

**2006 HSC Notes from
the Marking Centre
Visual Arts**

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Contents

Written Examination.....	4
Body of Work Submissions.....	11

2006 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 2006 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 2006 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 2006 approximately 8650 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 the Frames, the Conceptual Framework, and Practice in Section I and Section II.

In Section II, Question 8 was the most popular question with 2542 responses, followed by Question 4 with 1677, Question 3 with 1023 and Question 9 with 879.

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

- (a) Better responses were characterised by clear and concise explanations that identified aspects of Cassatt's work and inferred an understanding of aspects of art historical practice appropriate to the cultural frame by referencing and connecting features of the plate and citations. References were made to the relationships between mother and child as social relationships or to the furnishings of the room indicating either wealth or a particular time and place – 19th century France. Some responses explored the citation as evidence of gender relationships and the role of women in the arts in the nineteenth century. Mid-range responses identified and selected appropriate features of the source material and connected this to aspects of the cultural frame in a more literal manner by describing the image or the activity represented in it.
- (b) Many responses to this question emphasised the relationship between Smithson's artwork and audience or the artwork and world, in particular the natural world. Responses explored both the photographs and the quote as evidence of the ephemeral or fragile nature of the original installation, using this as a starting point to explore the changing relationship between the audience and the artwork. A number of responses were able to relate *Spiral Jetty* to other artworks or practices, as a work that challenged traditional notions of art, its ownership, and customary presentation to audiences through galleries. Many responses investigated the way the work changed over time. Some responses recognised the role of the 'art writer' in the relationship between the artwork and audience.

The better responses interpreted the source material to construct an explanation that demonstrated an understanding of the relationships between some agencies of the conceptual framework rather than concentrating on the functions of agencies in isolation. These responses successfully interpreted the source material and used this to explain a relationship between the artwork and one or more agencies. Many responses in this range demonstrated an understanding of the role of documentation in art.

Mid-range responses used the source material to construct a plausible account of the artwork. The quote was employed in many responses as a starting point and was supported by relevant information chosen from the citations. These responses took a more literal approach to identifying the function of one or more agencies of the artworld.

- (c) Many responses to this question considered the nature of practice in relation to material actions, choices and conceptual intentions. Acknowledgements were made of the development of Klippel's body of work over time and the placement of preliminary and experimental works in drawing and photomontage as integral to a sculptural practice.

Klippel's practice was often situated within modernity and as a product of living within a technological and industrial age. Appropriate connections were sometimes referenced with Dadaist methods of engaging with the 'found' object.

The better responses demonstrated a convincing understanding of the interplay between choice, material and concept in practice to draw inferences about Klippel's intentions, processes and decisions as articulated through the source material. By interweaving evidence

extracted from the plates and citations, complex interpretations of Klippel's ideas and actions were constructed. References were often made to material as metaphor for Klippel's ideas and concepts. Other responses explored the preciousness of cast gold and the intimate scale of *Broad Arrow*, juxtaposing it with the large scale and monumentality of other works.

Mid-range responses used the source material in a sequential manner providing a sound account of Klippel's practice. Discrete investigations of each item of source material presented descriptive interpretations rather than a synthesised understanding of Klippel's practice.

Section II

Practice

Question 2

Responses highlighted the theoretical stance of art critics and/or historians, including examples such as Jackson Pollock and his relationships with Clement Greenberg and Peggy Guggenheim. Robert Hughes, Suzie Gablik, Danto and Mathew Collings were referred to as examples of how art critics and historians explained the impact now and in the past of artists such as Picasso, Duchamp and Warhol, through modernist and postmodernist theory. The nude as a metaphor of social and gender sensibilities was examined through John Berger, while Judy Chicago and feminist groups like the Guerilla Girls provided examples of how past art can be re-evaluated and re-valued by critics and historians.

The better responses used the quote as a stimulus for a thorough investigation of the practice of the art historian and/or critic, defining their roles clearly. This was investigated in a sophisticated manner especially with regard to how the nuances of time affected trends and the way theory governs opinions and conclusions. Quotes from critics and historians added scope and depth to these more layered responses.

Mid-range responses presented more generalised knowledge of the practice and opinions of the art historian and/or critic with some reference to the practice of the artist to support an understanding of the quote. Often the role of the art critic and historian was implicit, or referred to in a broad way as an addendum, with an emphasis placed on the practice of the artist.

