Visual Art subject report

2023 cohort

February 2024

For all Queensland schools

Contents

Introduction

Throughout 2023, schools and the Queensland Curriculum and Assessment Authority (QCAA) continued to improve outcomes for students in the Queensland Certificate of Education (QCE) system. These efforts were consolidated by the cumulative experience in teaching, learning and assessment of the current General and General (Extension) senior syllabuses, and school engagement in QCAA endorsement and confirmation processes and external assessment marking. The current evaluation of the QCE system will further enhance understanding of the summative assessment cycle and will inform future QCAA subject reports.

The annual subject reports seek to identify strengths and opportunities for improvement of internal and external assessment processes for all Queensland schools. The 2023 subject report is the culmination of the partnership between schools and the QCAA. It addresses school-based assessment design and judgments, and student responses to external assessment for this subject. In acknowledging effective practices and areas for refinement, it offers schools timely and evidence-based guidance to further develop student learning and assessment experiences for 2024.

The report also includes information about:

- how schools have applied syllabus objectives in the design and marking of internal assessments
- how syllabus objectives have been applied in the marking of external assessments
- patterns of student achievement.

The report promotes continuous improvement by:

- identifying effective practices in the design and marking of valid, accessible and reliable assessments
- recommending where and how to enhance the design and marking of valid, accessible and reliable assessment instruments
- providing examples that demonstrate best practice.

Schools are encouraged to reflect on the effective practices identified for each assessment, consider the recommendations to strengthen assessment design and explore the authentic student work samples provided.

Audience and use

This report should be read by school leaders, subject leaders and teachers to:

- inform teaching and learning and assessment preparation
- assist in assessment design practice
- assist in making assessment decisions
- help prepare students for internal and external assessment.

The report is publicly available to promote transparency and accountability. Students, parents, community members and other education stakeholders can use it to learn about the assessment practices and outcomes for senior subjects.

Report preparation

The report includes analyses of data and other information from endorsement, confirmation and external assessment processes. It also includes advice from the chief confirmer, chief endorser and chief marker, developed in consultation with and support from QCAA subject matter experts.

Subject highlights

345
schools that
offered Visual Art

3,674
of students
completed
4 units

Subject data summary
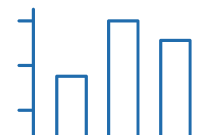
Subject completion

The following data includes students who completed the General subject or Alternative Sequence (AS).

Note: All data is correct as at January 2024. Where percentages are provided, these are rounded to two decimal places and, therefore, may not add up to 100%.

Number of schools that offered Visual Art: 345.

Completion of units	Unit 1	Unit 2	Units 3 and 4
Number of students completed	4,500	4,272	3,674

