

**2007 HSC Notes from  
the Marking Centre  
Visual Arts**

© 2008 Copyright Board of Studies NSW for and on behalf of the Crown in right of the State of New South Wales.

This document contains Material prepared by the Board of Studies NSW for and on behalf of the State of New South Wales. The Material is protected by Crown copyright.

All rights reserved. No part of the Material may be reproduced in Australia or in any other country by any process, electronic or otherwise, in any material form or transmitted to any other person or stored electronically in any form without the prior written permission of the Board of Studies NSW, except as permitted by the *Copyright Act 1968*. School students in NSW and teachers in schools in NSW may copy reasonable portions of the Material for the purposes of bona fide research or study.

When you access the Material you agree:

- to use the Material for information purposes only
- to reproduce a single copy for personal bona fide study use only and not to reproduce any major extract or the entire Material without the prior permission of the Board of Studies NSW
- to acknowledge that the Material is provided by the Board of Studies NSW
- not to make any charge for providing the Material or any part of the Material to another person or in any way make commercial use of the Material without the prior written consent of the Board of Studies NSW and payment of the appropriate copyright fee
- to include this copyright notice in any copy made
- not to modify the Material or any part of the Material without the express prior written permission of the Board of Studies NSW.

The Material may contain third party copyright materials such as photos, diagrams, quotations, cartoons and artworks. These materials are protected by Australian and international copyright laws and may not be reproduced or transmitted in any format without the copyright owner's specific permission. Unauthorised reproduction, transmission or commercial use of such copyright materials may result in prosecution.

The Board of Studies has made all reasonable attempts to locate owners of third party copyright material and invites anyone from whom permission has not been sought to contact the Copyright Officer, ph (02) 9367 8289, fax (02) 9279 1482.

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

Tel: (02) 9367 8111

Fax: (02) 9367 8484

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

ISBN 978 174147 8426

2007742

## Contents

Introduction .....	4
Written Examination .....	4
Section I .....	5
Section II .....	6
Body of Work Submissions.....	10
Expressive Forms.....	13

# 2007 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 contains comments on candidate responses to the 2007 Higher School Certificate examination, indicating the quality of the responses and highlighting their relative strengths and weaknesses.

This document should be read along with the relevant syllabus, the 2007 Higher School Certificate examination, the marking guidelines and other support documents which have been developed by the Board of Studies to assist in the teaching and learning of Visual Arts.

### Written Examination

#### General Comments

In 2007 approximately 9300 candidates attempted the Visual Arts written examination. The majority of candidates were able to demonstrate a sound understanding of syllabus content and question requirements in their engagement with Practice, the Conceptual Framework and the Frames in Section I and Section II.

In Section II, Question 8 was the most popular question followed by Question 2, Question 7 and Question 3.

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. Candidates are advised that significant arguments in a response must be supported by reference to the source material in the question parts.

Candidates need to be familiar with the Board’s Glossary of Key Words ([www.boardofstudies.nsw.edu.au/syllabus\\_hsc/glossary\\_keywords.html](http://www.boardofstudies.nsw.edu.au/syllabus_hsc/glossary_keywords.html)) which contains some terms commonly used in examination questions. However, candidates should also be aware that not all questions will start with or contain one of the key words from the glossary. Questions such as ‘how?’ or ‘why?’ or ‘to what extent?’ may be asked or they may use verbs not included in the glossary, such as ‘design’, ‘translate’ and ‘list’.

## Section I

### General Comments

#### Question 1

- (a) Responses to this part addressed both material and conceptual characteristics of artmaking practice. Many responses concentrated on the nature of the materials used and their link to the land and to Aboriginal identity. Cultural aspects such as communal and individual practices were recognised, as well as connections to the land and the richness of Aboriginal culture.

The better responses identified aspects of the Blackstone Tjanpi Weavers' practice with clarity, inferring characteristics of practice from the source material (plates, citations and other text) provided. The significance of characteristics, such as collaboration, the use of found objects and traditional weaving techniques, was supported with detail appropriate to communicating a clear understanding of practice.

- (b) Responses to this question explored relationships between the agencies of the conceptual framework using different aspects of the source material. Explanations of Smart's relationship to the world focused on issues such as memory, realism, the importance of transport in communication, and attitudes to change and continuity in rural Australia. The solitary figure was frequently used to explore relationships between the individual and the world. Murcutt was explored through the relationship of the building to the surrounding landscape, technological advances in materials, the house's accommodation to environmental factors and the architect's responsibility to the client's needs.

The better responses demonstrated a sound understanding of the conceptual framework agencies through the discussion of relationships between the images and other information to support interpretations of aspects of the artists' relationships to the world. These responses demonstrated a clear understanding of the qualities of the artworks as structural, emotional or symbolic transformations of attitudes, ideas or experiences of the world. The role of the audience was often implicit in these responses.

