2003 HSC Notes from the Marking Centre Visual Arts

Contents

2003 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 2003 Higher School Certificate Examination, indicating the quality of candidate responses and highlighting the relative strengths and weaknesses of the candidature in each section and each question.

It is essential for this document to be read in conjunction with the relevant syllabus, the 2003 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 2003, approximately 8482 candidates attempted the Visual Arts Written examination. It was evident that the majority of candidates had a sound understanding of syllabus content and question requirements demonstrated by the candidates' engagement with Practice, the Conceptual Framework and the Frames in Section I and Section II.

In Section I, Question 1 was compulsory and required candidates to respond to a range of source material to demonstrate their understanding of the syllabus content of the Frames, Practice and the Conceptual Framework.

In Section II, nine questions within the content areas of Practice, Conceptual Framework and the Frames required candidates to apply their understanding and knowledge of art history and art criticism. The most popular question was Question 9 with 2757 responses. Other questions that attracted large numbers of responses were Question 7 with 2207 and Question 4 with 838.

The majority of candidates noted the general instructions provided relating to the timing of questions and the rubric; however, teachers would be advised to emphasise to candidates the importance of:
- adhering to suggested times, in particular in Question 1, to ensure all parts of the question are attempted
- using the rubric to 'unpack' the requirements of each question including the use of source material and different aspects of content
- acknowledging the demands of the question and the difference between such terms as 'outline', 'discuss', 'explain' and 'evaluate'.

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

Section I

Question 1

General Comments

This compulsory question comprises three parts and examined candidates' knowledge and understanding of specific concepts located within the three aspects of Visual Arts content. Whilst the sequence of content examined within the three parts of this question changed to Frames, Practice and the Conceptual Framework, the mark allocations remained unchanged.

In 2003 candidates appeared to be more aware of how particular areas of content were represented in the design of questions and selection of source material. There appeared to be a significant improvement in candidates' understanding of how to maximise marks in this section this year. The better responses were able to identify the concepts dealt with by the questions and strategically craft a concise and articulate explanation of the ways the concept was represented in the source material and scenarios provided. Typically the better prepared candidates appropriately gauged the proportionate demands of time and mark value, completing all questions in this section.

Teachers are advised to encourage candidates to complete all parts of Section I as it is the compulsory part of the examination. A focus on managing time in an appropriate way given the mark value of each question would be of assistance to some candidates who appear to have spent more time on questions attracting lower marks and not leaving sufficient time for Question 1(c). Teachers are encouraged to advise candidates of strategies they can employ to ensure that all of Section I is attempted.

Question 1(a)

In Question 1(a) the demand to 'outline' three social issues indicated the scope of the question as a short concise response that examines understanding of the cultural frame. The majority of responses referred to both plates as well as other source material contained in the citations to infer social issues. Social issues identified included reference to the artist's identity, oppression, racial difference, multiculturalism, issues of wealth and power, Western/Eastern divide, collectively working together and over population. Some responses connected specific political or socio-economic events and issues to the source material. Responses ranged from lengthy and detailed to others that used point form as a solution to effective time management.

The better responses demonstrated a sound understanding of social issues as appropriate to the cultural frame. They articulated three issues in a clear, concise manner and responses were logical and systematic applications of the cultural frame to the source material. Most responses made overt references to the properties of the plates or information found in the citation to support their point of view, others inferred this to support their discussion. In most responses the outlines were brief, well substantiated and were strategic in getting to the issues directly.

Mid-range responses demonstrated less coherent understandings of what constitutes social issues. They often addressed personal issues that were assumed to have cultural relevance.

Social issues were sometimes listed without reference to the source material while other responses expanded one issue to infer other issues. Lower range responses listed features of the plate without reference to social issues or the cultural frame. They relied on the source material with little reference to the question.

Question 1(b)

Question 1(b) examined an understanding of the significance of technology to practice as represented in the case of two works by Patricia Piccinini. Responses to the source material varied with many focusing on links between technological aspects of the artist's practice of production and social developments such as genetic engineering. Other responses were structured around the artist's engagement of audiences or the position of the artist's practice within contemporary artworld developments. The majority of responses established knowledge of practice through their discussion rather than expending time on definitions.

The better responses directly addressed the demand to establish significance by a recognition of both material and conceptual aspects of Piccinini's practice and an ability to engage with the notion of artist's intentions in relation to contemporary artistic and social developments. These responses synthesised interpretation of the artist's strategies with interpretation of the subject matter of the artworks. A common link was the identification of irony in the employment of advanced technology to critique the social implications of advanced technology. Other responses chose to locate the artist's practice within a context of technological developments in art and related the significance of this to current developments in other applications of technology.

Mid-range responses were more generalised in identifying the significance of technology to the artist's practice. They identified either obvious technological aspects of the production of the work or the social issues and developments that the artworks engaged with. Where more than one aspect of practice was identified the responses noted connections, or the connection was inferred. Lower range responses generally transcribed textual information from the examination paper without noting any connection to the question.

Question 1(c)

In Question 1(c) the functional relationships between audience, world and work were examined in the case of William Robinson's role as a successful artist. Responses generally drew strongly on the rich source material provided for this question and recognised its placement within the Conceptual Framework. Most responses identified the key demand of the question as examining different ideas to explain the function of artworld agencies in relation to William Robinson's career. The 'audience' was frequently cited as a key agency.

The better responses interpreted source material making connections between the role of awards, institutions, economic exchange and critical acclaim to explore the construction of Robinson's rise to fame. Responses typically represented persuasive arguments supported by clearly articulated evidence derived from the source material. These responses consistently demonstrated a confident understanding of the nature of different agencies and their causal relationships. Many took an historical position, accepting the notion of fame presented by the question as a given and providing measured arguments about how agencies, both specified and implied by the source material, might be reasonably constructed as assisting Robinson's rise to fame.

Responses frequently contextualised the artist's career and artworks within national and art traditions such as landscape. Others embraced the invitation of the question to adopt a journalistic writing style. The use of provocative headings, specific critical positions, assuming knowledge of the reader and a sense of time and place through such things as constructed dialogue were some of the means used to demonstrate an understanding of the conceptual framework.

Mid-range responses commonly identified key agencies but were less specific in articulating arguments about how the agencies might be variously interpreted as influencing Robinson's rise to fame. Responses often displayed a sound overview of the conceptual framework, which was linked to the evidence of the source material with varying degrees of success. Many responses were constructed as informed narratives, the sequencing of ideas strongly reflecting the chronology of the source material provided. Other responses reflected a good understanding about one or more artworld relationships, such as the role of a private gallery owner in promoting an artist to their audience, but did not extend discussion to meet the broader demand of the question.

