

**2005 HSC Notes from
the Marking Centre
Visual Arts**

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2005 HSC NOTES FROM THE MARKING CENTRE

VISUAL ARTS

Introduction

This document has been produced for the teachers and candidates of the Stage 6 course in Visual Arts. It provides comments with regard to responses to the 2005 Higher School Certificate examination, indicating the quality of candidate responses and highlighting the relative strengths and weaknesses of the candidature in each section and each question.

This document should be read along with the relevant syllabus, the 2005 Higher School Certificate examination, the marking guidelines and other support documents which have been developed by the Board of Studies to assist in the teaching and learning of Visual Arts.

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

Written Examination

General Comments

In 2005 approximately 8500 candidates attempted the Visual Arts Written examination. The majority of candidates were able to demonstrate a sound understanding of syllabus content and question requirements in their engagement with Practice, the Frames and the Conceptual Framework in Section I and Section II.

In Section II, Question 5 was the most popular question with 3265 responses, followed by Question 10 with 1294, Question 9 with 1177, and Question 3 with 1117.

The majority of candidates noted the general instructions provided relating to the timing of questions and the rubric; however, teachers are advised to emphasise to candidates the importance of adhering to suggested times, in particular in Question 1, to ensure that all parts of the question are attempted, and of using the rubric to ‘unpack’ the requirements of each question including the use of source material and different aspects of content.

Section I

General Comments

Question 1

Better responses were characterised by an understanding of differences between brief description, analysis, explanation and interpretation, and employed these effectively and appropriately in relation to the questions. A similar discrimination was evident in the identification of significant parts of source materials and the ability to recognise them as instances of content that could support responses to the question. This was evident in a lack of lengthy description that did not support argument or point of view. Teachers are advised to stress that significant ideas presented in a response must be supported by reference to the source material. A number of responses reflected the need for an understanding of distinctions between photographic sources as instances of a content area or as artworks in themselves.

- (a) Many responses represented practice as the physical sense of place, materials and method; other responses embraced the dual nature of Ashton's practice as ideas and actions.

The better responses were characterised by clear explanations that identified and described three features of practice inferred from the source material. A broader knowledge of practice in the artworld was used to support interpretation, and references included material, stylistic and career choices. These responses were clear and concise and used both the plates and the citations to qualify Ashton's choice(s). Mid-range responses identified choice in a more literal and/or uneven manner and often listed three choices of Ashton's practice with little or no elaboration. References to the source material were often descriptions of the source material rather than descriptions of practice.

- (b) Some responses addressed the postmodern frame explicitly, while others demonstrated their understanding of this frame through the critical terms chosen for analysis. Characteristics such as appropriation, the role of the audience; the influence of popular culture; the use of irony, parody, and satire; and the value of the art object were analysed in relation to Swallow's work. Many responses were able to articulate an understanding of the postmodern frame, relating it to human dependency on technology and the relationship of technology to contemporary life.

The better responses demonstrated a confident synthesis of contextual knowledge and its application to the source material. These responses provided a thorough analysis of the source material that explored the complexities of postmodern practice. They were able to articulate both postmodern artmaking strategies and references to the postmodern world.

Mid-range responses relied on the source material to form a more descriptive and personal interpretation using aspects of the postmodern frame. These responses made observations and judgements about the qualities illustrated by the source material and used the area of content in an implicit way to support analysis, concentrating on technology as an aspect of the postmodern world.

- (c) Most responses were able to formulate persuasive explanations of the differing roles Duchamp played in the artworld. They demonstrated an awareness of the varying styles presented in the plates and made insightful inferences from the text extract. The source material allowed for accounts of the artist's intention as a key agent of change within the artworld, as a challenger of conventions, and as a catalyst for significant developments in art practice.

The better responses constructed accounts differentiating the stylistic and conceptual approaches of the artist. Interpretive uses of source material acknowledged that both plates were representative of turning points in the artworld. Accounts were constructed identifying Duchamp's association with the Cubist movement and later his autonomous actions in the production of the ready-made 'Fountain', pinpointing this work as the foundation of contemporary art practice. They acknowledged the role of Duchamp in radicalising perception and in stimulating aesthetic developments within modernism. These responses were informed by a depth of understanding of relationships between artists, the world and audiences.

Mid-range responses focused on the explanation of the roles of the artist, using the source material in more descriptive ways. Interpretations were less comprehensive and implied, rather than made explicit, their rationalisation of the roles of the artist.

Section II

Practice – Questions 2, 3 and 4

Responses reflected a grasp of the terms and conditions that shape what artists do, as well as knowledge of how the practice of others in the field, such as curators and collectors, impacts on this. Some responses constructed complex and nuanced explorations of practice including practice as being conditioned by time and context, affected by artistic conventions, informed by knowledge of the world, or as an account of artists' personal experiences. Historical and contemporary practice was widely referenced and accounts of practice were applied to broad art historical contexts.

Responses were able to overlay the frames and aspects of the conceptual framework to substantiate an interpretation of practice using a range of relevant examples. Responses reflected experiences of recent exhibitions such as Bill Henson and William Kentridge, and were able to acknowledge the role of the audience in influencing the outcome of an artist's practice, as well as in establishing and maintaining artists' reputations.