- (c) Responses to this question were diverse in their interpretation of revision and challenge in relation to artmaking conventions. Revisionism was analysed in terms of the use of irony, appropriation, recontextualisation, quotation and pastiche, with reference to past traditions and/or contemporary culture. The challenging of artmaking traditions was explored through an examination of the significance of audience to postmodernity, through the use of text, through exploration of new technologies, through investigation of cultural values, time and place, through challenging the gallery as a venue for art, through questioning the notion of authenticity, and through questioning the role of art and the artist within a postmodern framework. Ah Xian was explored in relation to appropriation, working between cultures and questioning of authorship. Barbara Kruger was characterised as an agent provocateur, using mass media devices and new technologies to question consumerism and challenge the traditional role of galleries.

Better responses demonstrated a comprehensive knowledge of the postmodern frame. Source material about both artists was analysed with clarity and observations were thorough, interpretive, contextually valid and convincingly supported. The Qing Dynasty vase was used as a starting point to explore Ah Xian's use of appropriation and revision of cultural traditions. Kruger's artwork was analysed both in its ironic deployment of the language of advertising

and its conceptual challenges to Western consumerism. The image of the artwork on the shopping bag was used to contextualise the force of Kruger's challenge of conventions.

## **Section II**

### **Practice**

#### **Question 2**

Responses to this question revealed a broad interpretation of how artists transform the everyday and account for their perceptions. Many responses demonstrated a sound understanding of artists' practice and their investigation of everyday aspects in the everyday world with integrated reference to the quotation. The selection of artists examined was diverse in terms of historical context, materials, techniques and philosophical frameworks. Understanding of the concept of the 'everyday' ranged from mundane suburbia to the unique world of the artist's studio. Responses differentiated the world as physical, emotional and/or social environments.

Better responses investigated artists' practice and perceptively incorporated aspects of the quote to support their response. They developed complex accounts of practice in unambiguous, insightful and knowledgeable discussions of how selected artists perceived the environment of the everyday. These responses clearly outlined how the everyday was transformed and elevated to the level of 'poetry' as referenced in the Brassai quote.

#### **Question 3**

Responses to this question were characterised by diverse viewpoints and a broad interpretation of what constitutes an exhibition and why artists involve themselves in the practice of exhibiting. Many responses demonstrated an adaptation of case study material to well-argued and knowledgeable explanations.

The better responses recognised a variety of ways in which artists may exhibit and engage their audiences. Discussions referred to both conventional and contemporary exhibition practices. A range of artists, exhibitions and/or artworks were referenced to support an argument that exhibitions are necessary. These responses extended and articulated complex layers of understanding about the selected artists' relationships with the audience. They discussed how audiences are targeted and challenged by particular exhibitions. Dada traditions, video, earth and performance art were popular examples that were used to explain the exhibition process and to develop ideas about the different roles audiences play in exhibitions.

#### **Question 4**

Responses to this question interpreted strategy and planning as being about the social and practical dimensions of practice. Emphasis was given to the planning requirements of artworks rather than strategy, with a focus on evaluating the difference between artists who plan, compared with those who do not. A range of artists was discussed, particularly site-specific and modernist examples, with some responses exploring architecture.

The better responses revealed an extensive knowledge of selected artists, as well as a complex understanding of the context in which the artworks were produced. The notion of artists' intentions and how they inform the strategy and planning of the artwork, and thus the relationship between artworks and audiences, was also explored. These responses used the characteristics of specific

artworks as evidence for their point of view. Duchamp, Pollock, Goldsworthy, Christo, the Guerrilla Girls, Zahalka, Janet Lawrence and Frank Gehry were referenced to support the arguments presented.

## Conceptual Framework

### Question 5

Responses to this question demonstrated a comprehensive understanding of the conceptual framework to support and direct the examination of artists, art critics and art historians. A broad and diverse application of the conceptual framework established an understanding of the role and function of the art critic and art historian, their relationship with artists, and an acknowledgement of the audience. An understanding of how artists' practice may be established by critical and historical dialogues expressed in writing, film and television was revealed. These responses demonstrated a good understanding of how critics and historians convey intention, interpretation, reputation and context to an audience. A wide range of artists, art critics and art historians from a variety of art periods, art forms and cultures were referenced. Popular choices included critics Clement Greenberg, Matthew Collings, and Robert Hughes, art historian Sir Kenneth Clark, filmmaker Hans Namuth, and artists Jackson Pollock, Andy Warhol, Marcel Duchamp, Frida Kahlo, Ron Mueck, the Guerrilla Girls, Julie Rrap, and Barbara Kruger.

Better responses argued a point of view that demonstrated a highly developed understanding of the practice of the art critic and art historian synthesised with discussion of artists in a complex, multi-layered and insightful manner. Quotes from art critics and art historians about specific artists/artworks were used to exemplify how the audience is informed by their actions.

### Question 6

Responses to this question revealed a variety of themes and artists with a consideration of the relationship between artworks and audience. Many responses proposed exhibitions based on a sound knowledge of a range of artists, issues and styles, and case study material. Popular themes included war, technology, expression, the challenging of artistic conventions, and the historical timeline; and these concepts were exemplified through proposed titles for the hypothetical exhibition. Responses were written in a variety of formats such as letters, emails and articles. The role of the curator was often implicit in the discussion of the selection of works and the role of the audience was generally included in terms of a described reaction.

