





- It is imperative that your visual inquiry shows on-going research, experimentation and documentation of your findings. Expected practice is that you use a journal to document these throughout the year.

#### *Advice for teachers*

- Give more importance to the exploration of ideas, experimentation with media and design development. Journal work or something similar is recommended to ensure that students are keeping a record of their findings and undertaking authentic creative decision making processes.
- Ensure students provide the nine photographs required as evidence and that the acknowledgements of primary and secondary sources are completed properly. The stronger, more resolved highly successful artworks showed that these aspects were well done.
- There are a variety of approaches taken by candidates as to how they transfer imagery onto supports, from tracing projections to eyeballing from life. Teachers may allow their students to explore a diverse practice in this area. Document this process if appropriate in the Visual evidence of work in progress.
- When students use visual language that is employed by an artist inspiration without any modification, they are not demonstrating their ability to manipulate visual language independently. For example students who closely appropriated the style of an artist such as Ben Quilty and Del Kathryn Barton often used the artist's personal choices rather than their own. Guide students to personalise imagery so that they are using their own visual language and demonstrating an independence from the source imagery.

### **Written examination**

#### *Advice for candidates*

- Please use legible handwriting. Although there was a general improvement in this area it still remains of vital importance so that answers can be read and understood clearly.
- In Section Three, do not restate the question at the beginning and end of your response thinking that that is sufficient as answering the question. Ensure integration of the question into your answer and relate it to your research/investigation artist(s).
- Ensure that you read the questions carefully and use the reading time to plan the time allocated for each question so that you are able to complete all the questions during the examination.

#### *Advice for teachers*

- Ensure that students understand and are able to utilise both the elements and principles in their responses. There is evidence that many students have limited understanding of these core attributes and know the difference between the two.
- Expose students to artwork that is from a variety of genres, styles and made for a variety of purposes. Do not focus on those works that are only narrative in nature.
- Research/investigation artist(s) must be well documented, have rich contextual content and a substantial body of work that can be referred to so that students will have enough information to answer the questions with enough depth. Direct students away from artists with little contextual depth and who are largely undocumented.
- Prepare students for a response to either an image or a quote.

### **Comments on specific sections and questions**

#### **Practical examination**

CAT1 – 2D artwork

Attempted by 591 candidates

Mean 63.91(/100) Max 100.00% Min 20.59%

CAT2A – 3D artwork

Attempted by 161 candidates

Mean 65.49(/100) Max 97.06% Min 32.35%

CAT2B – 3D accompanied with 2D Attempted by 60 candidates	Mean 66.76(/100)	Max 91.18	Min 38.24
CAT 3 – Motion and time-based artwork Attempted by 44 candidates	Mean 64.17(/100)	Max 88.24	Min 35.29

**Written examination**

**Section One: Short answer**

Attempted by 844 candidates	Mean 11.99(/20)	Max 20.00	Min 0.50
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**Section Two: Compare and contrast essay**

Attempted by 843 candidates	Mean 24.94(/40)	Max 40.00	Min 0.00
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**Section Three: Essay based on research/investigations**

Attempted by 839 candidates	Mean 24.28(/40)	Max 40.00	Min 0
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