Question 2

Many responses discussed issues of reputation and how this may influence admiration or a cult following for an artist or group of artists. The better responses considered these influences within a context, for example over time, identifying historical and contemporary circumstances within a cultural milieu. The audience was identified as the perceivers and those who gain insight through the practice of artists. Art historians and/or critics were acknowledged as those who make an informed point of view or observation that generates a 'popular' opinion. The perception of a 'hero' was addressed as a role model, idol and political champion of a cause. The 'eccentric' was viewed as being unconventional, particularly in regard to personality. The 'misfit' was identified as one who challenges the mainstream, or alternatively, as the outsider.

Responses examined the work of a range of artists including Goya, Bennett and Kruger as heroes; Dali, Warhol and Emin as eccentrics; and Van Gogh, Duchamp and Pollock as misfits.

Mid-range responses reflected some understanding of practice and artistic intention but were unable to support arguments with discussion of appropriate examples.

Question 3

Many responses dealt separately with what an artist's knowledge or use of materials might be, frequently emphasising one of these terms. Knowledge was variously interpreted as an artist's understanding of their world in terms of time and place; as knowledge of materials and processes, often connected with particular historical contexts; or as something artists develop over the course of a career. The outcome of practice was often seen as an expression of an artist's intention or as something that was of significance to the nature of a specific artist's particular body of work. References were made to a number of artists including Stelarc, Christo, Goldsworthy, Sproul, Duchamp, Kentridge and Henson.

The better responses sustained a clear understanding of the complexities of practice and were able to build this into multi-layered explanations using strong and detailed accounts of relevant examples which examined how artists' knowledge and the use of materials may act as an impetus to practice. A range of artists' choices and actions, processes and strategies was explored, reflecting a sophisticated interpretation of the ways in which materials and knowledge may determine and condition practice. These responses demonstrated a broad understanding of the visual arts and an ability to consider the wider implications of practice within a range of contexts.

Mid-range responses took the form of narrative accounts of artists' lives, and included explanations of the imagery or subject matter of artworks as a way to more generically deal with issues of practice.

Question 4

Curatorial practice was discussed in relation to intention and how an exhibition or collection supports and validates this aspect of an artist's practice. Interpretations of the term 'manage' included challenge, manipulate, shock, persuade, impact or confront. Some responses explored the physical domain of an exhibition through the use of lighting, placement, sound, scale, performance, closed or open viewing spaces or sites, traditional and alternate gallery contexts and installations. Other responses introduced the notion of participation and the reaction of audiences. There was evidence that a wide range of exhibitions had been experienced including the popular and often referenced Henson exhibition, as well as Kentridge, Piccinini, Walker, Bennett, Gittoes, Emin, Bul, and Laing, in addition to those at local or regional galleries.

The better responses demonstrated a deep understanding of curatorial and artmaking practice and the specific roles of artists and curators. They presented immediate, powerful, engaging and often personal recollections of exhibitions. Some responses recognised the significant physical properties of artworks and linked these to exhibitions, collections and to physical and conceptual artmaking practice.

Mid-range responses revealed knowledge of practice through explanations and descriptions of individual artist's works or collections of work; however, arguments were less complex and more generally and descriptively applied.

Conceptual Framework – Questions 5, 6 and 7

Better responses demonstrated a sophisticated understanding of the connections between artist, world, audience and artwork and how these can impact on the practice of artists as well as how these relationships may be viewed through the frames. They conveyed an understanding of how context impacts on audiences, artists and artworks, and demonstrated a complex understanding of the changing roles of artists and audiences. Responses referenced a wide range of historical and contemporary examples from a variety of cultures and contexts as evidence of their points of view. Popular choices included Henson, Kentridge, Koons, Sherman, Duchamp, Picasso, Pollock, Goya, Michelangelo and Da Vinci.

Question 5

Many responses referenced the quotation as a means of structuring an argument. Some responses applied a survey approach referring to a broad range of artists, while others examined artists who were conceptually linked through their representation of world issues such as the impact of war or politics, the role of technology in the world, or the changing role and perceptions of women. Responses reflected the impact of recent exhibitions, particularly Bill Henson, William Kentridge and, to a lesser extent, Caravaggio.

The better responses demonstrated a deep knowledge of selected artists and an insightful grasp of the conceptual framework and representation. They clearly articulated the world of the artists, how each artist represented that world, as well as how this was communicated. They presented the world in a complex yet authoritative manner, referring to it as political, social, personal, technological, economic, spiritual and/or as the artworld. Responses examined a range of artists with confidence and authority, often using historical artists as a counterpoint to the contemporary world and postmodern artists. Many of the better responses overlaid other significant aspects of the conceptual framework, particularly the relationship between the artist and the audience, as well as referencing the frames and artmaking practice.

Mid-range responses reflected a less specific understanding of relationships between the agencies of the conceptual framework. They sometimes referred to these in more general and limited ways, relying on description rather than interpretation.

Question 6

Responses to this question examined a range of artists, with most focusing on modern and postmodern practitioners. Some responses used a broad historical survey, tracing a shift in artists' practice and citing the impact of technology. Other responses referred to the practice of relevant artists, relating this to different aspects of the conceptual framework in layered and complex arguments. A range of artforms was referenced, including painting, sculpture, installation, earth art, body art, performance, photography and documented forms. A view that contemporary art is a process requiring collaboration was often presented.