Question 3

Most responses acknowledged the quote, understanding that it invited a consideration of how artists use their imagination to make artworks. Responses identified 'experiences' to mean the context of an artist's personal life, also citing the significance of cultural circumstances, or unplanned events and issues that may affect artistic practice. Imagination was broadly interpreted as the creative process and the artist's ability to be experimental or inventive with the style and symbols used. Specific references to dreams and the psychological or subconscious mind were also assessed.

The better responses reflected a confident and clear understanding of the impact of experience and imagination on shaping art practice. Sophisticated judgements of the material considerations employed by artists, and the ways in which material practice conveys meanings were evident. These judgements were well supported with examples from conceptually based movements such as Dada, and appropriate examples from postmodern artists such as Hirst, Emin and Sherman that convincingly supported an analysis of the choices, intentions and procedures employed by artists

when making artworks. Responses were interpretative and knowledgeable, with references to the broader artworld, using relevant quotes from critical and historical sources.

Mid-range responses often identified or described the experiences in an artist's life in an attempt to interpret meaning; however, these aspects were often literally applied.

Question 4

Responses presented a broad understanding of what constitutes an artist's body of work and the contribution made by materials and techniques in the development of an artist's practice. They often revealed an understanding of the interplay between techniques and materials as defining an artist's intention and related to the way an audience is positioned to read meaning in artworks.

In the better responses the scope and depth of knowledge moved beyond representing an artist's practice as a discrete entity, and demonstrated an understanding of the juncture between materials and techniques as a function and condition of context. Artists such as Pollock, Warhol or Duchamp were discussed in relation to their development of unique techniques which had further implications in the artworld. Other responses explored the mechanics of material practice with knowledgeable references to painting practices such as glazing, layering, dry brush, impasto, sgraffito, sfumato and plein air styles. A broad interpretation of techniques was seen not only as process but also as strategy. These included appropriation and other postmodern techniques such as humour, parody, chance and irony. Other considerations were collaboration, the notion of the avant-garde, or the impact of artists on the broader artworld. In such instances the postmodern practice of artists such as Stelarc, Piccinini, Goldsworthy, Hirst and Emin were cited as relevant examples.

Mid-range responses provided a description of an artist's career or listed examples of artworks that were linked by general explanation of materials and techniques. In this range little discrimination was made between materials and techniques as offering an opportunity to address different aspects of an artist's practice.

Conceptual Framework

Question 5

In responses to this question audience interpretations were a common focus, and examples of contemporary art and artists were often used to examine the relationships between artistic change and interactions with the artworld.

In the better responses the cause and effect of interaction and change were the focus of explanations. Change was examined across artists' bodies of work using in-depth explanations of changes in practice, style and conceptual meaning. Change was explored chronologically to reflect the development of artmaking practice. Contemporary artists such as Parr, Stelarc, Morimura and Sherman were popular choices.

Mid-range responses described global communication, virtual spaces, digital technologies or travel and implied change on the basis that selected artists and their works differed from more conventional examples.

Question 6

Responses to this question revealed a broad range of interpretations of documentation, from its role as an integral part of the practice of artists to being an educational or biographical film about an artist's life. A variety of artists whose work are of an ephemeral or temporal nature were discussed. The audience was explored as an entity whose concept of the work could be changed over time and in different contexts through the use of documentation.

The better responses discussed a range of artists and examples in an extensive way that interpreted documentation as a device that changed meanings over time. These responses explored the duality in temporal works where documentation also became an aesthetic object or the art object. Artists such as Beecroft, Parr, Orlan, Christo and Goldsworthy who use documentation as a part of their artistic practice were referenced to create a complex and multi layered link to the concept of documentation. Documentation was discussed as a way for artists to extend the meanings of their work and to communicate their intentions. Quotes from artists, critics and historians were also considered to be documentary evidence and were used to explore differing meanings and contexts over time. The impact of technology was addressed in a number of responses, with references to photography, the internet and digitally generated works.

Mid-range responses presented a more limited concept of documentation, often perceiving it to be photographs of an artist at work or a biographical film. These responses referenced few examples and were often descriptive of the work.