Better responses demonstrated knowledge of the role of the curator and an understanding of how exhibitions might be considered in terms of function, theme, audience and location in the gallery. These responses recognised that curators communicate a message to an audience through the selection of works and the structure of an exhibition. The discussion of artworks was interpretive, persuasive and acknowledged the context of the work.

### Question 7

Responses to this question revealed a broad interpretation of the question, agreeing or disagreeing with Moffatt's position while demonstrating an understanding of how the agencies of the conceptual framework operate in the artworld. All aspects of 'reality' were investigated, including physical, conceptual and psychological realities, and these were extended to encompass other views, such as an artist's investigation of world events. A significant number of responses based their arguments on the dichotomy of 'reality' versus 'perfection'. Others explored reality as symbol,

both personal and representational of society. Further interpretations made connections to ‘reality’ as ‘fantasy’. Practitioners discussed included Kahlo, Duchamp, Stelarc, Goldsworthy, Gleeson, Arkley, Gittoes, Kruger, Parr and a number of Renaissance masters.

Better responses adopted a position about Moffatt’s statement, demonstrating an enriched understanding of the interrelationship of the agencies of the artworld. They applied extensive knowledge of practitioners to support their position, and relevant works were interpreted in an insightful, knowledgeable and layered manner. Responses were complex in knowledge and robust in their validation of the position taken, and seamlessly synthesised content and concepts through perceptively examining appropriate examples. Some responses demonstrated an acute awareness of how different audiences engage with notions of reality.

## **Frames**

### **Question 8**

Responses to this question explained and discussed issues and referenced a diverse range of artists spanning historical, modern and contemporary art. They showed an understanding of culture through the identification of specific issues, as well as artists whose artworks were pivotal in shaping audience awareness. Varied economic, political and social issues were identified including consumerism, war, poverty, advertising, patriarchal society, sexuality, Aboriginality, the environment, gender, race and ethnicity, identity, prejudice, propaganda, power, terrorism and technology.

Better responses revealed a highly developed understanding of political and/or economic and/or social conditions and a deep knowledge of selected artists and artworks. These responses applied appropriate and relevant understanding of ‘culture’ to a discussion of well-selected artists whose artworks clearly represented a perspective on a particular cultural context. Quotes from artists, writers, curators, critics and historians were used to further elaborate and enhance a cogent argument, applying aspects of the cultural frame, and demonstrating an ability to apply knowledge from case studies to the specific demands of the question.

### **Question 9**

Responses to this question demonstrated a range of perspectives on the subjective frame, with many narrating aspects of the lives of chosen artists, using symbolism and artists’ practice to promote an expressive association to the question. Many responses took an opposing position to Rothko’s statement, arguing that many artists did more than ‘only express basic human emotion’. Some took the position that the conceptual interests of artists provided a valid alternative to that of Rothko. Examples from German Expressionism, Abstract Expressionism, Surrealism and contemporary art movements were employed.

Better responses discussed the psychological and cathartic dimensions of art and, alternatively, the conceptual, rational and social functions of art in explicit and sustained arguments. These responses also considered the subjective dimensions of the audience to expand arguments surrounding the subjective position taken by Rothko. Quotations from other artists, historians and critics were used to develop and sustain well-rounded arguments.



### **Question 10**

Responses to this question revealed a broad range of approaches to the variety of ways in which artists employ symbolism in their work. The basic concept of symbolism was well understood with responses referencing the language of the structural frame. Narratives were interpreted as the ways in which artists communicate or tell stories. Responses included historical, social, mythological and personal narratives conveyed by a wide range of artists including Kahlo, Picasso, Kruger and Kiefer. These were discussed with reference to their uses of both universal and personal symbolism. References to bodies of works included single or series of artworks by individual artists.

The better responses demonstrated an awareness of art as a complex visual language. Narratives were explained through comprehensive discussions of the codes and symbols embedded in each artwork. These revealed the underlying systems and structures that establish layers of meaning and were supported by quotations from artists, critics and historians. Responses made reference to the ways in which the physical and metaphysical qualities of the works convey symbolic meaning and drive the narrative of a work. Meanings were seen not as fixed but as open to interpretation in different contexts and over time.

## **Body of Work Submissions**

### **Introduction**

The approximately 9,300 Visual Arts submissions showed a diverse range of approaches in each of the 15 expressive forms. The most popular expressive forms were Painting, Collection of Works, and Photography and Digital Media, in which there has been 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 include forms of documentation to support the intentions of the work, including photographs and digital images, as well as DVDs and CD-ROMs.

### **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. A number of submissions demonstrated understanding of contemporary exhibition practice, seeing the opportunity for bodies of work to be presented to audiences in intentional and considered ways.