The better responses explored the changing role of the artist, and examined the nature of art in a postmodern context in sophisticated and well-sequenced discussions. They often referenced three or four artists as examples to support their argument and substantiate a point of view. Artists included Beecroft, Christo, Duchamp, Henson, Holzer, Kentridge, Kruger, Piccinini, Sherman, Stelarc, and Warhol. Responses explored the concepts of artist as coordinator and manager in terms of audiences, exhibition spaces, group projects, patronage and artists' use of materials, processes and technologies. Some responses also argued convincingly against the statement, citing the work of Henson, Kentridge, Moffatt, Morimura and Sherman as being highly artist-centred.

Mid-range responses reflected a more limited understanding and narrow interpretation of relationships within the conceptual framework. Arguments were more generalised and discussions of artworks were often descriptive and were unable to relate practice to the agencies of the artworld.

Question 7

As a way of exploring significance and change of reputation, many responses focused on controversial artists and how their works shocked and challenged audiences. Some responses used a survey approach, often referring to the Renaissance, Baroque and late nineteenth century periods in art history, while others referenced only contemporary artists. Many responses addressed all aspects of the question, but some experienced difficulty in negotiating the requirement to explore change over time.

The better responses built well-reasoned, logical and specific arguments about audience roles through the examination of changing reputations of artists and their work. Complex arguments were used to reveal the intricate relationships between artist, audience, artwork and world. Many responses acknowledged that audiences and their expectations expand over time. Discussions of the role of different audiences including patrons, critics, historians and the public were well developed. These responses identified how audiences attached relevance and significance to artists through informed examination of particular works. Quotations from art writers were used to support the idea of critics and historians as ‘agents of influence’.

Mid-range responses attempted to present an argument with few examples generally explained, while several focused on how artworks affected audiences.

Frames – Questions 8, 9 and 10

Better responses were rich and extensive in their interpretation of artists and artworks, indicating a complex knowledge derived from case studies and general research, and an understanding of relationships to the other frames. References to practice and the conceptual framework were appropriately applied and many responses used an array of contemporary and modernist works as examples to support discussion.

Question 8

Many responses presented an in-depth discussion of contemporary examples, linking concepts of social and cultural identity to support their case. Responses evidenced a strong understanding of the conceptual framework, as well as the cultural frame, in discussions about stereotypes and audience responses that also embraced the diversity of issues addressed by contemporary artists. Artists discussed ranged from Frida Kahlo to the Guerilla Girls and Orlan; and from Andy Warhol to Xu Bing, Wenda Gu and Lee Bul. Many responses focused on feminist and racial issues and revealed an understanding of how some contemporary artists challenge stereotypes in relation to gender and race.

The better responses used two or three artists in constructing an argument with a comprehensive and well-sequenced discussion of significant examples. These responses synthesised a knowledge of the frames with a broader sense of practice, referring to art critics and historians, as well as to relevant artists and artworks. Fluent, logical and knowledgeable arguments were developed and sustained and the complex nature of artists’ intentions and audience reactions was acknowledged.

Mid-range responses addressed cultural identity and the interpretation of stereotypes through a more conventional and generalised exploration of examples. Some responses in this range did not link their knowledge about stereotypes and the cultural frame to the question successfully.

Question 9

A knowledge and understanding of a diverse range of artists and specific artworks was evident in most responses. Less apparent in many responses was the ability to explain the extent to which audience understanding can differ from the artist's intention. Most responses used an appropriate and interesting selection of artists including Goya, Caravaggio, Pollock, Manet, Dali, Warhol, Goldsworthy, Holzer and Sherman.

The better responses expressed multiple points of view, citing accounts of specific intentions of the artist/s and the subsequent audience understandings and interpretation. Some responses also cited critics, curators and writers, noting their experience, understanding and interpretation of artworks. These responses reflected a confident reference to, and exploration of, the possibilities and essence of the subjective frame. Richly layered discussions of the unique practice of artists were sustained, along with an exploration of audience relationships and complexities, informed by reference to the conceptual framework. Mid-range responses tended to be much simpler and more generalised; as well as more descriptive in discussions of examples.

Question 10

A sophisticated understanding of the structural frame was evidenced with complex interpretations of artworks in terms of their visual language of form, signs and symbols. Knowledge of the cultural frame was evidenced by an understanding of social, political and cultural histories which were directly and strongly linked to the examples.

Artists referenced included Kahlo, Picasso, Nicholls, Bennett and contemporary Asian artists such as Morimura and Xu Bing, as well as those artists seen in popular exhibitions, such as Henson and Kentridge.

The better responses demonstrated deep knowledge and featured an insightful, interpretive and thorough explanation of appropriate and relevant examples. Mid-range responses evidenced clear explanations of selected works and artists; however, they relied on description and more obvious interpretations.

Body of Work Submissions

Introduction

Within the approximately 8,500 Visual Arts submissions a diverse range of approaches was evident in each of the 15 Expressive Forms. The most popular Expressive Forms were Painting and Collection of Works. Collection of Works, in particular, continues to grow, and the submissions reflected an increased understanding of its possibilities. Digital forms are increasingly accessible and popular, and there has also been an increase in the number of submissions in every Expressive Form that include forms of documentation to support the intentions of the work, including photographic and digital media, as well as video, DVD or CD.