Question 7

Most responses referenced the statement from the question as a starting point for a critical analysis that was logical and systematic. Many responses dealt with the gallery/museum in a generalised manner often expanding on the more literal role of the gallery to "acquire, safeguard, conserve and display".

The better responses adopted a position about the statement in order to build a critical analysis which elaborated on the many and varied roles of the gallery. The gallery was explored variously as

a cultural site, a venue for valuing works, an educational institution, a site challenged by artists and as a power broker in the artworld.

These responses included references to how artists responded to, interact with and are defined by the gallery. Duchamp was often cited as an example of an artist who questioned the role of the gallery.

These responses also viewed the gallery as an arena in which audiences engaged with artists and artworks within a variety of contexts. These responses tended to challenge the statement in the question, arguing that the gallery/museum was bypassed or questioned by postmodern artists.

Mid-range responses elaborated on the more concrete function of a gallery as a physical place where works are protected and displayed. Many responses focused on the gallery as a venue where artists communicate to audiences through artworks. References to artists and artworks were generalised and some responses were personalised reflections of visits to exhibitions and/or archaeological museums.

Frames

Question 8

In responses to this question the artist's psychological world and the subjective frame were identified from a number of perspectives – the spiritual, religious, emotional and philosophical – demonstrating how personal emotions, feelings and reactions to cultural and political events have impacted upon artistic practice. Reference to a diverse range of historical and contemporary artists included Mike Parr, Bill Viola, Frida Kahlo, Kathe Kollwitz, Barbara Kruger, Stelarc, James Gleeson, Jackson Pollock, Van Gogh, Cindy Sherman, Picasso and Vanessa Beecroft.

The better responses demonstrated a complex understanding of how the psychological world influences art practice supported by in-depth analysis of selected artists. Contextual issues such as feminism, consumerism, war, art movements and art theories, supported by integrated quotations and qualifying statements by the artists, art critics and art theoreticians were incorporated into responses.

Mid-range responses revealed knowledge of artists and artworks; however, acknowledgment and identification of the influence of the subjective frame were general and inferred. The analysis of art practice as influenced by the psychological world relied upon biographical details and descriptive narratives of the subject matter and an artist's life.

Question 9

Responses to this question demonstrated an understanding of the structural frame and how material decisions shape meaning through the construction of a visual language. Notions of the "function of material decisions" were broadly investigated and interpreted as material choices, methods and techniques, and a system of thought and exhibition spaces. 'Visual language' was discussed in terms of formal qualities such as colour, to more complex processes of decoding text in relationship to the world. The range of artists referenced included Pollock, Bennett, Duchamp, Kahlo, Henson and Stelarc. Many responses demonstrated knowledge of contemporary practice, referencing recent exhibitions such as the Biennale and Keinhholz.

The better responses were able to situate and explain a wide range of artists' material decisions to represent a sound understanding about how artists develop a visual language. Some responses presented strong arguments established through thematic explorations such as land and environment, the found object, arte povera and the body.

Other responses provided a range of examples to substantiate a depth of philosophical and theoretical knowledge. Strong explanations were presented and revealed an extensive understanding of how the frames provide different points of view in relation to the agencies of the artworld.

Mid-range responses used direct and linear accounts to connect material decisions to a symbolic visual language. Interpretations were presented and substantiated, but were unevenly addressed in parts.

Question 10

Responses to this question demonstrated an awareness of the frames, particularly the postmodern frame, providing opportunities for insightful accounts of the tactics and strategies used by artists. A sound understanding of postmodernity as an area of investigation was demonstrated.

Comprehensive explanations of artworks were provided to validate understanding and demonstrate a knowledge of the artists discussed. An effective application of case studies and perceptive use of the frames assisted in the quality of responses. Some responses applied the structural and subjective frames providing historical accounts of artists recontextualising artworks as stylistic homage, aesthetic evolution and artistic referencing.

The better responses constructed substantiated and full accounts, differentiating the stylistic and conceptual approaches of artists who recontextualise art forms and art sources to convey ideas. Most responses employed a sophisticated understanding of postmodernism and made conceptual links between the artists selected to demonstrate an understanding of their tactics and strategies. Responses acknowledged a variety of strategies for the production of art and referenced artists such as Duchamp, Warhol, Kruger, Morimura, Sherman, Koons and Piccinini.

