



# Practical (Production) Examination Submission Sample 2

Visual Arts | ATAR | Year 12

Practical (production) examination submission coversheet and photograph(s), Artist statement, Visual evidence of work in progress, Production validation (source acknowledgements)

The Practical (production) examination design brief requires that candidates submit:

- Resolved artwork(s): artwork submitted can take a variety of forms, including individual artwork(s) linked either conceptually or materially
- Declaration of authenticity.

As well as the following appendices:

- Photograph/s of resolved artwork/s for submission, as it/they would be displayed
- Artist statement
- Visual evidence of work in progress
- Production validation (source acknowledgements)
- Electrical compliance (as required) – *part of the Practical (production) examination submission coversheet and photograph(s).*

The sample exemplifies adherence to the practical production examination requirements and effectively communicates the candidate's thinking and working process to support the Practical (production) examination submission.

## Title of Practical (production) examination submission

Bird on a Wire

This sample exemplifies the candidate's submission using the 2017 Practical (production) examination submission appendices. The 2018 Practical (production) examination submission appendices can be located at: <https://senior-secondary.scsa.wa.edu.au/syllabus-and-support-materials/arts/visual-arts> under *Examination materials*.

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SCSA use only	Item		Bundle	
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2017 Visual Arts practical (production) examination

Photograph/s

This photograph/s should show how the finished artwork/s is intended to be displayed or set up.  
Note: Markers will not move artwork to a special room to accommodate lighting and unusual display requests.

SCSA student number:

Category:  1  2  3

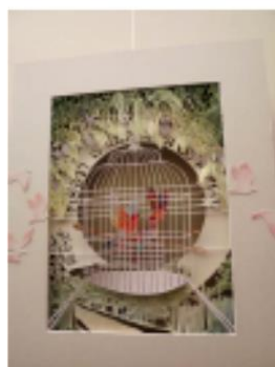
How many items make up this submission? (e.g. 1/1 or 6/6)

Title: Bird on a Wire

Media: hand paper cut, watercolour, wood

Dimensions: 3 x 33cm x 52cm

Insert photograph/s here



– accurately completes cover sheet and photograph(s) appendix, providing essential details such as category, number of items in total submission and confirms that there are no electrical requirements

Electrical compliance:

Tick the relevant box

Does the artwork require electrical connections?  Yes  No

Tick the relevant box

If yes, have all electrical connections been certified?  Yes  No

Has the school's name been removed from the certificate?  Yes  No

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2017 Visual Arts practical (production) examination

Artist statement

SCSA student number:

□□ □□□□ □□□□

Instructions to candidates

An artist statement is a concise explanation of the resolved artwork/s.

In the statement you should consider including the following:

- a reflection on your thinking and working practices
- the key decisions you made, acknowledging contextual and other influences on your artwork
- a reflection on the purpose, intent and meaning of your artwork, and how this relates to your personal point of view
- If the work is framed, include how the frame is integral to the reading of the work and how it contributes to the meaning and communication of ideas.

One artist statement of 300 words or less must be word processed, using 11 point Arial font.

As a young woman living in regional Western Australia, I feel very passionately about the experiences of refugees within my community. With knowledge of the events surrounding immigration, I have seen that it is very easy to disregard moral obligations when the details of a person's journey and suffering are not part of one's everyday thoughts. The point of view that I am offering is a humanitarian focus of the difficulties of a very personal journey, one influenced by true stories from my community. I have represented the journey of refugees, likening it to the migration of birds, in order to overcome the distancing that occurs between the general Australia public and the actual people who are overlooked under the banner labels and rejection in our society.

The story being told is one of a young girl, leaving her homeland and family in hope of a new life. I have chosen to hand cut my panels, each representing a landscape; Myanmar, Thai border refugee camps and Australia, which are important steps in her journey. The papercuts create aesthetically pleasing detail which draws the viewer into an emotional connection with the character. Using birds as a symbol indicates flight but also fragility, two important concepts in the journey of a refugee. The path of the birds between panels, decreasing in number shows how very few people are allowed to settle in Australia but also how the information and personal details of a refugee's journey are stained through red tape until very little material for emotional connection is left and disconnection is created.