Responses to the Body of Work

The quality and diversity of responses to the Body of Work was very evident this year. Some candidates submitted bodies of work that were highly resolved series. Others presented a series of works connected either conceptually or materially. Some presented a group of works that included resolved pieces alongside more provisional works that gave insight into directions, decisions and interests that formed the web of their artmaking practice. Some candidates presented single works that were evidence of a sustained engagement with artmaking practice. Some included artist's statements, documentation in the form of diagrams, photographs, working drawings or design briefs. There was an increase in the number of videos, DVDs or CDs submitted in areas such as Collection of Works. These diverse representations of artmaking practice and the many different ways in which candidates interpret the Body of Work requirement were valued equally in terms of marking criteria that considered the material and conceptual strength of the whole body of work.

The Frames provided a means of focusing candidate intentions and assisted with ways of representing ideas both conceptually and materially. There was evidence that candidates had also used the Conceptual Framework to extend their ideas and to assist them with structuring their works, particularly when considering the audiences for the work. A strong study of relevant artists and their practice, along with contemporary issues and ideas in the artworld, was evident in many of the submissions.

Advice to teachers and candidates

Subject matter

There was a wide range of subjects investigated by candidates in 2005. A strong interest in issues of conflict and justice was evident, and the resulting works were often insightful reflections on the impact of these events on the local context. There continues to be a strong interest in the spiritual, as well as in explicitly religious subject matter.

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

Selection of works for Body of Work submission

The syllabus on page 30 outlines the importance of the selection of works for submission. The candidate as a curator, selecting works for the submission, should carefully consider how their intentions and understanding of artmaking practice are represented. Better works showed evidence of a thoughtful and judicious selection of works for inclusion in their submissions. Some candidates could have made stronger critical judgements about the inclusion of some pieces, and teachers are encouraged to assist candidates in refining their choices. Some candidates continue to submit more pieces than are really necessary in order to convincingly represent their understanding of practice. Visual Arts Process Diaries should not be submitted. The inclusion of an artist's statement should be carefully considered. Statements which describe self-evident aspects of the work are not helpful.

Assigning submissions to a particular Expressive Form

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

Subject Rules

The rules for the submission of a Body of Work are outlined on pages 42 to 46 in the Visual Arts Stage 6 Syllabus. These rules cover restrictions for size when displayed, weight and time as well as the rules for dangerous materials and electrical certification. Teachers and candidates should note these carefully at the beginning of the development of the body of work and review them throughout the development and selection of the submission. It should also be noted that these rules apply equally to all candidates whether their works are sent to the Marking Centre or marked at school itinerantly. There continues to be a significant number of works that do not comply with the subject rules, particularly in terms of the size restrictions relating to cubic measurement. Syringes, sharps and body fluids should not be included in any form. Works that are not electrically certified will not have the electrical components turned on when they are marked. Teachers and candidates are advised that works must be respectful of all the conditions of the HSC examination to access the full range of marks in the Marking Guidelines.

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

Instructions for display for marking

Candidates may wish to include instructions for displaying their work in order to indicate their intentions more clearly. However, candidates need to be mindful of the limitations of the marking process and ensure that their requests can be accommodated in a reasonable amount of time and without complex set-up requirements. They also need to consider if their set-up plan will comply with the size rules. A picture or diagram indicating how the work could be viewed is helpful. Some candidates chose to include photographs of their works in exhibition. Candidates should indicate, however, if the image is a diagram intended to instruct markers as to how the work should be displayed, or an image of the work in another context such as an exhibition where the work is displayed in an area larger than the 1 cubic metre allowed.

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

Labelling of works

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

Titles used for works should suggest the conceptual basis of the Body of Work and offer markers an insight into possible interpretations of the work. It is recommended that if a title or description of a work is written in a foreign language, a translation is provided to enhance the marker's understanding of the work.

Digital Formats

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

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

Damage to works

Some artworks inadvertently receive minor damage in the classroom, when stored at school, or during transport to the marking centre. Teachers and candidates should note that this minor damage does not impact on the marking process. In most cases recourse through an Illness Misadventure Appeal should not be necessary. Notification about damage should be directed to the Chief Clerical Officer at the Visual Arts Marking Centre.

Expressive Forms

Ceramics

Submissions in this expressive form reflected a range of interests in the world including the immediate environment, other cultures, globalisation and the artworld. Works were predominantly hand built and ranged from coil-built forms to adventurous slab constructions that included the piercing and incising of surfaces. Contemporary practice was reflected in the exploration of installation practices using ceramic forms, photography and conceptually and/or culturally significant objects. The integration of non-ceramic materials often complemented and extended the meaning of works and reinforced the concepts explored.

The majority of works comprised multiple pieces, with sculptural and non-functional approaches, and fewer interpretations of vessel forms. There was an emphasis on innovative forms with textural surface treatments allied to the use of slips, oxides and dry glazes revealing an extensive knowledge and investigation of the possibilities of ceramic techniques and processes.

Works in the higher mark range reflected a sustained and knowledgeable practice in using and manipulating clay and decorative materials to present layered and coherent concepts. Forms were well resolved, with attention to bases and rims, and the consideration of all viewpoints. Works were soundly constructed and often challenged ceramic traditions and conventions. The creation of surface through multiple treatments and the informed selection of decorative materials were evident in these works. A limited palette was often used to tonally accentuate the forms and many works pushed the clay medium to extremes and emphasised the fragility of the material.