Mid-range responses demonstrated an understanding of the actions of the artists but did not elaborate or examine the significance of the artist's tactics and strategies in the recontextualisation of ideas.

Body of Work Submissions

Introduction

Within the 8,650 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. Photography and Digital Media have also shown an increase in the number of submissions, with a significant increase in digital forms. Very few submissions were received this year in black and white photography. There continues to be an increase in the number of submissions in every expressive form that includes 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

Some candidates submitted bodies of work that were highly resolved series in which individual pieces were connected either conceptually or materially. Some presented a group of works that included resolved pieces alongside more provisional works that gave insight into intentions and meanings in their artmaking practice. Some candidates presented single works that were evidence of a sustained engagement with practice in a particular expressive form such as Painting or Sculpture. Some works included an artist's statement, documentation in the form of diagrams, photographs, working drawings or film/video pieces, usually presented as a DVD and making use of a range of available and accessible film and sound editing software applications. 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.

There was evidence that candidates had used the frames and the conceptual framework in ways which extended their ideas and assisted them with structuring their works. An awareness of the audience, and the ways in which artworks communicate meanings in a range of contexts, is also reflected in this year's submissions. 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 for teachers and candidates

Many candidates presented works which were a thoughtful observation of, and reflection on, their own immediate adolescent world of personal and cultural identity, school, friends, families and relationships, and all the various joys, conflicts, and pressures that these entail. Other works explored issues of religion and spirituality, while others responded to global and local issues of conflict, including war, terrorism, refugees and racism. Many candidates worked within historical genres and conventions of art practice such as landscape, still life and the portrait, while others demonstrated a confident familiarity with more contemporary conventions such as installation, performance and documentation.

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. Teachers, in particular, should carefully 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 as well as the broader examination context, and aware of the possible implications for candidates. Advice to schools regarding content about HSC submitted works is provided on the Board of Studies website.

Selection of works for Body of Work submission

The syllabus (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 necessary to convincingly represent their understanding of practice. In particular, candidates should carefully consider the submission of film/video pieces when included as one element of a body of work, to ensure that they do not merely reiterate the imagery and meanings of other pieces. Visual Arts Process Diaries should not be submitted. The inclusion of an artist's statement should be carefully considered. The statement should elaborate on the concept/s represented in the body of work rather than document and explain the process of making the work.

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 Sculpture, for example, may include documentation in the form of photographs or drawings and sketches that support the candidate's investigation of sculptural practice. Works which include drawings connected conceptually or materially to their 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 for marking, weight and duration 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. Some candidates submitted works which contained dangerous materials such as

broken glass, mirrors or sharp protruding pieces of metal. 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. Some candidates submitted works which included batteries which had run down by the time the work was marked. It is advisable to pack batteries separately. 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 the limitations for a flat work where no single work – such as a painting – is larger than two square metres and the whole submission is no larger than six square metres. These submissions should be measured in terms of volume first; 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 carefully consider whether their set-up plan will comply with the required size limitations. 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 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 may have been legitimately displayed in an area larger than the one 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 refer to the updated guidelines in the *Visual Arts Stage 6 Syllabus* for submission of digital media and film 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 represented interests in cultural, natural and geological aspects of the world including drought and fire, flora, marine life, and computer game and fantasy characters. Works were mainly larger-scale sculptural, non-functional forms. They ranged from coil built to bold slab constructions and included a range of surface treatments such as stains, slips, oxides and dry glazes. These were applied with a variety of techniques including gestural brushwork, stencils and spraying, revealing knowledge of the potential of ceramic techniques and processes to create metaphor and a range of meanings. Some wheel thrown works were submitted, and these were often used in assemblage works or as a vehicle for carving and manipulation of the surface. Contemporary practice was reflected in the presentation of works as an installation with music, photography and non-ceramic objects included. An awareness of relationships between works in a submission, and the consideration of positive and negative space was evident.

Works in the higher mark range reflected a sustained and knowledgeable practice in both their construction and decoration to present subtle and layered concepts that sustained engagement. Forms were soundly constructed and displayed careful attention to the finish of bases and rims, and the surface detail that enveloped the forms revealed a consideration of all viewpoints. Works explored the conventions of form and decoration, and used appropriate clay bodies allied to surfaces created by multiple treatments. Often a limited palette was used to accentuate the forms and reflected informed selections of decorative materials.