I have been influenced both by my context as a young person living in regional Australia and in a highly multicultural community, and by artists such as Doris Salcedo who conveys personal suffering as a result of political conflict through her art. My method is also similar to Kara Walker who uses her aesthetic papercuts to represent juxtaposing contentious content.

– articulates the underlying themes explored, such as assimilation, journey and the plight of refugees in the resolved artwork

– provides a brief narrative, discussing the use of technique and symbolism to convey meaning

– acknowledges the contribution of specific stylistic and contextual influences



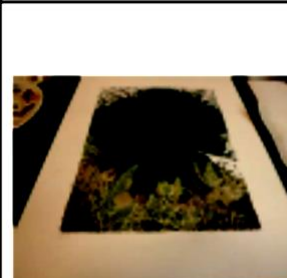
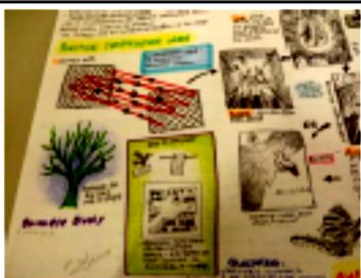
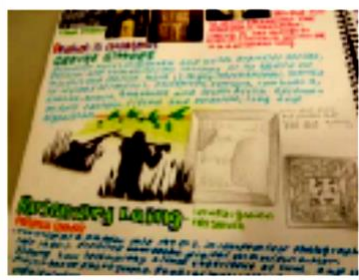
2017 Visual Arts practical (production) examination

Visual evidence of work in progress

You should include nine photographs to support your production submission. Photographs may be from significant and appropriate stages of your art making process (e.g. one art journal page, studio, inquiry process, sensory/experiential stimulus, media experiment). Photographs should demonstrate different stages of the design process and comment on the working process of the final artwork(s). Note: Photographs must be of single frames and not composite images. Photographs of journal pages must be clear if they contain more than one image on the journal page.

SCSA student number:

Grid for student number entry



– includes nine photographs that clearly document different stages of the inquiry and working process

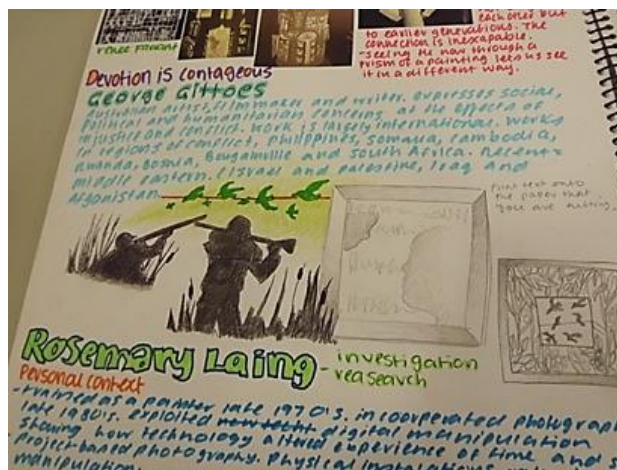
– selects pivotal stages of the process to indicate to the markers the relevance of explored ideas, linking research and experimenting with media and materials



For the purpose of this teaching resource only, the visual evidence of progress submission images have been enlarged to help exemplify the candidate's thinking and working practice and make links to the annotations.



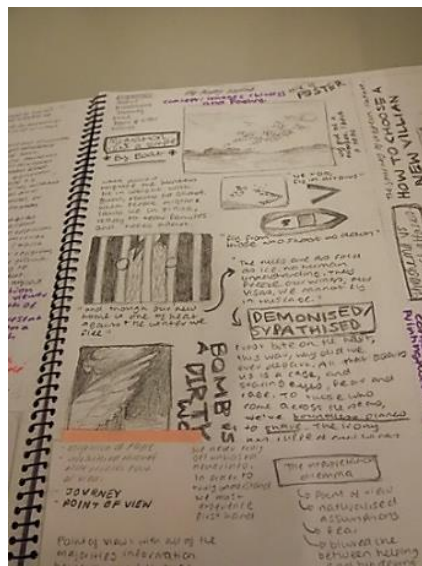
– presents evidence of concept development to the external markers; paper experiments show candidate's consideration for space and dimension in representing an idea



– shows documentation of visual influence; examines selected artists who explore similar issues