### **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. Many works in 2007 responded to global and local issues of conflict, including war, terrorism, refugees and racism. There were a number of submissions dealing with environmental concerns and issues, including the effect of drought on rural Australia and on the landscape. 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, self-harm, drugs or other controversial material. These are subjects that can be investigated by candidates, but teachers need to be conscious of their responsibilities and the audiences within the school as well as the broader examination context, and aware of the possible implications for candidates. Advice to schools regarding content in HSC submitted works is provided on the Board of Studies website ([www.boardofstudies.nsw.edu.au](http://www.boardofstudies.nsw.edu.au) ).

## **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 their knowledge and understanding of artmaking practice are represented. Better works showed evidence of thoughtful and considered selection in relation to how the submission as a whole demonstrated the candidate's knowledge and understanding of practice. 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. Organic materials which may decay should not be used in bodies of work.

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 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.

The size of a body of work is determined when the work is displayed for marking. For 3D works and/or works with 2D and 3D components this means that negative spaces or spaces between works are calculated in the measurement. This includes space between a flat work and any 3D piece in a body of work.

## **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 is 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 to be 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. If works are to be displayed in a certain manner, teachers should ensure that it is possible for the markers to comply with these intentions in the space and with the materials (such as easels or boards, velcro or clips) provided for them.

## **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 correctly. It is important that school staff take the time to check this carefully.

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. Candidates are reminded that they are not permitted to submit works which can only be viewed online – all interactive works must be burned to a CD-ROM.

## **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 ceramics were mainly sculptural, non-functional forms. They revealed an exploration of cultural, natural and built environments. Conceptual concerns included drought, environmental issues, the reinterpretation of modern art movements and natural life forms. Submissions were often multiples, with each piece adding subtlety to the conceptual intentions. Works ranged from sculptural coil built forms to innovative slab constructions that challenged conventions and represented contemporary ceramic practice. Contemporary practice was also represented in submissions referencing installations, with site-specific photographs and non-ceramic objects extending the meanings of works. A variety of surface treatments sustained and invited investigation by the audience. Acrylic washes were frequently used to create subtle tonal variations of surface. Submissions exploited the plastic and tactile nature of clay and surfaces were moderated by carving and piercing, and enhanced by stains, engobes, oxides and dry glazes. These works reflected an extensive knowledge of techniques and processes in the construction, decoration and firing to create layered meanings.

Works in the higher mark range presented layered concepts that represented a sustained investigation of practice. Forms were soundly constructed and demonstrated careful attention to finish. Surface treatments enveloped the forms and revealed an awareness of how works may be viewed from multiple viewpoints. The selection of clay bodies appropriate to concept, and surfaces created by multiple firings was evident. A limited palette was often used to accentuate surfaces and reflected an informed selection of decorative materials.

### **Advice for teachers and candidates**

Candidates and teachers are advised to select the most resolved works for the body of work. The inclusion of photographic documentation should be conceptually linked to the work to extend meaning, rather than illustrate or reproduce the ceramic works or details of works in a photographic form.

## **Collection of Works**

The majority of submissions consisted of works with pieces linked conceptually or stylistically. Drawing, painting, sculpture, digital photography, printmaking and documentation of installations were represented and many works included artists' books, audio or DVD, demonstrating an exciting breadth of vocabulary in artmaking.

Works were informed by knowledge of the frames, traditional or modernist conventions, street art and graphics, popular culture and contemporary art practice. Traditional materials and forms such as stitching, photography, painting, drawing and assemblage were often combined. Concepts included personal journeys, ethical concerns, technology, identity and family.

There was an increase in works using digital and DVD components. These works explored relationships between photography and painting and drawing, and included the layering of hand-made marks with digital images, printed onto paper or canvas.

Works in the higher mark range invited audience involvement, proposing rather than imposing possible meanings with insight and sometimes humour. They demonstrated a sustained, knowledgeable, assured and innovative investigation of artmaking practice. Consideration was given to curating the submission to ensure that each piece extended concepts and represented different aspects of the material and conceptual intentions.

## **Advice for teachers and candidates**

Titles for submissions should be carefully considered so they are not confusing or ambiguous. Consideration should be given to selective curatorial editing to avoid repetition, and to ensure that ideas are elaborated rather than reiterated. Clear instructions and/or a photograph or diagram indicating how works are to be displayed for marking should be included. Candidates and teachers are advised that if instructions about how the work is to be displayed are provided, these are followed even if it makes the work oversized.

The size of a body of work is determined when the work is displayed for marking. For 3D works and/or works with 2D and 3D components this means that negative spaces or spaces between works are calculated in the measurement. This includes space between a flat work and any 3D piece in a body of work.

## **Digital Media**

Works in this expressive form were diverse in the treatment and production of images. Many submissions reflected sound design-based approaches employing typography within the image construction. Other submissions explored the more abstract properties of image making. Vector graphics increased in popularity, providing a range of approaches to constructing contemporary illustrations.