Advice for teachers and candidates

When photographic documentation is included it should link conceptually to the intentions of the work and extend meaning, rather than document the making or decorating of the ceramic forms.

Collection of Works

Submissions in this expressive form represented a diverse range of artmaking practices and an exploration of a range of forms. There has been an increase in the use of digital media from more traditional forms such as film, photography, documentation and animation to emergent areas such as website design, animated PowerPoints, Flash media and data projection. Submissions engaged the audience in varied and knowledgeable ways with interactive works and the documentation of performance and installation, as well as through artists' books.

Submissions explored media in a range of ways often combining and layering drawing, printmaking, painting, and digital photography with text, cloth, perspex, plaster, metal and found objects. Stencilling was effectively used in a number of works about street culture. Submissions represented a range of ideas and interests including personal, emotional journeys; cultural identity; political, philosophical or spiritual questions; and responses to the physical environment.

Works in the higher mark range were adventurous and inquiring and sustained the audience's interest on many levels by offering a range of ways to interpret and discover the work. Ideas and issues were interpreted and explored in personal and incisive ways using complex imagery, reflecting a strong commitment to and confidence in artmaking practice. Material practice in these submissions is sophisticated, expressive and highly skilled and evidences a sustained investigation and informed decisions.

Advice for teachers and candidates

Diagrams and photographs of how works should be displayed for marking, and a title for the body of work, assist the audience in understanding the intentions of the work. If submitting an artist's statement consideration should be given to representing the conceptual issues of the work in a concise manner, rather than detailing the artmaking processes undertaken. The submission of DVD and video pieces should be carefully considered to ensure that they elaborate rather than reiterate the conceptual basis for the work.

Digital Media

Submissions in this expressive form reflected a continuing interest in the manipulation of source images through programs such as Photoshop and Painter Pro. Many submissions were photographically or graphically based often employing text and filters to construct images. They explored a variety of ways to design, manipulate, assemble and resolve images to present a body of work. A range of ideas and interests from personal accounts to broader social and political issues were represented. Some works also reflected a synthesis of contemporary design conventions with mass media subject matter. A diverse range of paper stock and plastics for printing were used.

Works in the higher mark range demonstrated a competent and comprehensive understanding of the possibilities of digital media and the manipulation and synthesis of images and typography. Many works reflected knowledge of contemporary art practices including considerations of audience interaction and interpretation. The use of subtle layers, the restraint of 'art filters' and an understanding of design conventions were reflected in these works.

Advice for teachers and candidates

Candidates should ensure that the resolution of images used is of the maximum quality – 300 dpi or more, whether the image is scanned or digitally photographed. Consideration should be given to the exploration of the possibilities of a range of image manipulation techniques through layering, masking and use of filters.

Drawing

The majority of submissions in drawing this year were figurative in nature. Interest in surface treatments and the abstract effects of mark making were generally contained within a concern for the realistic representation of subject matter. Many submissions were multiple works which communicated meaning through a narrative. Works explored social and emotional experiences through the representation of self and others with a strong concern for appearance, personality and mood. There were references to family and family history; ethnic and cultural identity and affiliations; music; skateboarding; fashion; and friendship groups. Traditional drawing media predominated with a strong emphasis on the representational range and possibilities of graphite pencil, Conte crayon and pastel.

There was also some interest in wet drawing media and a continuing confidence in the inclusion of sculptural, painted, printed and computer generated imagery alongside more traditional forms of drawing, as well as collage, manipulations of surface qualities and the inclusion of text. A number of submissions used stretched and pre-primed canvases, but their surface was inappropriate for the dry drawing mediums used.

Works in the higher mark range demonstrated an understanding of the materials and reflected sustained experimentation and refinement. The subject matter explored allowed for a rich and rewarding engagement by the audience through meanings which revealed themselves slowly and in layers. In almost all of these works ideas about drawing itself became part of the meaning of the work. Submissions in this range tended to concentrate on the use of a single drawing material or technique.

Advice for teachers and candidates

Clear instructions about how works are to be displayed for marking should be included. Works should have a title as this can assist in informing the audience of the artist's intentions.