Lower range responses drew very heavily on the literal content of source material. They often summarised the chronology without developing specific approaches to answering the demand of the question. Simplistic judgements from the source material such as the rise in price of the artists' work were made, but responses were unable to relate arguments about the role played by artworld agencies.

Section II

Practice – Questions 2, 3 and 4

Responses to these questions revealed an understanding that each artist's practice is unique and dynamic. Responses discussed this distinctiveness by reference to the visual, physical and conceptual qualities of artworks and demonstrated different degrees of understanding of modernist and contemporary practice. Some responses connected qualities of practice with an artist's beliefs and values. The latter were sometimes presented as influences that effected the decisions that artists make.

Responses reflected an understanding of the qualities of the different habits, routines and procedures that comprise practice and as well as a knowledge of the conceptual framework agencies, and relationships that exist amongst these entities. Consideration of the frames also expanded the interpretive repertoire and enabled the presentation of relevant knowledge appropriate to the demands of each question. Ideas were substantiated by reference to the work of various artists from different time periods and cultures and frequently included reference to examples of modernist and contemporary artworks.

Question 2

Responses identified 'unforeseen events' in a variety of ways – as personal and global tragedies or technical and stylistic changes. Events such as World War I and World War II, the industrial revolution, modernity and post-modernity and feminism were identified as changing artistic practice. Popular artists cited included Frida Kahlo, Giotto, the Guerrilla Girls, Duchamp, Goya, Monet, Picasso, Magritte and Pollock. Responses demonstrated a sound understanding of art practice through discussion of the conceptual and material aspects of an artist's practice.

The better responses made appropriate choices of artists where known events had a direct link to changes in practice, eg World War I leading to Expressionism and Dadaism, civil war leading to Abstraction and Symbolism, as well as the breaking of tradition and personal trauma. These responses were able to clearly describe the 'event' and identify how this 'event' changed the practice of selected artists.

Mid-range responses reflected a more general range of knowledge about artists or art movements and change in practice was implied. These responses described personal lives or tragedies of artists in a narrative manner but could not clearly evaluate artistic practice and relate it specifically to the question.

Question 3

Responses revealed a variety of interpretations of this question including that 'accounts' were seen as viewing exhibitions, videos, interviews with artists, critiques and writings by art historians as well as candidate's personalised accounts of a particular art practice. Most responses exhibited a sound understanding of art practice, from concept through to completion. Responses featured accounts by art critics and historians, such as Robert Hughes and Mathew Collings, as well as others from different times and places, and discussed how they assist in building an understanding of art practice. How audiences can build meaning from different accounts was also discussed in responses. Popular artists referenced were Picasso, Pollock, Duchamp, Kahlo. Other examples included Egyptian art, Michelangelo and Tintoretto.

The better responses used relevant examples and quotes that were perceptively examined. Differences in practice were articulated with a clear understanding of links between artist, audience, the frames, critiques and the work of art historians and how these links build an understanding of what artists do. Mid-range responses revealed a sound knowledge of practice through often detailed and personal explanations and descriptions of specific artworks and references to case studies. Lower range responses offered a brief, sometimes descriptive, account of artmaking practice by a few artists.

Question 4

Responses to this question used the strategies of artists' production to discuss the idea that qualities of practice determine how an audience understands an artwork and the working methods of an artist. These qualities of practice, identification and the nature of a group were usually presented as being culturally or socially produced. There was a focus on conceptual and material qualities of artworks and how these evidenced characteristic aspects of practice.

The better responses commented on artists' intentions and discussed whether artists' intentions matched the different categorisations made by various audiences. Responses frequently commented on strategies in practice having the capacity to produce qualities of artworks that trigger multiple meanings across different audiences. Responses frequently referenced contemporary artworks, and artists Orlan, Frida Kahlo, Morimura and Sherman proved to be popular. Some responses referred to the work of art critics and historians to amplify their opinions.

Mid-range responses were less interpretive and often included descriptions of an artist's work at different stages of their career and the changeable nature of artists' working methods. The idea of identification, and that which constitutes a group, was suggested in discussions. Lower

range responses described artworks, and their qualities, produced by artists without discussing the practice of artists.

Conceptual Framework – Questions 5, 6, and 7

Responses to Questions 5, 6 and 7 revealed a sound knowledge of the Conceptual Framework, and in many cases an assured and comprehensive understanding of the complex interrelationships between its agencies. They were able to illustrate these interrelationships with relevant and well-chosen instances of artists, artworks, exhibitions and examples of critical and historical writing. An area which has been identified as less well articulated in responses is the notion of audiences as a diverse body of critical consumers which includes critics, historians and curators as well as the general public, all of whom bring their own interpretive and philosophical understandings to their experiences of artworks in ways which change over time and in different social contexts. There was a tendency in many responses to define 'audience' as one homogenous entity. Another area for further consideration is the notion of artists' intentions and how they inform practice, and thus also the relationships between artworks and audiences.

Question 5

In responding to this question a range of interpretations were argued, and these revealed a sound understanding of how the Conceptual Framework operates in the artworld. Agencies of the artworld were given differing emphases in the discussion of exhibitions, drawn mainly from a contemporary Australian context, such as the Biennale, the Archibald Prize, and 'MCA Unpacked'. Some historical approaches to the question focused on exhibitions driven by political ideology and their use as propaganda (House of German Art) or aesthetic controversies of their time (Impressionism, Cubism, Dadaism). The better responses revealed a thorough understanding of the Conceptual Framework and its interrelationships. The discussion of the role of the curator revealed a sophisticated understanding of how exhibitions are assembled from different points of view, and how gallery space is utilised in different ways. Some responses further extended the complexity of arguments by introducing the role of the critic, and many used controversial exhibitions as examples. Mid-range responses were logical, often providing a narrative of the artist's career with some links to the agencies of the artworld. Lower range responses revealed a lack of knowledge of the role of a curator, who was seen as an art dealer. A simple cause and effect view of the relationships within the Conceptual Framework was presented in these responses.

Question 6

The majority of responses to this question displayed a sound understanding of the Conceptual Framework and an ability to examine the relationships between the agencies. Time and place were evaluated in a number of ways: as cultural phenomena in which to contextualise examples; as conditions that can affect meaning; and as agents that affect the lifespan and can impact on the temporality of artworks. Documentation, as part of contemporary practice, was examined to show how an additional but altered existence was achieved for many contemporary installation and site-specific works. These examples reflected how this process had a distorting quality and affected audience interpretation.