Works in the higher mark range displayed graphic sensitivity with the selection of subject matter, and images were manipulated and composited to communicate meaning. Submissions referenced the design iconography of the mass media and represented stylised images. These works reflected an investigation of the representation of concepts and incorporated a variety of subtle visual approaches through the manipulation of layers, use of filters and effective selections of paper stock.

## **Advice for teachers and candidates**

The resolution of images is an important consideration in this expressive form. Image resolution should be no less than 300 dpi. Images sourced from the internet have a lower resolution which can affect the overall quality of the works. A diagram or instructions for the display of works is advised. Care should be taken in packaging works as some print or paper surfaces are very fragile and susceptible to damage.

## **Drawing**

Many submissions explored the conventions of the portrait, focusing on the candidate's personal world – the family, children, friends and identity. A concentration on the representation of appearance, personality and emotion through a strong focus on realism was a preferred technique. Influences from artists, movements and styles included John Wolseley, Surrealism and Manga. Innovations were noted in the use of drawings that were scanned and further manipulated or extended by an exploration of other forms such as ceramics, sculpture and found objects. Submissions incorporated a range of media such as oil, crayon, chalk, pastels, ink wash and charcoal, and were rich in mark making and subtle in the layering and articulation of surface. A number of submissions investigated the representation of ideas and interests using a large-scale format.

Submissions in the higher mark range made significant and strong conceptual and material links to the candidates' world and the world of art. Works in this range demonstrated a sophisticated understanding of the way decisions about material practice support and extend the concepts represented in a work. Works featured well-considered compositional devices such as cropping, as well as an extensive visual vocabulary in relation to the mark as a sign, symbol or code. When used, text was well integrated and reinforced the concepts and meanings represented in the works.

## **Advice for teachers and candidates**

The choice and use of scale should be carefully considered, taking into account the particular visual challenges associated with large formats. Drawings should not be framed under glass or rigid plastic sheeting such as perspex as the qualities of the surface of the works cannot be fully appreciated.

## **Documented Forms**

Submissions in this expressive form revealed a diverse range of approaches including photographic stills and experimental time-lapse investigations with DVD and data projections. Performance-based works featured strongly with the body used as a site for exploration. Interpretations included painting over the body as a physical canvas or virtual painting with digital projections and computer enhancing. Artists' books, painting, sculpture and printmaking elements were also used to support conceptual and material intentions. Popular approaches continued to be the manipulation of sculptural objects to convey meaning, including unaltered or ephemeral forms as well as highly mediated and accomplished sculptures. Various natural and urban environments were recorded to contextualise objects and the site. Lighting was often used symbolically in the documentation process as a means to alter the mood and to control how audiences engaged with works in particular sites. Concepts centred on issues such as the environment and globalisation, and references to contemporary art practice included artists such as Antony Gormley, Richard Long, Symryn Gill, Rosemary Laing and Jill Orr.

Works in the higher mark range demonstrated a conceptual clarity and revealed an understanding of how audiences interact with artworks. They evidenced a selective curatorial editing to inform and support the submission without repetition.

### **Advice for teachers and candidates**

Clear instructions about how works are to be displayed for marking should be included. Candidates and teachers are advised that if instructions about how the work is to be displayed are provided, these are followed even if it makes the work oversized. The submission of DVD and video pieces should be carefully considered to ensure that they elaborate rather than reiterate the conceptual basis of the work.

The size of a body of work is determined when the work is displayed for marking. For 3D works and/or works with 2D and 3D components this means that negative spaces or spaces between works are calculated in the measurement. This includes space between a flat work and any 3D piece in a body of work.

### **Designed Objects and Environments**

The majority of submissions in this expressive form were wearables in the form of garments, hats, shoes, bags and other accessories. Submissions represented a range of conceptual issues such as global warming, pollution, seascapes, gender, travel, shopping and popular culture. An extensive and diverse range of materials were used including manufactured objects and recycled materials such as shopping bags, wire, clay and fabrics. These were skilfully selected and manipulated to reinforce concepts and represent ideas and interests. Materials were folded, stamped, glued, hand-stitched, machined-stitched, drawn and painted and printed with inkjet, and used silkscreen and photo release techniques. Reference to artists and art movements were acknowledged and at times directly appropriated in works.

Works in the higher mark range evidenced extensive exploration of materials and techniques and demonstrated an understanding and refinement of selected media based on prior experimentation. These works manipulated and integrated traditional and non-traditional materials with a range of construction techniques.

### **Advice for teachers and candidates**

The conceptual intentions of wearable submissions can be supported and extended by the inclusion of photographs of the wearable being worn in a particular context.

### **Digital Animation**

Submissions in this expressive form explored the rich creative potential of animation from two-dimensional cartooning to three-dimensional polyhedral rendered works. The evolution and availability of sophisticated imaging software and the improved performance of computers have provided further opportunities for the production of digital animations. Software applications used included Flash, I-stop motion, 3D Studio Max. Supporting third party plug-ins were also used in submissions this year.