Documented Forms

Submissions in this expressive form revealed a diverse understanding of the possibilities of documentation. Works included photographic stills and film-based records of installations, performances and time-based investigations, often supported by sensitively rendered drawings, paintings and sculptural objects. Performance documentations explored the body as a site for personal, social and political commentary. Documented installations explored natural and urban sites to represent ideas and issues pertaining to the environment, culture and identity. A number of submissions evidenced an investigation of the notion of 'museums', and how the documentation of an artwork can operate as an archival, scientific or anthropological study. Innovative trends in material practice revealed the use of projections and computer film-making programs, often overlaid onto photographic, drawn and painted images.

Works in the higher mark range demonstrated an understanding of how audiences can engage with artworks. This was evident in the multiple interpretations of meaning that were acquired through artworks that invited the audience to engage and interact in various ways. These included the rearrangement of objects and documents such as books and photographs, as well as the control of a slide show, and the unwrapping and discovery of objects. Works evidenced the transformation and manipulation of a range of media in refined and elaborate ways. Where DVDs and video forms were included, they elaborated on and provided further insight into the intentions of the work rather than repeating ideas already successfully represented in other parts of the work.

Advice for teachers and candidates

Clear instructions about how works are to be displayed for marking should be included. The submission of DVD and video pieces should be carefully considered to ensure that they elaborate rather than reiterate the conceptual basis for the work.

Designed Objects and Environments

The majority of submissions in this expressive form were wearables. These represented an investigation of a range of interests including cultural identity, family and relationships as well as aspects of the natural and urban environments. Other submissions included jewellery, innovative marketable concepts and interactive games and books.

Ideas and interests were represented using a range of materials, objects and images from natural and manufactured sources. Materials were layered, manipulated and embellished using beading, stitching, felting, printing, image transfers and appliqué. Many works integrated photographs and digital images to extend concepts and engage the audience. Submitted photographs documented the wearables in a specific context or environment which reinforced the intentions of the work. These images demonstrated an understanding and awareness of the role of the audience.

Works in the higher mark range were both materially and conceptually sophisticated and engaged the audience on a number of levels. There was evidence of a sustained investigation into the possibilities of surface decoration and construction techniques, and a considered and refined selection and use of appropriate materials. Photographs included with submissions were an integral part of the work, supporting and extending the concept.

Advice for teachers and candidates

Design briefs and artists' statements, if included, should elaborate on the concepts represented in the work rather than document the process of making the body of work.

Digital Animation

Submitted works in this expressive form reflected a knowledgeable use of digital programs to construct animations. A variety of genres were explored, including comedy and science fiction. Flash was used in the majority of submissions. There was an increase in the successful rendering of images and achievement of fluidity of movement and some works successfully fused live action with the digital animation.

Works in the higher mark range demonstrated an excellent understanding of how to construct an animation including voice-overs and sound engineering. These works used cinematic conventions to produce engaging narratives. The importance of timing and the establishment of an effective metre throughout the animation were evident.

Advice for teachers and candidates

Time should be taken to prepare and plan the structure of digital animations as this will assist in resolving the technical and conceptual aspects of the work. Candidates should ensure that the computer to be used for the animation can accommodate the rendering of files.

Film and Video

Submitted works in this expressive form demonstrated a knowledge of software and cinematic techniques and an understanding of the genre represented. Many submissions reflected an awareness of the potential of postproduction techniques and non-linear editing. They also reflected an understanding of a range of special effects available in digital editing, including the combination of chroma keying and time lapse.

Submissions in the higher mark range demonstrated a sound knowledge of cinematography and filmic conventions. They represented an investigation and understanding of the use of special effects, camera angles and pace of editing, as well as a resolved and sustained narrative that engaged the audience. Works referenced cinematic genres and experimental film practices and combined these with a comprehensive understanding of the conventions of filmmaking.

Advice for teachers and candidates

Candidates should ensure that the video compression and resolution are maximised so that film and video works are viewed at optimum quality.

Graphic Design

Posters, magazines, comic books, printed objects such as cards, illustrated narratives and children's books were made using a wide range of media such as digital media, film and video, 3D forms, collage, paint and drawing. Submissions reflected the diversity of this expressive form and an awareness and understanding of design conventions, contemporary art practices and audience response. Corporate and personal identification, promotional material and logo development formed a large conceptual basis for many of the submissions. Other submissions revealed innovative and experimental approaches to the exploration of the conventions and traditions of text and print.