In the better responses these differences between experiencing actual artworks and viewing them in documented forms were evaluated as part of an understanding of time and place, often examining the ways in which contemporary artists redefine these notions. They used the

Conceptual Framework to explore the ways that artists can question tradition, the role of the audience, and the ways that artworks can be interpreted. Appropriate examples were used to support arguments and these responses worked from the conceptual dimensions of the question exploring their examples as evidence.

Lower range responses were more descriptive and general in their assessment of the relationship between the agencies of the Conceptual Framework. Links to the question were not always obvious with more implied associations of the notions of time and place.

Question 7

Candidates took up the opportunity provided by the question to develop a persuasive piece of writing which argued both sides of the case suggested by the quote. Responses explored the relationship between artists and audiences with varying degrees of knowledge, understanding, confidence and fluency. The more comprehensive and complex responses also drew on other aspects of the Conceptual Framework such as the relationships between world, artworks, artists and audiences, as well as using the frames where appropriate. Consideration was also given to the crucial role played by intention in the development of an artist's practice.

Many responses addressed the demand of the question to argue both sides of the case by selecting a range of artists, often postmodern installation or performance artists such as Stelarc, Mike Parr, Orlan or Tracey Emin, who could be said to provoke, challenge or disturb an audience. Responses positioned these artists in opposition to other artists who could be said to explore the personal, subjective or psychological aspects of their lives and emotions in order to produce artworks of expressive power, thus positioning them as less interested in seeking an audience reaction.

The better responses used a range of well-chosen artists and art movements in constructing an argument, including cinematographers and designers in some cases. These responses were able to synthesise their knowledge of syllabus content with a broader sense of practice, referring to art critics and historians. Fluent, logical and knowledgeable arguments were developed and sustained in these responses, and the examples selected as evidence in the case presented were discussed in arguments which acknowledged the complex and even paradoxical nature of artists' intentions and audiences' reactions.

A large number of responses in the mid and lower range did not address the demand of the question to argue a case 'both for and against' the statement. Candidates should be prepared for questions of this type, which require them to write in a fluently argued and persuasive manner in order to demonstrate a confident grasp of syllabus content to which they can adapt their knowledge of artists, works, writers and exhibitions from case studies.

Frames – Questions 8, 9 and 10

This group of questions offered candidates the opportunity to examine the different ways that the frames operate to provide different points of view and ways of representing ideas in artworks. For the first time, quotes were specifically acknowledged, positioning the comments as a specific point of view from critics and historians. While each question focused on one frame, the questions also invited responses that could employ other frames to extend their argument or contest the premise of the question.

In Question 8, Benjamin Genocchio's comments about the ambiguity and uncertainty of Contemporary art provided a basis for discussion about the challenges to traditional art. Using the postmodern frame and through specific examples, responses questioned traditional paradigms in art. Question 9 required judgements to be made about the ways that artists communicate their ideas and interests using a form of visual language. While many responses approached this from a structural point of view presenting visual language as a formalist language or a system of signs and symbols, other responses used other frames to extend the notion of a visual language. John McDonald's subjective point of view about the great artist formed the basis for a discussion about different points of view about artists and their relationship to the audiences and arguments were developed from a variety of positions.

Question 8

Approaches to this question varied, with perspectives ranging from critical and historical overviews of the 20th century and more contemporary accounts of practice. Many responses identified Duchamp as pivotal in the development of postmodernism, and presented in-depth discussions of contemporary examples linking traditional ideas to support their case. Responses evidenced a strong understanding of the conceptual framework in discussions about the use of technology, shifting interpretations and audience responses as well as the diversity of issues addressed by contemporary artists. Popular artists referenced were Cindy Sherman, Yasumasa Morimura, Tracey Emin, Barbara Kruger, Jeff Koons, Damien Hirst and The Guerrilla Girls. Many responses featured feminist artists and revealed an understanding of how contemporary artists challenge past traditions about the portrayal of women.

The better responses presented explanations of traditional and contemporary practice, with a comprehensive discussion of significant examples. Many of these responses were knowledgeable about the philosophy of postmodernism, often identifying the postmodern approach evident in the quote to reveal an impressive understanding of how artists challenge patterns of authority. Mid-range responses were knowledgeable about postmodern examples, supporting their case with reference to artworld issues. Lower range responses identified some aspects that challenged the viewer but were limited in their connections to the question.

Question 9

The key focus of the question was the evaluation of the significance of symbol systems to interpretation of meaning in artworks. While the question was essentially focusing on the structural frame, responses extended the notion of visual language through the ways that they used other frames. Postmodern works were seen as appropriated texts that could be deconstructed while other responses examined the ways artists built a personal iconography. Popular artists referenced included Kahlo, Pollock, Picasso, Stelarc, Morimura, Sherman, Kruger, and Goldsworthy. Examples from other times and cultures including Egyptian, Medieval art and the Renaissance were also cited.

The better responses were able to provide an informed point of view that addressed the ways that artists had represented their ideas through the development of a visual language. Different interpretations of the notion of visual language were perceptively illustrated by the choice and range of examples. Responses decoded specific examples and interpreted the significance of symbol systems to communicate meaning.

Mid-range responses were generally conventional in nature including a solid understanding of two or three artworks. They linked signs and symbols in examples to the ideas and interests of the artist providing a sound interpretation of the artists' work. Often the development of a visual language was implied rather than directly stated and when directly addressed it was seen simply as group of signs and symbols. The lower range responses were limited to the nomination of one or two examples in which a few symbols or elements were identified and connected somewhat randomly to an interpretation of meaning or an idea.

Question 10

In this question responses referenced a refreshing diversity of artworks and points of reference, and an understanding of the frames was acknowledged both explicitly and implicitly. Many responses employed a subjective point of view and subjective notions in agreeing with McDonald in support of their position. Some responses debated or disputed McDonald and used alternate frames, often the postmodern, to consolidate arguments.

The investigation of discovery was diverse and generally discussed in implicit terms in reference to material and conceptual practices evident in chosen examples. Discussions often included notions of a journey of discovery of the world, technology, culture and personal histories. Some responses elaborated on the meaning of 'the great artist' as it was self-evident. Some responses provided evidence that derived from a number of artists and their works, while others dealt in-depth with one artist and that artist's work over time. The majority of responses referenced Modernist artists including Picasso, Pollock, Kahlo, Van Gogh, Cezanne, de Kooning and Rothko.

The better responses presented multilayered arguments and opinions, validated and justified through evidence that was rich in context and elaborately explained by linking the frames with artistic practice and the agencies of the artworld. These responses explored the extent of audience reactions and discussed aspects of discovery. Mid-range responses addressed some aspects of the question and described works to substantiate their point of view. Lower range responses were often generalised and grappled with the demands of the question.