Collection of Works

Collection of Works submissions reflected an investigation of and engagement with a diverse range of expressive forms including painting, drawing, sculpture, printmaking, photography, digital media, film and video and documented forms.

Works referenced personal, global and postmodern concerns, as well as representations of individual passions such as dance, cars and skateboarding, and aspects of cultural heritage with particular references to Pacific Islander and Asian traditions. Family interests and histories were also popular subjects, and the influence of contemporary exhibitions — in particular William Kentridge and Bill Henson — was evident in the representation of subject matter, use of materials and presentation. Works continued to represent an interest in, and investigation of, new developments in the use of computer and digital technologies, plastics, textiles, glues and stitching, and inventive combinations of natural and manufactured objects, materials and surfaces. An understanding of postmodern wit and irony was evident, and many works demonstrated an understanding of the role of the audience through consideration of scale and presentation.

Works in the higher mark ranges were exciting and engaged the audience through the confident and expressive use of media, layered meanings and the strong conceptual links established between works within a submission. These works were characterised by innovative and experimental practices with traditional and new materials and forms, and careful curatorial choices. There was evidence of informed, sustained development of material practice and a sophisticated understanding of the power of images, visual codes and symbols.

Advice for teachers and candidates

The inclusion of a photograph indicating how a work should be displayed for marking was helpful. Submissions using appropriated video or digital footage should ensure that the source is appropriately acknowledged.

Designed Objects and Environments

Submissions in this expressive form reflected a diverse range of forms and genres. Traditional expressions of a designed object in the form of wearables constituted a significant number of submissions in this area. Wearables included garments, shoes, jewellery, and masks constructed from traditional and non-traditional materials. Fabrics, plastics and paper were treated and manipulated using printing, binding, stitching and appliqué.

There was an increase in the number of corporate identity and product marketing submissions. Many works integrated photographs and digital images to extend the conceptual basis and to document works in particular contexts or environments. The selection of images reflected an awareness of audience and the communicative power of images.

Works in the higher mark range evidenced a sophisticated understanding and exploration of contemporary art practice. A knowledgeable and eclectic use of materials and techniques visualised concepts that were multi-layered and engaged an audience. Submissions were diverse, representing ideas referencing the environment, consumerism and societal customs and utilising fabrics, recycled and found materials and objects, printed surfaces and text.

Advice for teachers and candidates

The inclusion of photographs of a wearable being worn is recommended.

Digital Animation

Works in this expressive form explored subject matter ranging from evocative personal accounts of life to humorous and ironic narratives. *Flash* was used predominantly to create two-dimensional animations. The use of stop motion animation was also popular and reflected a possible influence from William Kentridge's practice. There were fewer three-dimensional animations submitted this year.

Submissions in the higher mark range reflected a consummate knowledge in the modelling of form and evidenced novel approaches to the construction of dynamic forms. Filmic conventions, such as point of view, and a variety of angles, were used to convey a sense of naturalism. The competent use of sound further heightened the flow and impact of these animations.

Advice for teachers and candidates

The script should be developed prior to the production of the animation to assist with the overall continuity of the submission. A sound knowledge of the authoring program will ensure smooth motion of scenes and characters. When complete, the animation should be rendered at the highest quality, and, where possible, transferred to DVD for viewing.

Digital Media

Submissions in this expressive form demonstrated varying levels of digital manipulation primarily through the program, *Photoshop*. There was a noticeable increase in the variety of paper stocks used for printing including canvas, metallic and fine art paper. This resulted in subtle material variations, and textural and visual effects evidenced in the final printing of works. Many submissions reflected a knowledge of acquiring and manipulating images to represent ideas and interests. Generally, submissions demonstrated a sophisticated synthesis of image and text in multi-layered compositions.

Works in the higher mark range were engaging both on a conceptual and a material level. Complex compositions were constructed using numerous layers of images, the application of appropriate transparency to layers, the select use of typography and the employment of filters. The refinement of image manipulation techniques and the restrained use of special effects demonstrated a sound understanding of this expressive form. There was evidence of careful selection processes in the submission of resolved works that clearly conveyed concepts.

Advice for teachers and candidates

Candidates should ensure that the resolution of the images used is of the maximum quality - 300 dpi or more. Candidates should be familiar with a variety of tools and techniques used in *Photoshop* and other image manipulation programs and how these can be used in the construction of an image. Consideration should be given to the use of particular filters and how these can be used to add meaning to an image rather than just create a special effect.

Documented Forms

Submissions in this expressive form reflected a diverse range of interpretations of the possibilities of documented forms including the representation of installation, performance and time-based works explored within the context of both virtual and actual sites. Artmaking practice extended beyond photographic and digital documentation with many submissions including painted, drawn and sculptural elements. Video and DVD components increased this year. Many submissions responded to nature in formalist and aesthetic terms by relating a manipulated object to a site. Other submissions investigated the urban and natural environment in relation to psychological and spiritual states of mind, and symbolic and metaphorical registers were powerful and elaborated. Global concerns and issues pertaining to the environment and the representation of beauty were also popular. The notion of transformation, metamorphosis and altered states was considered through narratives reflecting a strong engagement with personal journeys. Other works represented humorous and witty concepts reflecting a playful engagement with subject matter and concepts. The legacy of Andy Goldsworthy has continued to inform the artmaking practice of many submissions. Other strong influences included Jill Orr, Christo, Tim Storrier and Keith Haring.