Works in the higher mark range reflected a competent manipulation of the media and an acknowledgment of filmic genres as the basis of their work. Submissions effectively blurred the



boundaries between reality and virtual worlds, ensuring a flowing pace and narrative. These submissions demonstrated an understanding of the importance of establishing an effective rhythm and an engaging story-line that was sustained throughout the work.

### **Advice for teachers and candidates**

Candidates should ensure that the computer's capacity to process and render image files is sufficient for their artmaking intentions. An understanding of the possibilities of selected software applications may assist in the production of digital animation submissions. Candidates are advised to review their production on a regular basis to ensure effective flow and pace.

## **Film and Video**

Works in this expressive form demonstrated a sophisticated knowledge and manipulation of production and postproduction techniques. The development of technology, and exposure to mainstream and alternative cinematic conventions and contemporary practices has impacted on the quality of works including their conceptual resolution and technical accomplishment. An investigation of the conventions of scripting, camera craft, editing techniques and stylisation of the video were evident in innovative and evocative representations. The majority of works were submitted as Digital Versatile Disks (DVD). The conventions of DVD jacket design were investigated, including critics' comments and outlines of the works which supported conceptual intentions.

Works in the higher mark range reflected a lucid understanding of cinematic practice and a critical employment of the conventions of filmic genres. Works were highly engaging and evidenced a sophisticated understanding of the expressive potential of film and video and a sustained balance and synthesis of action and narrative.

### **Advice for teachers and candidates**

Subject rules regarding the submission of various video formats and the maximum duration of 6 minutes should be adhered to. Candidates should be aware of the importance of planning and storyboarding works, as well as understanding sound production and recording techniques and their effects on productions.

## **Graphic Design**

The diversity of submissions in this expressive form included magazine covers, posters, story books, illustrated narratives, printed objects – such as cards, clothes, sneakers, skateboard designs and comic books made using digital media, collage, paint and drawing forms. Submissions reflected a strong understanding of design conventions and the importance of product location and audience response. Internet sites, corporate and personal identification, promotional material, logo development and responses to political unrest and environmental concerns were represented. Works demonstrated a confident and sophisticated use of digital forms, and explored word play, referencing the digital world of communicating text as image and the contemporary youth culture of communicating via the Internet.

References to artists such as Kruger, Holzer, Shaun Tan, Manga comics and exhibitions such as 'Sneakers' were evident in many works. Interpretations and responses to artists and exhibitions supported and informed the conceptual basis of works. Works in the higher mark range

demonstrated an informed understanding of the conventions of composition and layout and the integration of text and image in different forms such as magazines, posters and printed objects. An awareness of strategies to interact and communicate with an audience through text and imagery was also evident.

### **Advice for teachers and candidates**

If a design concept or ‘design brief’ is submitted, it should be concise in its representation of intentions. Lengthy descriptions and explanations are not required.

### **Interactives**

Submissions in this expressive form employed many dynamic designs and presented a range of engaging concepts including fantasy and Manga. Works included multimedia presentations scripted in Flash.

Submissions in the higher mark range demonstrated a confident knowledge of the importance of the human interface and ensured ease of navigation. Clear graphic layouts with variations on each page maintained interest for the audience and were highly effective. Key concepts were sustained and elaborated through complex visual codes and imagery and represented through well-structured and sophisticated interfaces.

### **Advice for teachers and candidates**

Interactives should be scripted so the work is self-running and/or can be opened through Explorer. The level and ease of navigation is a prime consideration in the construction of an interactive work. Research and investigation of various websites may provide a range of ideas and approaches to the development and conventions of interactive forms. Candidates are advised that work produced in the form of an original website must be transferred and submitted as an interactive CD-ROM. Further information is provided on page 33 of the updated *Visual Arts Stage 6 Syllabus* on the Board of Studies website.

### **Painting**

Submissions in this form evidenced a strong concern with the nature and potential of the painted surface, and the desire to understand and use conventions and techniques of painting as a significant part of the meaning and intention of the work. Subject matter was predominantly figurative with strong emphasis on explorations of the self, social relationships, beliefs, the world of art history and the environment. Other concerns included an interest in animals and a fascination with the imagery and conventions of fantasy and surrealism. There was a significant interest in exploring traditional painting techniques such as the rich building of glazed surfaces, vigorous impasto, controlled scumbling, and delicate washes. Other material practices included the use of drawn, text and stencilled elements, house paint and large areas of resin, sculptural, photographic and digital elements. Submissions included single panels as well as multi-panel works.

Works in the higher mark range demonstrated a confident understanding of the synthesis of conceptual and material concerns and a sense that the audience’s discovery of rich meaning in the artwork had been anticipated, but not limited, in the development and selection of the submission. The material practice evident in these works was diverse and engaging and was always underpinned

by a considered understanding of pictorial composition. A thorough and prolonged engagement with the practice of painting was evident in these works.