Body of Work Submissions

Introduction

The 2003 examination is the third year of examining the Body of Work (BOW) for the Artmaking component of the course and this year's submissions were noticeably stronger, reflecting a growing confidence and understanding of this examination requirement. Across the 8,500 Visual Arts submissions, there continues to be a diverse range of approaches in each of the15 Expressive Forms. The most popular Expressive Forms were Painting, Collections of Works and Drawing. Collection of Works, in particular, attracted a growing number of the candidature. Digital forms continue to grow and there has been an increase in the number of submissions in every expressive form that include forms of documentation to support the intentions of the work, including photographic and digital forms as well as on video or CD.

Again this year, markers spent some time reviewing the Bodies of Work submitted to consider the range of responses by students to this new requirement before establishing marking schemes. Bodies of Works were then selected in each Expressive Form to represent the criteria of conceptual strength and meaning and material resolution in each of the five levels in the Marking Guidelines. Each body of work in the Marking Scheme was accompanied by written comments that explained the terms and qualities of the work and the reasons for placing the work in a particular mark range. The Marking Schemes for each Expressive Forms were tested by a process in which key mark points on each marking scheme are correlated with each other. The same Marking Schemes were then used in conjunction with the Marking Guidelines to assist markers to make judgements about achievement in both the Corporate and Itinerant Marking Operations.

Responses to the Body of Work

The quality and range of types of responses to this requirement was very exciting this year and there has been a significant increase in the standard of submissions. Some students submitted bodies of works that were coherent and highly resolved series of works. Others presented a group of linked works, either conceptually or materially, that included resolved works alongside more provisional works that gave insight into directions, decisions and interests that formed the web of their artmaking practice. Some students presented single works that were evidence of a sustained engagement of artmaking practice.

Some students included artist's statements, documentation in the form of diagrams or photographs, working drawings or experiments or design briefs. There was an increase in the number of artist's books submitted. These were seen as another of the choices that a student might make to represent their practice in a body of work. Other students chose to only present fully resolved works. Both of these responses were valued equally in terms of marking criteria that considered the material and conceptual strength of the whole body of work.

Markers commented on the ways in which students worked confidently with the content of the course as a way of informing their practice in reflective and conscious ways. The Frames provided a means of focusing student intentions and assisted with ways of representing ideas both conceptually and materially. There was evidence that students had also used the Conceptual Framework to extend their ideas and to assist them with structuring their works, particularly when considering the audiences for the work. A strong study of relevant artists and their practice along with contemporary issues and ideas in the artworld was evident in many of the submissions.

Selection of works for Body of Work submission

The syllabus on page 30 outlines the importance of the selection of works for submission and describes this as a 'creative achievement' that reflects their intentions and resolution of their artmaking practice in the HSC course. The candidate as a curator, selecting works for the submission, should carefully consider how their intentions and understanding of artmaking practice are represented. The better students were thoughtful and judicious in their selection of works for inclusions in their submissions. Some students could have made stronger critical judgements about the inclusion of some pieces and teachers are encouraged to assist students in refining their choices.

Assigning submissions to a particular Expressive Form

Teachers and students are advised to place their work in one of the nominated Expressive Forms in the syllabus. Students should select the Expressive Form that has been their primary interest or focus. Submissions in Ceramics, for example, may include documentation in the form of photographs or drawings and sketches that support the student's investigation into Ceramics. Works were submitted in Painting that may have included drawings that were connected conceptually or materially to their practice in painting. Some works may be a Collection of Works that may include a number of resolved works across a number of forms. The multi-disciplinary nature of contemporary art will mean that edges between forms are blurred. Teachers and students need to make choices that reflect their primary intentions.

Subject Rules

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

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

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

Instructions for display for marking

Students may wish to include instructions for displaying their work so it indicates more clearly their intentions. These instructions need to be clearly indicated on the work. However, students need to be mindful of the limitations of the marking process and ensure that their requests can be accommodated in a reasonable amount of time and without complex set-up requirements. They also need to consider if their set-up plan will comply with the size rules for works when displayed.

Discussion of Submissions in each Expressive Form

Ceramics

In 2003 Ceramic works tended to be less traditional and reflected a growing awareness of the use of clay to present conceptual concerns. The expressive use of materials was evidenced by the exploration of surfaces that were enhanced by the use of slips, oxides and dry glaze treatments. These were used to resonate with aspects of the concepts being presented in the work.

Forms were often large scale, sculptural and totemic with a knowledgeable manipulation of a variety of textural surfaces which moderated the work. A subtle integration of other materials was used to extend conceptual meanings. The traditions of thrown pottery were sometimes referenced by the inclusion of wheel-formed rims and pulled handles on handbuilt forms. A layered use of multiple firings helped to create complex surfaces. The use of photographic and digital images integrated by painted treatments also enhanced conceptual meanings. Traditional vessel forms were often used as a vehicle for presenting a concept in narrative form. The frames were evident in guiding practice, with students referencing subjective experiences, cultural traditions and societal issues, structural explorations of form and postmodern questioning of conventions.

Works in the higher range reflected a sophisticated knowledge of materials, techniques and firing processes. The material was used innovatively, exploiting its versatility. BOWs were considered as a whole, with each piece extending concepts being presented. Form, surface and decoration were cohesively linked.

Works in the lower ranges were inconsistent. Material practices were weak in either construction or decoration and concepts were presented simply. A lack of experimentation in form and simple surface treatments limited the work. Often forms were not inventive and did not challenge traditions.

Collection of Works

Bodies of Work in this expressive form reflected a sound understanding of the conventions and innovations of artmaking practice across a range of forms and knowledge of art criticism and art history. BOWs included works in painting, sculpture, drawing, printmaking, digital media and photography, and there was an increased integration of other media such as stitching and collage with other forms such as drawing, painting and sculpture. Many submissions investigated relationships between artworks, audiences and the world through installation, site-specific works, interactives, and documentation of performance. An increased number of submissions demonstrated a sophisticated understanding of the role of technology in contemporary practice, and included video, CD-ROM, DVD, photography or

digital works to elaborate on meanings. Students demonstrated an awareness of conventions of exhibitions and methods of presentation to intentionally engage and involve the audience on a number of levels. There were less artists' statements but there was evidence of consideration of appropriate titles to inform the audience about the nature of the BOW.

Students, conscious of the limitations of size and weight for a BOW, submitted photographs of larger works rather than the work, as well as bound books that included photographs, text, and works on a smaller and more intimate scale. A range of ideas and interests in the world were investigated including the landscape and bush fires, religious and spiritual themes, eating disorders, gender stereotyping, personal and racial identity, family and personal relationships and investigations of colour and form. The found object and everyday materials, altered, questioned, recontextualised or mythologised, was the basis of many works, as was the effective use of text in a postmodern context. Many students chose to submit multi-panelled or series of works, although some BOWs were submitted as single works.