Works in the higher mark range demonstrated a strong synthesis between conceptual intent and material resolution. These works were sustained, confident and multi-layered in meaning. The consideration of materials was sophisticated and refined, and the works reflected an understanding of contemporary art practice and an awareness of how an audience can engage with art and documentation. Where video and DVD forms were used, they clearly consolidated the concept. The use of text and audio was concise and reflective, with text integrated with images in subtle ways. Statements, if included, were brief and did not prescribe a narrow interpretation of the work.

Drawing

Submissions in this expressive form reflected a growing confidence in the exploration of drawing as a practice. Ideas and concerns ranging from the personal to the global, with an enduring interest in identity and ecological issues, were allied to a serious concern with ways in which the practice of drawing itself could explore and elaborate ideas and interests. This was most evident in a clear trend to explore material forms that could expand the understanding of drawing as a practice.

Traditional engagements with tonal, colour or linear rendering were combined with each other, and with found and imported supports, surfaces and images. A wide range of materials that could make marks and embody meaning was engaged with as opportunities of the form. These ranged from the traditional charcoal, graphite, pastel, paint and ink to release as a form of drawing, thread and stitching, masking fluid, darkroom practices and digital manipulation. A significant number of works included photographic, digital or sculptural elements. Some of these works employed two or more forms as separate elements that set up a conceptual and material dialogue while others integrated different forms within all parts of the submission. Submissions were represented by multiples, series and single works. There were also variations from grand scale to the most intimate of works.

Works in the higher mark range exemplified engagements with a drawing practice in a richly sustained manner. Whether the engagement was expressive, introspective, analytical or humorous, there was always a distinct and personal point of view and a refinement of the intended effect, whether it was boldly exuberant or sensitively controlled. These works had a clear sense of engaging the audience in emotional, intellectual, sensual or spatial relationships. Awareness that the materials used in the work are an integral part of the meaning of the work imbued these works with a sense that drawing itself was always part of the investigation and a pleasure.

Film and Video

The impact of non-linear editing and the image quality of digital video cameras has enabled a diverse range of approaches in this expressive form. Traditional genres have been transformed to reflect a critical knowledge of cinema and production techniques. Most works were submitted in DVD format, which ensured a high optical resolution. Submissions dealt with either a philosophical or personal account of the candidate's world. Postproduction techniques, such as sound engineering and editing, reflected sensitivity and a knowledgeable approach to the construction of a video.

Submissions in the higher mark range demonstrated the creative fusion of film and video, and manipulated filmic approaches and narratives to construct innovative temporal accounts. Multiple screens to juxtapose events, the reduction of chroma and a sophisticated use of sound all contributed to the production of complex and technically resolute works.

Advice for teachers and candidates

This expressive form requires organisation and planning in terms of careful scripting and use of equipment, as well as a clear understanding of how to represent ideas and interests. An understanding of filmic conventions and the work of contemporary practitioners can provide useful models of practice. Candidates need to consider screen safe areas when adding text to ensure that the video will play correctly on a monitor without the text being obscured. To ensure that sound is well recorded and able to be understood, an external microphone should be used when filming scenes that contain dialogue.

Graphic Design

Submissions in this expressive form continue to reflect a strong understanding of design and an awareness of the audience in terms of product location and audience response. Books, posters, magazines, printed objects and illustrated narratives executed in a wide range of media such as digital media, video, DVD, collage, paint and drawing materials demonstrated the diversity of this expressive form. Appropriation of traditional children's stories into narratives for children and young adults was evident in greater numbers this year. Intentions ranged from the conventions of the traditional narrative to postmodern irony. Corporate and personal identification, promotional material and logo development were the conceptual basis for many submissions. Concepts ranged from the promotion of music groups to politics, gender and cultural identification.

Works in the higher mark range evidenced a strong design brief and conceptual basis to communicate a clear intention or message. The conventions of composition, integration of text and image in graphic design in different forms — magazine, posters and printed objects — was well understood. Submissions were diverse but contained a clear acknowledgement of an intention to communicate with an audience and acknowledged the genre of graphic design.

Advice for teachers and candidates

Candidates are advised that presentation images of A4 and A3 size can be as successful as large print formats, and that works do not need to be commercially printed on expensive papers.

Interactives

Submissions in this expressive form reflected a sound awareness of dynamic interface construction and design considerations. The majority of submissions demonstrated an ability to engage the audience with the navigational features of the work. Most works were scripted using *Flash* and evidenced a sound knowledge of interactive design practices.

Submissions in the higher mark range demonstrated an understanding of the use of motion graphics. Interactivity was identified as a key feature, and constructed sites and designs employed a strategy of connectivity with the audience by embedding surprising, rather than more predictable outcomes, within the navigational features.

Advice for teachers and candidates

The scripting of the site should be set up for auto running and should not require any additional programs. If scripting a *swf* file from *Flash* please ensure that the projector is set on both Mac and PC options. In constructing an interactive work, consideration should be given to the audience in terms of the ease of navigation and clarity of design intentions.