### **Advice for teachers and candidates**

Display instructions, diagrams and careful numbering allow the body of work to be displayed as closely to the candidate's intention as possible. If an artist's statement is included it should be carefully considered in relation to how it represents the meaning in a body of work. Inexpensive pre-stretched canvasses provide a more sympathetic support for all paintings when primed with gesso. This is especially important for oil painting.

## **Photography**

Submissions in this expressive form explored a combination of traditional wet and digital photographic practices. The understanding of the digital darkroom has evolved with the application of Photoshop reflecting clearer material refinement and selections in submissions. Submissions in wet photography highlighted a range of approaches to representing an understanding of photography including pinhole camera images, photograms, the use of plastic cameras and medium format film, along with traditional black and white film stock.

The considered selection and use of archival papers in cotton or rag, lustre, and metallic surfaces, as well as canvas, was evident. Some works also considered the book form as a way of representing ideas and images. An interest in the landscape, particularly in post-industrial sites using diverse passages of light; photo essays in the genre of the everyday, and narratives of the portrait were evident in a range of works.

Works in the higher mark range demonstrated an understanding of the significance of digital resolution, selective editing and the refinement of ideas, which were sustained across all images in a body of work. These works represented an excellent understanding of how to control and manipulate the camera and light in the wet or digital darkroom setting. Works in this range also demonstrated a lucid development and representation of conceptual practice.

### **Advice for teachers and candidates**

Knowledge and understanding about the operation and function of the digital camera will assist with the quality of images.

## **Printmaking**

Submissions in this expressive form included extensive explorations of culture, personal relationships, and homage to family members, nature, familiar places and the human condition. Figurative imagery was dominant; however abstraction, when explored was expressive and gestural. Submissions included single works, series of prints, bound books and concertina-style artist's portfolios. Diversity in the selection of format and scale from larger prints to smaller intimate works were considered choices and reflected conceptual intentions. Relief and intaglio printmaking techniques continued to be popular and there was a significant growth in the use of screen-printing processes, employing both hand-cut and photographic stencils. Many works engaged the audience with the inclusion of interactive elements and moving parts such as sections of works which could be opened or revealed.

Submissions in the higher mark range were ambitious and expansive in their conceptual and material investigations. References to and an understanding of historical and contemporary artworks and studio practices were evident and underpinned their conceptual strengths. Works engaged the audience through their representation of concepts and multiple viewpoints as well as their technical refinement and selection of printmaking techniques. These submissions demonstrated varied compositional and visual devices and a complex, sustained and informed engagement with the practice of printmaking.

### **Advice for teachers and candidates**

Consideration should be given to printing blocks progressively during the cutting process so that the quality of mark making can be evaluated, developed and refined. It is not necessary to submit editions. Prints should not be signed.

## **Sculpture**

A range of approaches to sculptural practice was represented in submissions this year. Popular subject matter included investigations of the human form, self, social commentary, bio-ethics, cultural background, relationships, and war and world issues. Other concepts included museology, feminist issues and the translation of literature into visual forms. Iconic artworks were also a starting point for many submissions. A number of works reflected an investigation of contemporary practice with interactive pieces and innovative approaches. A number of hybrid works used technology by incorporating light, sound and projected images. A significant number of submissions used found objects, in particular the suitcase, the box, a grid and shelf format and assemblages and installation pieces. A continuing trend was the use of inexpensive, accessible materials that referenced arte povera conventions. Many works were moderated by colour applied with subtlety and restraint. Perspex was used often and wax was applied to surfaces and treated in painterly and expressive ways. Multiples in the form of installations predominated and were used to create a sequence or narrative.

Works in the higher mark range successfully combined and manipulated materials to create expressive and visually meaningful surfaces and forms. Works reflected a thorough understanding of spatial and sculptural conventions and engaged the audience in complex ways.

### **Advice for teachers and candidates**

If an artist's statement is submitted it should be carefully considered so that it succinctly elaborates on intentions and does not restrict interpretations. Clear instructions and/or a photograph or diagram indicating how works are to be displayed for marking should be included. Candidates and teachers are advised that if instructions about how the work is to be displayed are provided, these are followed even if it makes the work oversized.

## **Textiles and Fibre**

Submissions in this expressive form explored concepts and interests such as nature, identity, religion, ethnicity, culture and family. A diverse range of textiles and fibres were manipulated and integrated in submissions. These included a variety of metallic, transparent, patterned and commercially and handmade papers, silk, canvas and industrial threads, natural objects such as bark and twigs, and other found objects. Fabrics were hand-stitched and machine-stitched, layered and

manipulated with techniques such as staining, silk screen printing, appliqué and painting. Digital photographic images were also embedded, stitched and manipulated into works. The use of text was prevalent as were references to art movements and artists. Single works and series, free hanging, stretched and mounted works demonstrated a confident understanding of contemporary and traditional textiles practices, while quilts and wall hangings acknowledged the historical tradition of working with textiles and fibres.

Works in the higher mark range reflected a confident, sustained and exploratory investigation of material practice and an investigation of the manipulation of traditional and non-traditional textiles and fibres. These submissions also demonstrated an understanding of how conceptual and material practices can be developed, elaborated on and represented in a number of ways.