BOWs in the higher mark range demonstrated an established artistic practice with a sophisticated, often passionate engagement with conceptual and material practice. Ideas and interests were represented in innovative and individual ways, and there was a highly accomplished use of materials informed by a thorough understanding of artworks and art history. Submissions reflected considered curatorial decisions, an understanding of relationships between works across the body of work, and how individual works can sustain or elaborate on a concept. Meanings were unfolded on a number of levels making complex connections and taking the audience on a journey of discovery. It should be noted that accessible and affordable materials can be used to make powerful and sophisticated works.

Less successful submissions were generally two or three pieces that lacked coherence and focus. They were often less selective in their final submission of works. Many of these submissions were more clichéd in their interpretation of their subject matter and, while demonstrating some understanding of artmaking practices, the works required greater development and refinement in their choice and use of materials.

Designed Objects and Environments

Submissions in the expressive form of Designed Objects and Environments reflect the growing strength and confidence of the candidates' conceptual and material practice in this form. Traditional expressions of a designed object in the form of wearables constituted a large part of the submissions, but there were also a considerable number of BOWs that explored the wearables as part of a performance which was documented with photographs, digital images, video and DVD. Submissions also included designs for functional objects, models and sets as well as witty parodies of contemporary design in commercial contexts.

Conceptually, submissions in 2003 explored and commented on a media-saturated society, paid homage to artists, made political and social statements, and examined notions of love and self. An extensive range of media was employed (35mm film, found objects, fabrics) in a quest to give form to a concept.

Submissions in the higher mark range were characterised by an awareness of the breadth of interpretation of a designed object or environment and an understanding of contemporary art practices. Also evident in works at the higher mark range is an extensive investigation of a concept combined with a high level of material practice that acknowledged the conventions and traditions of this expressive form. Works in the middle mark range were characterised by

conventional and literal interpretations of a concept and the material practice tended to be less innovative. Submissions in the lower mark range revealed the lack of a sustained engagement with this form and little or no conceptual intention with minimal evidence of design or construction. Students are advised to provide clear directions for display and viewing of their submissions and to use appropriate titles to help to communicate their intention to their audience.

Digital Animation

Submitted works highlighted the growing level of expertise and the abilities of students to organise complex content in a dynamic visual form. There were many aesthetic references made to popular styles such as Manga and sci-fi genres while many animation works acknowledged traditional genres and contemporary sources. The exciting aspect of this expressive form was the richness of concepts being explored with technical and aesthetic freedom, often with subtlety and wit.

Students demonstrated a strong understanding of filmic conventions and the development of sequential narratives. Submissions also demonstrated a range of expertise in digital animation programs for both 2-D (*Flash* and *Director*) and 3-D works (*Maya, 3-D Studio Max, Lightwave*, etc). The development and complexity of the animations submitted provided evidence of long-term engagement with the construction of the Body of Work. More successful submissions made effective use of detailed scripts and storyboards to develop conceptually rich and layered narratives.

Students who submit works in this area are recommended to ensure that their work has been well scripted and that there is a sound knowledge of the programs used to generate the animation. Students should ensure there is a balance between the ideas being conveyed and how they are technically constructed. Consideration of important filmic conventions such as effective transitions, sound, composition and the luminosity of the work are also vital to the effective resolution of the work.

Digital Media

Submitted works demonstrated an ability to generate images that were imaginative, exploring the manipulative potential of this medium. A number of submissions reflected a mature observation of their world along with influences from the practice of fine artists and designers. The potential of this medium to create imaginative, layered environments, to reference contemporary forms of communication as well as juxtapose appropriated images was utilised by students to represent their interests. The influence of graphic design was strong with design orientated works and Manga style illustration being popular genres for submission.

Photographic image manipulation through programs such as *Photoshop* and *Painter Pro* was the most favoured process for image generation in this expressive form. There were fewer works using polyhedral modelling for the basis of computer-generated images. Many students also experimented with layering, colour modification, paper stock, scale and modes of presentation to represent their ideas. The incorporation of typography with the image was highly favoured in a large number of submissions with varying degrees of success. A number of submissions were stylistically aware of current graphic and web design trends. Poorer submissions lacked subtle integration of images and text, often conveying the concept in an ineffective manner through cliché narratives and poorly resolved image constructions.

Students are exploring the potential of this medium through the submission of a variety of printed forms, incorporating sculptural elements or submitting virtual forms such as CD. Many works were submitted on archival photographic print stock rather than ink jet prints. It is advisable that students understand the technical demands of the medium and ensure they are working at the highest resolution prior to printing.

Documented Forms

This expressive form attracted many students who had an extensive understanding of art practice, particularly contemporary and postmodern practices. Nearly all submissions had a very sound understanding of the conceptual framework and how this framework could be used to engage and inform an audience. A great breadth of interpretation was evident in curatorial choices. Some students relied on photographic documentation of an installation or happening, some included the objects that featured in their documentation. Often these objects were reconfigured in imaginative and innovative ways to form part of the submission. There was an increase in digital works, videos and CD-ROMS as part of the submission. Some students fused photographic documentation of the process of their installation or performance along with photographs of their completed concept. Often the audience reaction was also documented and became an integral part of the work. Many students were very inventive in the way they managed to document a substantial amount of work yet still keep within the prescribed size and weight restrictions.

A wide variety of themes was explored, the most popular dealing with nature and the environment. The works of Andy Goldsworthy and Richard Long appear to have influenced many of these works. Other themes included contemporary issues such as domestic violence, genetic engineering and refugees as well as works that played with artistic conventions and challenged notions about art.

Works in the higher mark range were particularly strong and layered in meaning with complex cross-referencing between the various components of the submission. Students in the middle mark range often relied on a limited concept of 'taking an object for a walk' and documenting it in different locations, with little understanding of the conceptual practice involved in Documented Forms. Works in the lower mark range lacked consideration of aesthetics in the final presentation of the work or the material practice remained awkward and unresolved. Many of the works were literal interpretations of an event or installation and were not able to sustain audience engagement.

Drawing

The submissions of 2003 evidenced more conceptual ways of presenting images than those of previous years. Additionally 2003 bodies of work showed qualities that substantiated that students were able to exploit their material and conceptual practice to present their intentions. Most students chose to represent artmaking practice through a series, generally focused on a particular subject or idea.

