee. Some referred to contemporary architecture with an informed discussion of the ‘presence’ of specific historical and contemporary structures. Less successful students found the notion of the ‘material presence’ of an artwork somewhat elusive, and some completely ignored this significant discriminator.

### Question 6

Look at Plates 5–8. [**Plate 5** was an image of *Six Persimmons*, a mid-thirteenth century Chan Buddhist painting. **Plate 6** was an image of *Head of a Woman*, the sculpture by Picasso made from painted iron, sheet metal, springs and colanders. **Plate 7** was an image of the 1668 oil painting, *Still Life with a Vanitas Theme*, by Maria van Oosterwyck. **Plate 8** was an image of Annette Messager’s *Boarders at Rest*, taxidermied sparrows in knitted wool jackets.]

*Analyse how historical and contemporary cultures have used artworks and objects to transform the everyday and commonplace into images of wonder and delight.*

*Refer to ONE OR MORE plates and other examples you have studied from a culture or cultures outside Australia.*

### Question 7

*Explain ‘the gaze’ and ‘the look’ as indicators of the relationship between artist and audience.*

*In your answer, refer to a range of historical and contemporary examples you have studied from a region or regions outside Australia.*

### Question 8

Look at Plates 9–12. [**Plate 9** was an image of Charles Sheeler’s 1930 painting, *American Landscape*. **Plate 10** was an image of *Phoenix Hall (Ho-o-do)*, an eleventh century wooden construction on a stone platform in an artificial lake in Japan. **Plate 11** was an image of Ruben’s *Landscape with Rainbow*. **Plate 12** was an image of the *Piazza d’Italia* in New Orleans by Charles W Moore and William K Hersey.]

*In the past, nature was a model of harmony, truth and beauty. Today the landscape is paved, engineered and violated by human intrusion.*

*Explore this statement, using ONE OR MORE plates and historical and contemporary examples you have studied from a region or regions outside Australia.*

More average responses dominated Questions 6, 7 and 8. In Question 6, in particular, students experienced great difficulty in linking the notion of the ‘everyday’ to ‘images of wonder and delight’. These responses often provided a superficial or unconvincing discussion of the selected plate.

In responses to Question 7, many students were unaware of the nuances of theory indicated by the phrase ‘the look and the gaze’ and therefore experienced difficulty in applying this notion to the artist/artwork/viewer relationship.

## Section III - Art and Media

### Question 9

*Examine the use of traditional and innovative materials, media and images in a range of historical and contemporary artworks you have studied.*

### Question 10

*Modernism is the history of gradual alienation of artist and audience.*

*Argue a case for or against this statement.*

*Refer to a range of examples you have studied.*

### Question 11

*Look at Plates 13–16. [Plate 13 was an image of a *Cathedral of Erotic Misery (Merzbau)* by Kurt Schwitters. Plate 14 was an image of *The Inner Voice* by N N Rimzon. Plate 15 was an image of Ken Unsworth's *Rhythms of Childhood*. Plate 16 was an image of *The Pack* by Joseph Beuys.]*

*Consider how installations have been used to create new ways of looking at the contemporary world.*

*Refer to ONE OR MORE plates and a range of examples you have studied.*

### Question 12

*Assess how artists manipulate media and materials to visualise codes, meanings and forms.*

*Refer to a range of examples you have studied.*

Most students' responses to Questions 9, 10, 11 and 12 showed that they had investigated areas of relevance to this focus area, concentrating on artists' manipulation of materials, technologies and visual codes. In other respects the nature of the responses was very diverse, ranging from highly sophisticated, nuanced and reflective essays which effectively contextualised artists, works and ideas, to others which represented a much more naive and simplistic understanding of the Visual Arts.

Questions 9 and 11 were in general answered more competently than Questions 10 and 12, evidencing an impressive depth of knowledge of historical and contemporary art practices. Students were very aware of the ways in which artists have used materials and techniques in traditional and innovative ways, and of the ways in which the materials, symbols, images and visual codes of an artwork imbue that work with meaning. These more successful responses were characterised by their coherent structure, their broad contextual understanding, and their judicious and relevant use of critical excerpts in addressing all aspects of the question.

Some Question 10 responses demonstrated confusion as to the distinction between Modernism and Postmodernism, while responses to Question 12 provided some unexpected interpretations of the reference to 'media' in the question, viewing this as an invitation to discuss the impact on art of the mass-media.

In general, however, responses in this focus area demonstrated thorough preparation, sophisticated language skills and obvious wide reading about art criticism and art history. Popular artists included Barbara Kruger, Cindy Sherman, Jenny Holzer, Damien Hirst and Andres Serrano as well as the Modernist canon.

## Section IV - Art And Design

### Question 13

*Assess the impact of design on the community in the twentieth century.*

*Refer to a range of examples you have studied.*

*You could consider:*

- *the built environment*
- *product design*
- *graphic design.*

Students engaged with the notion of the relationship between the object, product, environment, person, community by making references to Modernist design movements such as the Bauhaus and contemporary Australian architects such as Murcutt, Seidler and Poole. They traced the development and production of consumer objects through Modernist and Post Modernist examples and identified the functionality of objects and spaces.