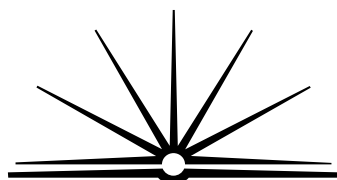
### **Advice for teachers and candidates**

If an artist's statement is submitted it should be carefully considered so that it succinctly elaborates on intentions and does not restrict interpretations.

# Visual Arts

## 2007 HSC Examination Mapping Grid

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



**B O A R D O F S T U D I E S**  
NEW SOUTH WALES

## **2007 HSC Visual Arts Marking Guidelines**

### **Section I**

#### **Question 1 (a)**

*Outcomes assessed: H7, H8, H9, H10*

#### **MARKING GUIDELINES**

<b>Criteria</b>	<b>Marks</b>
<ul style="list-style-type: none"><li>• Identifies the characteristic features of the group's practice as represented in the source material</li><li>• Inferences collectively demonstrate some understanding of practice in relation to the source material</li></ul>	4–5
<ul style="list-style-type: none"><li>• Lists features of the source material that are assumed to relate to the concept of practice</li><li>• Inferences may be self-evident</li></ul>	3
<ul style="list-style-type: none"><li>• Attempts the question, lists some features of the source material</li></ul>	1–2

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

<b>Criteria</b>	<b>Marks</b>
<ul style="list-style-type: none"><li>• Demonstrates a sound understanding of the relationships between artists, the world and artworks</li><li>• Applies this understanding in a coherent and reasonably well-supported interpretation of the source material</li></ul>	6–8
<ul style="list-style-type: none"><li>• Demonstrates some understanding of the relationships between artists, the world and artworks</li><li>• Applies this understanding in a descriptive interpretation of the source material supported to some extent by obvious features of the source material</li></ul>	3–5
<ul style="list-style-type: none"><li>• Reiterates information from the citations</li><li>• May list some features of the source material, inferences are not explained</li></ul>	1–2

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

<b>Criteria</b>	<b>Marks</b>
<ul style="list-style-type: none"><li>• Demonstrates a comprehensive understanding of the postmodern frame in the analysis and interpretation of the source material</li><li>• Represents a persuasive and well-reasoned analysis of the source material</li></ul>	10–12
<ul style="list-style-type: none"><li>• Demonstrates a sound understanding of the postmodern frame in the analysis and interpretation of the source material</li><li>• Represents a well-reasoned, more descriptive analysis of the source material</li></ul>	7–9
<ul style="list-style-type: none"><li>• Identifies some relevant points related to a postmodern analysis of the source material</li><li>• Represents more obvious and unevenly supported analysis of the source material</li></ul>	4–6
<ul style="list-style-type: none"><li>• Identifies some obvious features of the source material and/or reiterates information included in the citations and/or extracts</li></ul>	1–3



## Section II

### Questions 2–10

*Outcomes assessed: H7, H8, H9, H10*

#### MARKING GUIDELINES

Criteria	Marks
<ul style="list-style-type: none"> <li>• A coherent, sustained and well-reasoned argument is represented which may acknowledge that other points of view are possible</li> <li>• All relevant aspects of content are comprehensively explained and interpreted in relation to the question</li> <li>• The significance of examples is explained and used to strongly support the arguments</li> <li>• Points of view are complex and logical and reveal a highly developed understanding of the Visual Arts</li> </ul>	21–25
<ul style="list-style-type: none"> <li>• A coherent and reasoned argument is represented and sustained</li> <li>• All relevant aspects of content are thoroughly explained and more conventionally interpreted in relation to the question</li> <li>• Examples are explained and used to support a successful argument that addresses most aspects of the question</li> <li>• Points of view are accomplished and logical and reveal a well-developed understanding of the Visual Arts</li> </ul>	16–20
<ul style="list-style-type: none"> <li>• A reasoned argument is represented and generally sustained</li> <li>• Most relevant aspects of content are broadly explained and more conventionally interpreted in relation to the question</li> <li>• Examples are generally explained, and used to support an argument that addresses some aspects of the question</li> <li>• Points of view are reasonably clear and logical and reflect a good understanding of the Visual Arts</li> </ul>	11–15
<ul style="list-style-type: none"> <li>• An argument is represented but is unevenly sustained</li> <li>• Aspects of content are represented but explanations are superficial and may not be related to the question</li> <li>• Examples are described in an obvious way and are connected to some aspects of the question</li> <li>• Points of view tend to be inconsistent or not well developed and reflect a foundational understanding of the Visual Arts</li> </ul>	6–10
<ul style="list-style-type: none"> <li>• Comments are offered that may relate to some aspects of the question</li> <li>• Ideas are identified and may be explored to some extent in an isolated way</li> <li>• Examples may be offered but are not always relevant nor addressed</li> <li>• Points of view are not supported and reflect a limited understanding of the Visual Arts</li> </ul>	1–5