Expressive or gestural drawings as well as drawings that emphasised tonal rendering in graphite or charcoal were also significant parts of this year's submissions. Artworks frequently showed the inclusion of forms other than drawing such as photography and sculptural elements. They also showed the use of a varied range of materials that integrated images and surfaces. The use of colour and written text were very prevalent. A noticeable

number of students chose to draw on canvas surfaces. Works presented images of the human form with many students focusing on the human face. The representation of animals was also popular and there were a number of strong landscape and abstract works. Images that explored issues surrounding the conflict in Iraq were also presented in a number of submissions.

BOWs in the higher range were conceptually enticing and material resolution was striking. Students made strong and knowledgeable choice about materials and techniques to present an intended concept. Many of these works were provocative and offered the viewer a range of meanings. Some of the most proficient works offered intentional absence of marks, lack of resolution and were left open-ended. These works were evocative and a deliberate unfinished quality was part of a subtle and deliberate repertoire.

Students are advised to thoroughly investigate their chosen media. It is recommended that they use qualities of their media to present their conceptual interests. Material or conceptual inconsistencies across the body of work should be avoided. If a single work is submitted students are encouraged to ensure that it reveals the full extent of their capacities to work with materials and concepts. Students are advised to develop personal modes of representation that match the concept under investigation. They are advised to reference the work of other artists as well as contemporary drawing practice. Teachers are encouraged to direct students to develop concepts progressively so that more than the obvious is investigated.

Film and Video

Submitted works explored a variety of genres ranging from suspense to comedy with a noted focus on youth culture. Students were able to reflect both physical and psychological presence in their film and videos with the more successful works reflecting a sound understanding of the conventions of this temporal expressive form. Students also reflected on the impact of popular media such as cinema and television, which have helped forge their aesthetic sensibility. This is evidenced in the popularity of the music video style work.

Submissions made use of an understanding of filmic language, demonstrated in the varying degrees of handling in the script, effective use of lighting, variation of camera angles, imaginative employment of edits and the innovative incorporation of sound. The impact of digital technology has been noticeable in the submissions. The clarity of images and complexity of editing showed that most students had a sound understanding of non-linear editing.

Students are well advised to acknowledge the importance of planning especially in the script and storyboard. Familiarity with the technology, use of tripod rather than filming with a handheld camera, appropriate use of special effects, filters used in the editing process and effective monitoring of sound levels within the work are all important aspects to be considered. The mixing of the sound track needs to be consistent to ensure the integrity of the work.

Graphic Design

Students in this expressive form continue to reflect a strong understanding of design and the contextualisation of their submission in terms of product location and audience response. Posters, magazines, printed objects and illustrated narratives were executed in a wide range of media including linoprint-making, digital media, collage, painting and drawing demonstrating

the diversity of this expressive form. Submissions were a knowledgeable reflection of contemporary art practices and the genre of graphic design. Corporate and personal identification, promotional material and logo development formed a large part of the conceptual basis for many of the submissions. However, a number of submissions this year revealed a more innovative and experimental approach in terms of an exploration of the conventions and traditions of text and print as part of their Body of Work. Conceptually 2003 submissions were aware of the conventions of Graphic Design whilst challenging and extending the form. Conceptual and material practices were diverse but with clear acknowledgement of an intention to communicate with an audience.

Evident in the higher mark range was a strong design brief or conceptual basis to communicate a clear intention or message, often with sophisticated references or witty forms of parody. The conventions of composition, integration of text and image in graphic design in different forms (magazine, posters and printed objects) are well understood and thoughtfully selected. An accomplished and knowledgeable use of the chosen media was also evident. Works in the middle mark range set out a more direct or traditional task or brief that may have lacked the coherence of a more developed or clearly defined design brief and the application and resolution of appropriate materials and techniques to fully represent their concept. In the lower mark range, works were conceptually obscure, with unresolved material practice.

Students are advised that the title informs the viewer and if a language other than English is used, a translation needs to be supplied. If a design brief is submitted, it should be concise as there is no need for lengthy descriptions.

Interactives

Submissions were of a high standard with a majority of works reflecting a thorough understanding of the importance of human interface and ease of use in terms of navigation and graphic design. Most submission reflected a successful marriage of technical handling of programs such as *Flash, Dreamweaver* and *Director*. Wide-ranging themes explored personal journals, global issues and cybernetics and the students demonstrated a sophisticated understanding in the construction of linear and non-linear narratives within the interactive work.

The more successful submissions provided a condensation of meaning through a highly engaging interface with strategies that courted surprise and involvement from the audience. Sound, style and movement were key components, which ensured the interactive was captivating to the user. Each BOW submitted in this area had its own rhythmic signature in terms of its interaction with the user. Most submissions were conceptually provocative and highly engaging. The less successful works did not move beyond the novel experimentation with the images and movement and often reflected a poor understanding of establishing interplay with the audience.

Students in this area should recognise the importance of the program being used and ensure an understanding of its limitations and potential. They need to ensure that the work complies with the Course Prescriptions for this form and that it is self running. Students are also encouraged to be aware of current trends within interactive design and human interface by visiting designer sites on the Internet and by reading design journals.

Painting

BOWs in Painting revealed a depth of engagement with artmaking practice, and a seriousness of artistic intention was evident throughout all mark ranges. Students explored the practice of painting and its expressive and representational possibilities in diverse ways, ranging from a renewed interest in the historical conventions of oil painting through to works which 'blurred' the traditional boundaries of genres and expressive forms, including three-dimensional works, photographs, digital prints on canvas and the use of unconventional mark-making methods such as stitching. Many works revealed richly layered and engaging surfaces in which techniques such as the application of glaze medium, impasto, wax encaustic, bitumen and gold leaf had been explored, as well as graffito and collaged surfaces. Many works demonstrated a confident awareness of contemporary art practices, seen in the choices of subject, the decisions to deconstruct historical or iconic artworks and the integration of text into the surfaces of paintings. A large number of submissions took the form of multiple panels or installations, while other students chose to represent their knowledge of painting with a single work.

Works in the higher mark range revealed a thorough integration of conceptual and material practice, as well as a sophisticated awareness of the work of other artists. Confidence in mark-making and the manipulation of materials is clearly the result of a sustained engagement with the practice of painting, and also indicates an awareness of traditions and innovations in this expressive form. Subtle references to other artworks were deeply embedded within and synthesised with the student's own visual language. Works in this range were thoughtful, refined and sustained, revealing sensitivity to the nuances of the physicality of paint and surface. Students developed inventive images, signs and symbols and engaged the audience through a range of sophisticated painterly devices which revealed complex layers of meaning. Works evidenced a mature understanding of the artworld, knowledge of the frames and conceptual framework, a willingness to make courageous decisions and to explore innovative materials and techniques such as digital imaging and installation, and an insightful and engaging approach to subject matter.