Painting

Submissions represented a wide range of interpretations of the body of work from single pieces to multi-panelled pieces on canvas, board and paper. Works reflected an exploration of complex, layered and subtle meanings and an investigation of techniques including glazing, sgraffito, impasto, scratching, scraping, collage and washes. Some works embraced contemporary art practice, pushing the limits, both in a conceptual and material sense, in strongly personal interpretations of contemporary world issues, while others explored 'the self', identity and figuration with subtle and sensitive insights. Landforms were referenced in a broader symbolic way with concepts of time and change overlaying pictorial aspects. Postmodern practice was evidenced

with the questioning of conventions and beliefs about the practice of painting and the construction of meaning.

Text and collage were popular inclusions and some works incorporated sound, projected light and stencilling. Readymade and inexpensive canvases allowed candidates to further explore surface resulting in paintings within paintings, experimental series, multiple views and time-referenced works. There was a strong positioning of, and engagement with, the audience in works that encouraged investigation and interaction both conceptually and materially.

Works in the higher mark range revealed a sustained development and a great sensitivity to a range of materials and techniques. The works reflected cohesion and resolution across the body of works and within singular paintings. Strong, confident and subtle explorations were evident in the expressive qualities of paint and surface communicating place, atmosphere and feeling.

Advice for Teachers and Candidates

Candidates need to be aware that the negative space between and surrounding individual works contributes to the measurement of surface area of shaped panels in a body of work. Consideration also needs to be given to layout diagrams to ensure that the instructions for viewing works do not require the work to exceed size limitations. Candidates are encouraged to include a title that assists the audience to engage with the work.

Photography

Submissions in this expressive form continue to showcase the notable evolution of the digital realm and the use of the digital darkroom. It was evident that *Photoshop* is now the standard practice for many candidates in making their photographic body of work. This has led to many new areas of exploration in photography and the ways it can represent ideas and images, particularly in colour. Traditional film and black and white darkroom printing remains popular whilst the availability of high quality, affordable, digital inkjet printers has enabled the exploration and submission of works on a variety of archival papers.

Popular culture, the influence of the media and an acute awareness of the contemporary practice of artists, exhibitions and photographers were evident in many submissions. Portraiture and documentation of the everyday were popular ways of composing and representing ideas.

Submissions in the higher mark range understood the importance of careful editing and aspects of presentation with ideas sustained across all parts of the work. There was evidence of a clear understanding of the relationship between the photographer and the subject within the works. Submissions evidenced a clear understanding of how to control and manipulate the camera, light and the wet or digital darkroom.

Advice for teachers and candidates

Good material practice should not be overlooked as it helps to inform the conceptual basis of imagery. Issues with resolution and pixilation should be addressed prior to the printing and editing of submitted images, as this will provide for more engaging and sensitive works. Resolution should be at least 300dpi for digital images.

Printmaking

Submissions in this expressive form demonstrated an understanding of contemporary art practice. Traditional printmaking techniques were utilised as starting points for conceptual investigations of issues and ideas. The subject matter and content explored were diverse, and popular choices included world issues, spiritual belief, and personal and cultural journeys. Processes investigated included solar and metal plate etching, screen-printing, embossing, mono-printing and relief prints generated from lino and wood blocks. Text was frequently integrated with images to reiterate and reinforce concepts or as an integral compositional component. Collage was widely utilised, often sensitively combined with proficiently executed prints.

Many submissions in the higher mark range explored multiple printmaking techniques or combined printmaking with other expressive forms, most frequently photographic and digital investigations. Some submissions in this range demonstrated a sustained focus on one printmaking process. These confidently executed works were conceptually rich, technically accomplished and engaged the audience by creating a visual dialogue.

Advice for teachers and candidates

It is recommended that candidates engage in a process of judicious editing. The submission of process work or repeated imagery without a clear conceptual intent does not enhance a submission. It is not necessary to submit editions of prints or blocks and plates.

Sculpture

Submissions in this expressive form demonstrated diversity and revealed a depth of engagement with artmaking practice. Trends included investigations of concepts relating to adolescence, the ‘Goddess’ and the impact of globalisation and technology. Popular explorations included social issues such as mental health, nostalgia, gender, family and friendship. Figurative representations of human experiences included issues such as the tsunami disaster, the world of dance, beach culture and sport. Photographs accompanied some submissions placing the works in other contexts and extending their conceptual strength.

Most submissions were figurative and frontal, displaying an awareness of the work’s relationship with the audience. There were fewer single pieces, and works with multiple pieces were often in the form of installations revealing a sequence or narrative. A number of works were interactive and engaged the audience. Many submissions included found objects, especially ‘the suitcase’ which was more popular than the box, grid or shelf format seen in previous years. There were fewer ceramic works and works which referenced traditional conventions like carving and casting. A continuing trend was the use of inexpensive, accessible materials, and many works referenced *arte povera* conventions. Many works were embellished with colour, photo-derived collage and text. Silicon adhesive was used innovatively, creating textural qualities. Emerging trends included the use of Perspex and wax. Perspex was integrated into works and not used only as a framing device. Wax was applied to surfaces, used as a modelling compound and treated in painterly and expressive ways.