Works in the higher mark range evidenced a strong design brief or conceptual basis to communicate a clear intention or message. The conventions of composition and the integration of text and image in graphic design in different forms such as magazines, posters and printed objects were well understood. Submissions also reflected a confidence in drawing and digital media.

Advice for teachers and candidates

Candidates and teachers are advised that a title for a body of work can be very useful in providing the markers with some indication of the intentions of the work. If a design brief is submitted, it should be concise and there is no need for lengthy descriptions.

Interactives

Submissions in this expressive form used a range of programs such as Flame, Dreamweaver and Flash. An understanding of design conventions and the use of crisp graphics were evident. The structure of navigation was well considered, and all submissions were highly engaging, reflecting an understanding of the conventions of temporal forms.

Submissions in the higher mark range were characterised by a sophisticated understanding of design and knowledge of ways to develop easily navigated sites. Works were multi-directional, moving beyond a linear approach and reflecting an awareness of the expressive possibilities of this form. The use of polyhedral modelling and 3-D programs enabled the construction of virtual worlds. The use of video streaming represented an innovative approach and added another dimension to the construction of the interactive.

Advice for teachers and candidates

Candidates are advised to ensure that the interactives are multi-platformed (able to be played on Mac and PC). Submissions need to be self-running from the submitted disk and not require expanding programs such as ‘Stuff-it’. Candidates should ensure the compatibility of their work and speed of play on different computers prior to submission.

Painting

Submissions in this expressive form evidenced an ongoing interest in the traditional genres of portraiture, landscape, figurative studies, identity, interiors, the contemporary world and popular culture. There was an increased representation of the subject matter of the world of graffiti and street art, and the use of stenciling, spray painting, and forms of printing which extended and broadened ideas about the practice of painting. There was an emphasis on acrylic and water based mediums; oil paint, collage, sculptural additions and found objects were also prevalent. Works used text in integrated, subtle and restrained ways as a form of visual coding as well as to establish and support meaning.

Works in the higher range represented a diversity of material practice in exploring surface, light, mood and a range of concepts from traditional genres to the contemporary world in astute and complex ways. They revealed an awareness of contemporary practice in their presentation, such as the use of text, experimentation with materials and layering of concepts. There was a high degree of resolution across submissions and evidence of investigation and research.

Advice for teachers and candidates

Clear instructions about how works are to be displayed for marking should be included for works that are complex or have specific requirements. Works should have a title as this can assist in informing the audience of the candidate’s intentions.

Photography

Submissions in this expressive form continued to explore a range of digital photographic practices. The ‘digital darkroom’ has provided many opportunities for ideas and images to be represented in new ways, particularly in terms of colour and scale. The availability of high quality digital printers has resulted in works printed on a range of archival papers in cotton or rag, lustre, metallic surfaces and canvas. Some works also integrated plastics with digitised images. Submissions in traditional film and black and white darkroom practices have decreased. Popular culture, personal narratives and the inner self as well as an awareness of the practice of many contemporary photographers were evident in a range of submissions. Portraiture and documentation of the everyday were again popular ways of composing and representing ideas. Other works also explored cinematic conventions in the development of a narrative.

Submissions in the higher mark range reflected an understanding of the importance of resolution, selective editing and presentation, and demonstrated a sustained engagement with concept and materials across all parts of the body of work. They evidenced a clear understanding of the control and manipulation of the camera, light and the darkroom, using 35mm film or digital practices.

Advice for teachers and candidates

Careful editing and selection of images is an important aspect in curating the body of work and can assist with the refinement and clarity of a submission. A sound understanding of the operation of the digital camera, particularly the many new and innovative features available, as well as the traditional, can assist in the image quality.

Printmaking

Submissions in this expressive form demonstrated a broad and diverse engagement with both traditional and contemporary printmaking practices. Acetate dry point, collagraph and relief printing techniques were popular choices with a growing interest in polymer plate etching and printing on textiles using fibres to reiterate printed marks. Many works utilised photography as a source for the development of imagery. Conceptually there was a trend towards the exploration of personal interests, such as family, friendships and familiar places. Concepts relating to suffering and human tragedy were evident as well as explorations of cultural backgrounds and identity.