Students are advised to give consideration to the selection of works for inclusion in the submission, considering their artistic intention and how the work/s will engage their audience. Where students submit multiple pieces in a BOW it is helpful to include a photograph of the work in exhibition and/or clear diagrammatic instructions about how the work should be viewed. Excessive layers of gloss glaze or lacquer in some cases made it very difficult for the subtleties in works to be appreciated.

Photography

Photography has once again proved to be a consistent and diverse expressive form. An understanding of the traditions of photographic practice in addition to an awareness of postmodern trends in contemporary digital media have ensured some exciting, cutting-edge works in the higher mark range. At the same time, the aesthetics and conventions of composition, lighting and exposure have not been ignored. Influential artists from both the Australian and international arenas have been a source of inspiration, as have key themes such as genre, portraiture, landscape and social issues of culture and identity.

 It has been refreshing to see works that reflect wit and humour as well as the more subtle moods that can be utilised through the careful consideration of lighting and framing. Most students have evidenced a proficient understanding of darkroom practice in the case of wet

photography and some series combined such techniques with scanned and manipulated digital results. The conceptual framework has often assisted students in propelling the material practice to a better resolution.

The printing of digital images on archival paper and the enhancement of a Body of Work through astute choices of materials can refine a photographic series and lift the presentation. While some students have outsourced their work, others have had equal success through the considered editing, printing and presentation on fibre-based and matt papers that reflect the judgement of the students in terms of concepts and techniques.

It is advisable to avoid Perspex sheeting as a framing material or clumsy mounts when presenting submissions as such decisions seldom benefit the BOW.

Printmaking

Printmaking submissions explored the diversity of contemporary printmaking practice. Submissions reflected a dynamic and, at times, innovative engagement with diverse concepts and printmaking processes. Most students chose to represent their practice through a series of images with many works using a combination of printmaking and other forms such as textiles, sculpture, digital media and painting. Linoprints, etchings, drypoints and collographs were well represented. It was refreshing to see students exploring monoprinting techniques without a press where students demonstrated a capacity to draw freely with the media and create layers using accessible techniques such as stamping and rolling ink.

Students continued to sympathetically interpret major themes through their printmaking with direct references being made to world conflict and to political and religious unrest. While this topicality was evident, so too were more personal explorations of the issues of family, friends and the world of the student as well as explorations of abstraction or the language of art. There appeared to be fewer angst-driven works in this genre and representations were often intimate, gentle and humorous.

Students in the higher mark range combined high levels of technical sensitivity with thoughtful representations of ideas and themes. Approaches were diverse: some works were quiet, subtle and minimalist explorations whilst others were bold, confident and emphatic. Students often produced powerful, emotive works that brought personal insight and fresh interpretations to their chosen subject.

Typical of the middle mark range was a decisive intent to explore the printmaking form. Subject matter and concepts were honestly developed in more literal or systematic ways but collaged elements were often less effectively integrated and considered.

Sculpture

Submissions were characterised by diversity in the investigation of forms, concepts, subject matter, media and techniques. Students used conventional sculptural practices although many reflected an exploration of more contemporary practices. Students utilised the frames and conceptual framework to extend their art-making practice and there was a strong sense of student engagement in material practices and the notion of sculpture as a vehicle for complex concepts and ideas.

Students broke new ground in exploration of forms, often employing traditional techniques in a manner that was contrary to common practices. Colour used as an expressive device, frontal pieces and sculpture in the round featured strongly, continuing recent trends. Complex surfaces rendered in innovative ways characterised many successful sculptures. There was renewed interest in installations and soft sculpture, with fewer carved works. The inclusion of photographic and digital components as documentation or extending the ways the audience saw works was popular and reflected contemporary practice. Found objects, papier-mâché, fabric, thread and perspex were also favoured mediums of exploration.

Subject matter ranged from the personal and private inner world to that of global issues. Notable trends included identity, socio-political issues, contemporary events, the exploration of figuration, beach culture and Modernist and Postmodernist investigations. As in the past most works were figurative or had a figurative component. However, some very strong abstract works coherently explored formal and aesthetic considerations based on knowledge of contemporary art practices.

Most successful submissions displayed a wide range of accessible materials with imagination and sensitivity, aligning the selection of materials with the concept. They were often risk-taking and successful in synthesising a multiplicity of ideas and techniques. Students realised the expressive potential of materials and techniques showing an acute awareness of sensory relationships. Surface treatments evoked a visual and tactile sensitivity and were handled in a considered manner, relating sympathetically to the form and enhancing its meanings. Students effectively incorporated text with sculptural forms in a number of ways. Photographic documentation was often used to recontextualise the sculptural forms and indicated an understanding of a site-specific work. Works in this range were engaging, sustaining audience interest and resonating on many levels. Many students demonstrated excellent understanding of the frames and conceptual framework in their practice, referencing the artworld and challenging accepted norms.

Textiles and Fibre

This expressive form invited a wide range of responses, many of which pushed the boundaries of traditional understandings of Textile and Fibre mediums and were highly successful submissions. A noticeable trend was the 'engineering' or transformation of fabric surfaces using a variety of traditional and contemporary techniques such as shibori, dyeing, layering, machine stitching, scorching and printing. In some cases, the fabric was used in three-dimensional works, creating sculptural forms or was seen as installation work. Innovations included the use of lighting to illuminate the layered qualities of Textiles and Fibre submissions and the increased use of paper as a fibre form integrated into the textile mediums. Digital images were increasingly used ranging from banal ink-jet iron-on transfers to sophisticated images used to support conceptual and material practice.

The strong works in this form reflected an awareness of textile and fibre mediums integrated into the practice of contemporary artists such as Tracey Emin. Many submissions dealt with investigations of personal aspects of the candidate's life while others recognised and utilised the ways that textiles play an important role in representing identity and beliefs in many cultures. Noticeable this year was the ways that the textile materials and techniques were used to create subtle painterly surfaces that broke the traditional boundaries of this form.

Works in the higher mark range reflected a sustained investigative exploration of the potential of materials and techniques, were often presented as multiples and generally displayed sophisticated conceptual practice. Confident references to art practice were evident in this mark range.