Works in the higher mark range demonstrated an awareness of innovations and traditions in this form. Decisions were thoughtful and knowledgeable, revealing a deep understanding of the nature of space, sculptural conventions and techniques. This was allied with the expressive, meaningful and visually seductive treatment of surfaces. Works fully engaged the audience, revealing layers of meaning and exploring concepts that registered in complex ways. Bases were treated as an integral part of the work.

Advice for teachers and candidates

Documentary photographs should only be submitted if they add conceptual strength and meaning to the body of work. Where there are specific relationships between pieces, a photograph of the arrangement will assist markers.

Textiles and Fibre

Submissions in this expressive form demonstrated a growing strength and confidence in the representation of ideas and interests in a diverse range of textile forms. Printed fibres and purchased fabrics, found objects, threads, stitching by hand and machine, photographs, digital manipulations, appliqué and quilting were explored in traditional and non-traditional ways. Submissions reflected a strong awareness of contemporary art practice. Works explored the subject matter of personal or family histories, the environment, patterns, social issues, world history and events, investigations of art history and places in quilts, panels on paper, canvas and wall hangings. Submissions reflected innovative and explorative practices and the manipulation and integration of a wide range of materials such as digital images, photocopies and plastics. Submissions reflected an understanding of colour and shape as well as the layering of transparent and translucent materials to add depth and sculptural qualities to surfaces.

Works in the higher mark range demonstrated an extensive investigation of a concept with a high level of material practice. Submissions were confident, imaginative, and explorative and were resolved in their use of materials and techniques. Works displayed a sensitive use of text and use of signs, codes and symbolism as well as an understanding of the traditions and conventions of this field to support an investigation of both the material and conceptual demands.

Visual Arts

2005 HSC Examination Mapping Grid

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

2005 HSC Visual Arts Marking Guidelines

Section I

Question 1 (a)

Outcomes assessed: H7, H8, H9, H10

MARKING GUIDELINES

Criteria	Marks
<ul style="list-style-type: none"> • Demonstrates some understanding of practice • Applies this understanding to an interpretation of the source material 	4–5
<ul style="list-style-type: none"> • Lists features of the source material that can be related to practice • An understanding of practice is implied in the selection of features 	3
<ul style="list-style-type: none"> • Attempts the question, lists features of the source material 	1–2

Question 1 (b)

Outcomes assessed: H7, H8, H9, H10

MARKING GUIDELINES

Criteria	Marks
<ul style="list-style-type: none"> • Presents a well-reasoned analysis using aspects of the postmodern frame • The analysis of the source material is coherent and well supported 	6–8
<ul style="list-style-type: none"> • Presents an analysis using aspects of the postmodern frame • The analysis of the source material may rely on immediately apparent features and/or inferences may be unevenly explained 	3–5
<ul style="list-style-type: none"> • Reiterates information from the citations • May list some features of the source material 	1–2

Question 1 (c)*Outcomes assessed: H7, H8, H9, H10***MARKING GUIDELINES**

Criteria	Marks
<ul style="list-style-type: none">• Demonstrates a comprehensive understanding of the relationships between artworld agencies which is applied to the analysis and interpretation of the source material• Builds a persuasive and well-reasoned case about the function(s) of the artist in the artworld, supported by evidence from the source material	10–12
<ul style="list-style-type: none">• Demonstrates a sound understanding of relationships between artworld agencies which is applied to a more generalised interpretation of the source material• Builds a well-reasoned, more descriptive case about some of the function(s) of the artist in the artworld which may be unevenly explained or supported	7–9
<ul style="list-style-type: none">• Identifies some relevant points about relationships between artworld agencies• Describe the function(s) of the artist in the artworld in an implicit and/or uneven way	4–6
<ul style="list-style-type: none">• Identifies obvious features of the source material and/or reiterates information included in the citations and/or extracts	1–3

Section II

Questions 2–10

Outcomes assessed: H7, H8, H9, H10

MARKING GUIDELINES

Criteria	Marks
<ul style="list-style-type: none"> • A coherent, sustained and well-reasoned argument is represented which may acknowledge that other points of view are possible • All relevant aspects of content are comprehensively explained and interpreted in relation to the question • The significance of examples is explained and used to strongly support the arguments • Points of view are complex and logical and reveal a highly developed understanding of the visual arts 	21–25
<ul style="list-style-type: none"> • A coherent and reasoned argument is represented and sustained • All relevant aspects of content are thoroughly explained and more conventionally interpreted in relation to the question • Examples are explained and used to support a successful argument that addresses most aspects of the question • Points of view are accomplished and logical and reveal a well-developed understanding of the visual arts 	16–20
<ul style="list-style-type: none"> • A reasoned argument is presented and generally sustained • Most relevant aspects of content are broadly explained and more conventionally interpreted in relation to the question • Examples are generally explained, and used to support an argument that addresses some aspects of the question • Points of view are reasonably clear and logical and reflect a good understanding of the visual arts 	11–15
<ul style="list-style-type: none"> • An argument is presented but is unevenly sustained • Aspects of content are represented but explanations are superficial and may not be related to the question • Examples are described in an obvious way and are connected to the question • Points of view tend to be inconsistent or not well developed and reflect a foundational understanding of the visual arts 	6–10
<ul style="list-style-type: none"> • Comments are offered that may relate to some aspects of the question • Ideas are identified and may be explored to some extent in an isolated way • Points of view are not supported and reflect a limited understanding of the visual arts 	1–5