Works in the higher mark ranges demonstrated a confident involvement with the expressive potential of the media. There was an awareness of how material practice can extend the power of a concept beyond literal representations. Thoughtful consideration was given to engaging and sustaining audience involvement.

Advice for teachers and candidates

Consideration should be given to the choice of printing materials. Fabric, while appropriate for screen-printing, is not necessarily the most receptive surface for intaglio processes and results in a loss of definition. It is not necessary to submit editions of prints or blocks and plates unless they consolidate the concept.

Sculpture

Submissions in this expressive form included ideas and issues relating to cultural identity, social commentary, personal relationships, music, sport and politics. Figurative works and explorations of the body were popular, and represented human suffering, the human condition, satire and fantasy. Assemblages included found objects, such as musical instruments and dolls, and other inexpensive and accessible materials. The use of flexible wire, bound, gimped and soldered, was popular in making line drawings in space. Knowledge of contemporary practice was evident in the interactive pieces which invited audience interaction, and in the works which used sound and images projected onto surfaces. Some submissions included photographs which provided a different context for works to be viewed and situated, and further reinforced the intentions of the work.

Works in the higher mark range revealed an understanding of the nature of space, sculptural conventions and techniques. This was further enhanced by expressive, meaningful and visually seductive treatments to surfaces and an awareness of the base as an integral part of the work.

Advice for teachers and candidates

Photographs showing how works in a submission should be displayed for marking are very useful and assist in ensuring the work is viewed as intended. Candidates and teachers are advised that documentary photographs should only be submitted if they provide further insight into the conceptual strength and meaning of the work, rather than document the process of making the work. If a work requires batteries, they should be packaged and attached to the work with instructions, not installed in the work. Spare batteries should also be provided.

Textiles and Fibre

Submissions in this expressive form reflected a range of ideas and interests including investigations of nature, the environment including bushfires and the sea, politics, religion, ethnic and cultural concerns and references to artists. Fibre was explored in its broadest sense, including the use of paper, both hand made and commercially generated, digital images, lights, fabrics, threads, ribbons, plastics, and found natural and manufactured objects. Fabrics were painted, printed and dyed, and were manipulated using a range of techniques such as felting, appliqué, stitching, batik, printing and painting. Works were presented as canvas and paper panels, quilts, and wall hangings in large and small scale. There was an increase in the use of text, the sewing machine as a drawing tool, and the use of manipulated paper, which was moulded, woven, finely folded, pierced and burnt.

Submissions in the higher mark range reflected a confidence in and understanding of the possibilities of the manipulation of traditional and unconventional materials and the decoration and embellishment of surfaces to invite audience interest and to evoke ideas.

Advice for teachers and candidates

If photographs are submitted they should provide further insight into the intentions of the work rather than document the processes undertaken in the development of the work over time.

Visual Arts

2006 HSC Examination Mapping Grid

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

2006 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">• Uses aspects of the cultural frame to infer ideas about the artist's work• Inferences collectively demonstrate some understanding of the cultural frame in relation to the source material	4–5
<ul style="list-style-type: none">• Identifies features of the source material that can be related to the cultural frame	3
<ul style="list-style-type: none">• Attempts the question, identifies some 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">• Demonstrates a sound understanding of relationships between agencies of the artworld• Presents a well-reasoned interpretation of the source material	7–8
<ul style="list-style-type: none">• Demonstrates some understanding of relationships between agencies of the artworld• Presents a more descriptive interpretation of the source material	5–6
<ul style="list-style-type: none">• Demonstrates a limited understanding of relationships between agencies of the artworld• Identifies some relevant features of the source material	3–4
<ul style="list-style-type: none">• Identifies features of the source material and/or artworld agencies	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 practice• Applies this understanding to a well-reasoned interpretation of the source material	10–12
<ul style="list-style-type: none">• Demonstrates a sound understanding of practice• Applies this understanding to a more descriptive interpretation of the source material and/or applies this understanding in an uneven way	7–9
<ul style="list-style-type: none">• Demonstrates some understanding of practice• Identifies some relevant features in a more descriptive account of the source material	4–6
<ul style="list-style-type: none">• Identifies obvious features of the source material and/or the artist's practice and/or reiterates information included in the citations	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 address 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 represented 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 represented 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