Visual Arts

2003 HSC Examination Mapping Grid

Question	Marks	Content	Syllabus outcomes
1 (a)	5	Frames	H7, H8, H9, H10
1 (b)	8	Practice	H7, H8, H9, H10
1 (c)	12	Conceptual Framework	H7, H8, H9, H10
2	25	Practice	H7, H8, H9, H10
3	25	Practice	H7, H8, H9, H10
4	25	Practice	H7, H8, H9, H10
5	25	Conceptual Framework	H7, H8, H9, H10
6	25	Conceptual Framework	H7, H8, H9, H10
7	25	Conceptual Framework	H7, H8, H9, H10
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
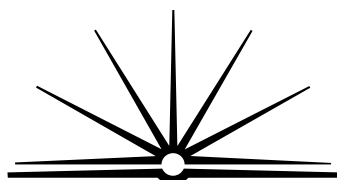
BOARD OF STUDIES
NEW SOUTH WALES

2003 HSC Visual Arts
Marking Guidelines

Section I
Question 1 (a) (5 marks)
Outcomes assessed: H7, H8, H9, H10

MARKING GUIDELINES

Criteria	Marks
• Uses aspects of the cultural frame to infer ideas about social issues • Inferences collectively demonstrate some understanding of the cultural frame in relation to source material, and may be assumed to be self evident	4–5
• Lists features of the source material that can be related to social issues • Cultural ideas are implied in the selection of features identified	3
• Attempts the question, lists some features of the source material	1–2

Question 1 (b) (8 marks)

Outcomes assessed: H7, H8, H9, H10
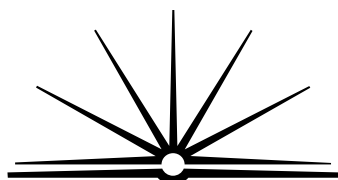
MARKING GUIDELINES

Criteria	Marks
• Demonstrates a sound understanding of the significance of technology to the artist's practice • Applies this understanding in a coherent and reasonably well-supported interpretation of the source material	6–8
• Demonstrates some understanding of the significance of technology to the artist's practice • Applies this understanding in a descriptive interpretation of source material which may rely on immediately apparent features and/or inferences may be unevenly explained	3–5
• Reiterates information from the citation • May list some features of the works	1–2

Question 1 (c) (12 marks)

Outcomes assessed: H7, H8, H9, H10

MARKING GUIDELINES

Criteria	Marks
• Demonstrates a comprehensive understanding of relationships between artworld agencies which is applied to the analysis and interpretation of the source material • Builds a persuasive and well-reasoned case about the functions of art world agencies in contributing to the artist's success supported by evidence from the source material	10–12
• Demonstrates a sound understanding of relationships between artworld agencies which is applied to a more generalised interpretation of the source material • Builds a well reasoned, more descriptive case about some of the functions of the art world agencies which may be unevenly explained or supported	7–9
• Identifies some relevant points about art world agencies • Describes some relationships between agencies, how these contribute to the success of the artist remains implicit and some inferences may be considered self evident	4–6
• Identifies obvious features of the source material and/or reiterates information included in the citations and/or extracts	1–3

Section II

Questions 2–10 (25 marks)

Outcomes assessed: H7, H8, H9, H10

MARKING GUIDELINES

Criteria	Marks
• A coherent, sustained and well-reasoned point of view 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 are explained and used to strongly support the arguments • Critical arguments and historical explanations are complex and logical and reveal an extensive understanding of the visual arts	21–25
• A coherent and reasoned point of view is represented and sustained • All relevant aspects of content are thoroughly explained and more conventionally interpreted in relation to the question • Examples are explained and used to support a successful argument that addresses most aspects of the question • Critical arguments and historical explanations are accomplished, logical and located within a thorough understanding of the visual arts	16–20
• A reasoned point of view is presented and generally sustained • Most relevant aspects of content are broadly explained and more conventionally interpreted in relation to the question • Examples are generally explained, and used to support an argument that addresses some aspects of the question • Arguments are reasonably clear, logical and reflect a good understanding of the visual arts	11–15
• A point of view is presented but is unevenly sustained • Aspects of content are represented but explanations are superficial and may not be related to the question • Examples are described in an obvious way and are connected to the question • Arguments tend to be inconsistent or not well developed and reflect a foundational understanding of the visual arts	6–10
• Comments are offered that may relate to some aspects of the question • Ideas are identified and may be explored to some extent in an isolated way • Arguments are driven by opinions and reflect a very basic understanding of the visual arts	1–5

BOARD OF STUDIES

NEW SOUTH WALES

HSC Visual Arts
Marking Guidelines — Artmaking – Body of Work

Artmaking – Body of Work

HSC examination overview

The HSC examination in Visual Arts consists of a written examination, worth 50 marks, in Art Criticism and Art History, and the submission of a Body of Work, worth 50 marks, for Artmaking.

Task: Artmaking – Body of Work (50 marks)

Students will submit a Body of Work as a compulsory part of the examination. In this Body of Work they should demonstrate their understanding of artmaking as a practice and represent their ideas and interests through their interpretation of subject matter and use of expressive forms. They should consider their own resolve in selecting works for examination with a view to representing a coherent point of view and in relation to the conceptual strength and meaning of works produced. The Body of Work must be conceived of, and executed, by the student under the supervision of the Visual Arts teacher.

The Body of Work must comply with the overall prescribed dimensions for HSC submitted artworks in Visual Arts Stage 6 in terms of overall limitations on size, weight, volume and duration as set out below.

Assessment criteria

• Conceptual strength and meaning

• Resolution

Outcomes assessed: H1, H2, H3, H4, H5, H6

MARKING GUIDELINES

Criteria	Marks
• Demonstrates an articulation of ideas and concepts that are elaborated, reiterated, subtle and sustained coherently in the form(s) of the work. Meanings make significant references and register on a number of levels • Displays technical sensitivity, refinement, discrimination, moderation, and is respectful of the conditions set by the selection of materials and limitations including course prescriptions	41–50
• Demonstrates an articulation of ideas and concepts showing some elaboration and reiteration that is more coherent and subtle in some aspects of the work than in others. Meanings and references register on a number of levels but are not as significant • Displays technical sensitivity and moderation, although some aspects are more refined while others are elaborated and/or overworked. Generally respectful of conditions set by the selection of materials and limitations including course prescriptions	31–40
• Demonstrates an articulation of idea/concept showing some connection that is more apt and coherent in some aspects of the work than in others. Meanings and references register on some levels but in limited ways • Displays technical proficiency yet not very sensitive or refined. Some display for display's sake, thus little moderation. Some respect for conditions set by the selection of materials and limitations including course prescriptions	21–30
• Demonstrates an articulation of idea/concept confined to some aspect(s) of the work. Meanings and references register in restricted and obvious ways • Displays little refinement or subtlety. Some repetition or inconsistent application. Little discrimination or moderation, limited respect for conditions set by the selection of materials and limitations including course prescriptions	11–20
• Demonstrates a simplistic, immediate articulation of idea/concept. Meanings register in banal ways. References are limited, driven by the image • Displays neither technical accomplishment nor moderation. Unsubtle, unrefined, incongruous, superficial. At variance with conditions set by selection of materials and limitations including course prescriptions	1–10