– includes research, imagery and articles about chosen theme to emphasise its relevance in the candidate's inquiry process



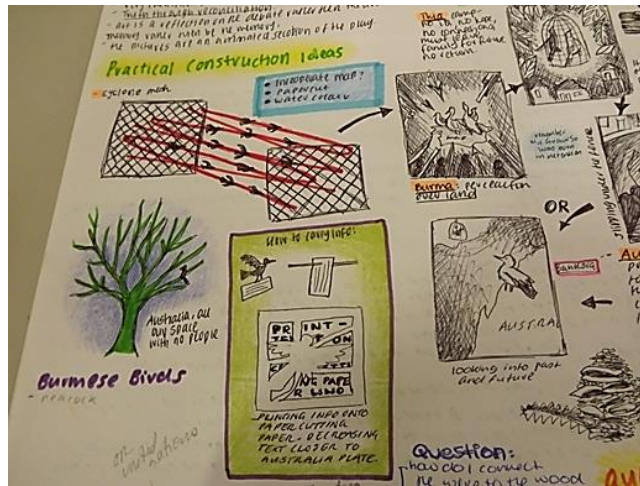
– provides further evidence of the exploration of ideas and concept development; brainstorms how to reflect theme 'Point of View', and explores possible symbolism for resolved artwork



– demonstrates papercutting techniques as evidence of work in progress



– includes design development of the papercut to show candidate's consideration of composition and leading lines



– demonstrates problem-solving through drawing and annotations, to navigate through construction concerns and how to effectively convey the idea



– shows evidence of work in progress, such as the early stages of watercolour painting (Item 1 of 3 of the submission)



– includes evidence of the final stages of the watercolour papercut (top layer of the final artwork) process





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<b>2017 Visual Arts practical (production) examination Production validation (source acknowledgements)</b>		
SCSA student number: <input type="text"/> <input type="text"/> <input type="text"/> <input type="text"/> <input type="text"/> <input type="text"/> <input type="text"/> <input type="text"/> <input type="text"/> <input type="text"/>		
<b>Acknowledge all sources used</b> i.e. from the primary sources (initial designs and stimulus) to the final resolved artwork including any secondary sources (if used). The production validation should be word processed, using 11 point Arial font if possible.		
<b>Primary sources</b> (original stimulus/information i.e. original observational drawings, photography, interviews, collection of objects, sourcing of materials).  Interview with Karen refugees and Karen refugee worker.		
<b>Secondary Sources</b> (sources that have been utilised in the resolved artwork which are not original primary sources i.e. visual images or sound that has been appropriated, used or adapted, other artists'/designers'/photographers' works and written articles, found online or in hardcopy texts). Supply the full url and preferably a screen shot for work obtained from the internet.  Reference photo: <a href="https://www.burmalink.org/background/thailand-burma-border/isolated-in-thailand/refugee-camps/">https://www.burmalink.org/background/thailand-burma-border/isolated-in-thailand/refugee-camps/</a> <a href="https://au.pinterest.com/pin/131026670381134589/">https://au.pinterest.com/pin/131026670381134589/</a> <a href="https://au.pinterest.com/pin/101049585363364204/">https://au.pinterest.com/pin/101049585363364204/</a> <a href="http://birdlife.org.au/bird-profile/New-Holland-Honeyeater">http://birdlife.org.au/bird-profile/New-Holland-Honeyeater</a> <a href="http://www.birdlife.org.au/bird-profile/australian-rhinoceros">http://www.birdlife.org.au/bird-profile/australian-rhinoceros</a>  ☐ Tick the relevant box if not applicable		
<b>Internal and external assistance</b> (details of all external assistance provided or outsourcing used in the construction of the artwork/s such as machine sewing, laser cutting or commercial casting, printing companies, art materials suppliers, carpentry).  -Assistance from school woodwork department in creating wooded frames for structural element. -matting cut by framer to protect the work -all cutting done by hand  ☐ Tick the relevant box if not applicable		

– provides a brief list of primary sources; should also have included more detailed information about observational drawings

– provides working URLs to all visual sources that influenced and contributed to aspects of the resolved artwork

– acknowledges assistance by others, such as the creation of woodwork supports, in relation to the completion of the resolved artwork