Responses in the A and B ranges critically evaluated the success of architects and designers in creating spaces and objects for the community. They also evaluated the intent of the designer and responded to the reality of object/space post production. Responses in the C and D ranges did not engage with the notion of the community but presented an overview of 20th Century design.

### Question 14

*Look at Plates 17– 20. [Plate 17 was an image of *I Shop Therefore I Am* by Barbara Kruger. Plate 18 was an image of *Director's office at the Bauhaus* by Walter Gropius. Plate 19 was an image of *Stacking chair* by Vernier Parton. Plate 20 was an image of *Brochure cover for Fontfont 5* by Neville Brody.]*

*Analyse how designers have explored the boundaries between art, design and popular culture.*

*Refer to ONE OR MORE plates and other historical and contemporary examples you have studied.*

Students were articulate and referenced the plates in answering all parts of the question. A number of responses engaged in the design qualities of works rather than addressing the boundaries between art, design and popular culture.

### Question 15

*Design produces desirable objects for a consumer society.*

*Examine this statement, using TWO OR MORE significant examples of design you have studied.*

*You could consider:*

- *economics*
- *politics*
- *technology*
- *power.*

Students were well prepared and confident in their knowledge of design practices. A range of designers such as Thomas Wedgwood, Gropius, Van Der Rohe and Mark Newsome were discussed as well as the Bauhaus and its influence on the International School of architecture and a range of furniture.

### Question 16

*Recycling is the obsession of the contemporary designer.*

*Evaluate this statement.*

*Refer to a range of significant examples of contemporary design you have studied.*

Students interpreted recycling to mean materials, ideas and styles. Most responses were general and did not fully address all aspects of the question. Some responses were able to make the distinction between artists and designers in their citing of examples such as Murcutt and the Memphis Group. Responses in the C and D ranges referred to artists who use recycling as contemporary practice and did not reference designers or significant examples.

### Marking Guide - 2/3 Unit and 3 Unit (Written) Visual Arts

Overall quality	Characteristics	Grade	Mark range
Coherent Connected Relational Complex Reflective	<p>Extensive understanding of the visual arts applied to the demands of the questions.</p> <p>Answers all aspects of the question.</p> <p>Ideas/concepts are sustained coherently, vocabulary is differentiated and precise.</p> <p>Significant examples are selected, described and possible meanings explained in relation to the position being developed.</p> <p>Places ideas/concepts and work(s) in historical and/or contemporary contexts.</p> <p>Critically evaluates opinions and makes judgements informed by supporting evidence.</p>	A	18–20
	<p>Well developed understandings of the visual arts applied to the demands of the question.</p> <p>Addresses most parts of the question or all parts emphasising some points or may provide a generalised response.</p> <p>Some ideas/concepts are sustained more than others, vocabulary is reasonably differentiated, may be more generalised in parts.</p> <p>Examples are described and explained but possible meanings may be more generalised or inferred in relation to the position being developed.</p> <p>Some attempt to place ideas/concepts and work(s) in historical and/or contemporary contexts.</p> <p>Attempts to evaluate opinions and makes judgements informed by some evidence.</p>	B	14–17



<b>Overall quality</b>	<b>Characteristics</b>	<b>Grade</b>	<b>Mark range</b>
	<p>Some general and more conventional understandings of the visual arts applied to the demands of the question.</p> <p>Addresses some aspects of the question or all aspects in a more limited way.</p> <p>Connections between some ideas/concepts while others are less coherently developed, vocabulary tends to be more generalised.</p> <p>Meanings of examples are suggested through descriptions, conventional interpretations, may be uneven.</p> <p>Incomplete placement of ideas/concepts and work(s) in historical and/or contemporary contexts.</p> <p>Judgements may suggest an opinion and be supported only to a limited extent.</p>	C	9–13
	<p>Limited understandings of the visual arts applied to the demands of the question.</p> <p>Addresses the question in a superficial or inconsistent way.</p> <p>Ideas/concepts are confined, little differentiation in vocabulary, descriptive, generalised.</p> <p>Meanings of examples are obvious.</p> <p>Little sense of historical and/or contemporary context.</p> <p>Personal opinion may be descriptive of parts of works or unsupported.</p>	D	5–8
<p>incoherent disconnected confined simplistic self-evident</p>	<p>Very restricted understandings of the visual arts applied to the demands of the question.</p> <p>May ignore the question or question may be only partially attempted.</p> <p>Superficial/simplistic engagement with ideas/concepts, vocabulary imprecise, concepts not known.</p> <p>Examples are described in a banal way or few if any examples are offered.</p> <p>Context apparently self evident or not referred to.</p> <p>Opinion may be based on favouritism, unsupported, apparently self evident.</p>	E	1–4