Units 1 and 2 results

Number of students	Satisfactory	Unsatisfactory
Unit 1	3,991	509
Unit 2	3,923	349

Units 3 and 4 internal assessment (IA) results

Total marks for IA
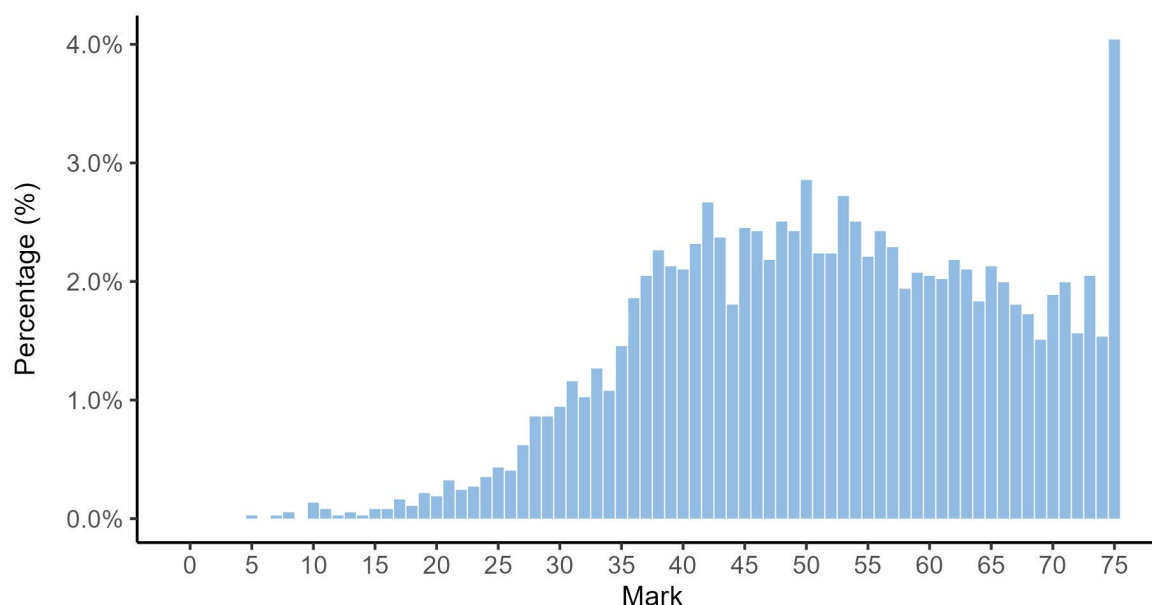
IA1 marks

IA1 total
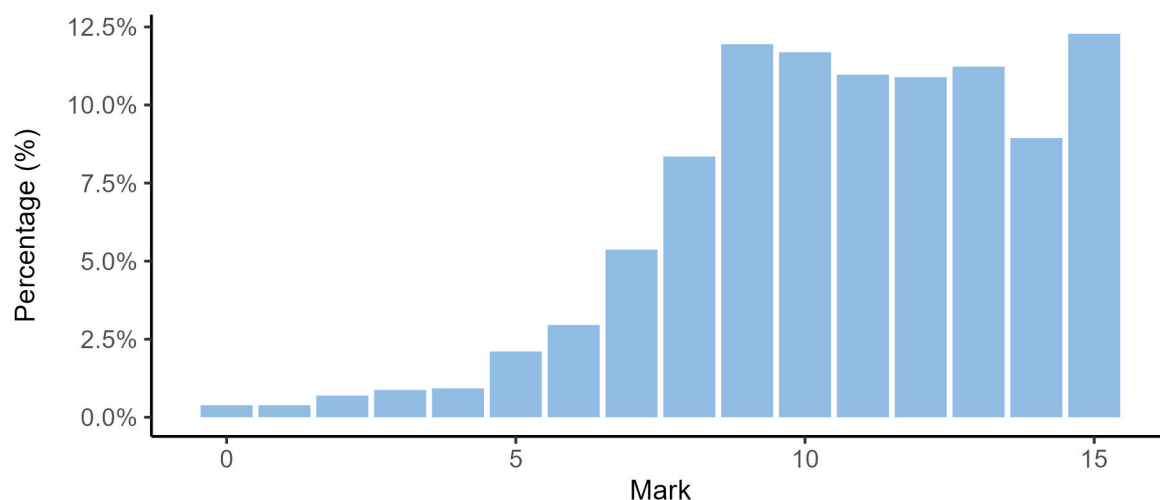
IA1 Criterion: Developing — generating solutions
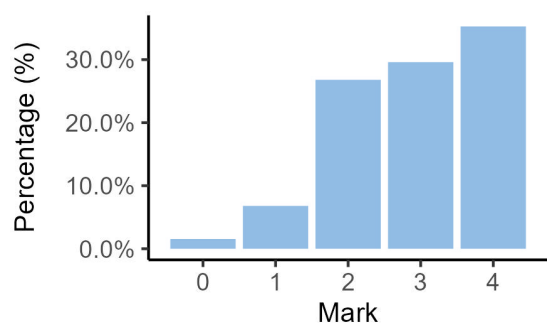
IA1 Criterion: Researching — reacting to stimulus
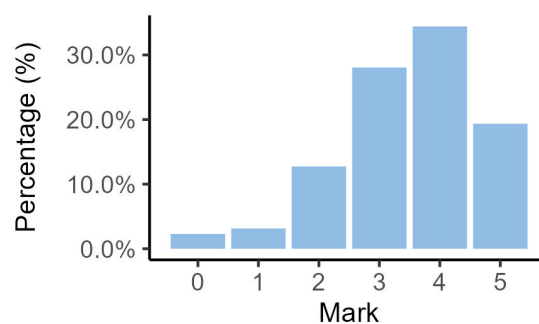
IA1 Criterion: Reflecting — considering ideas and information
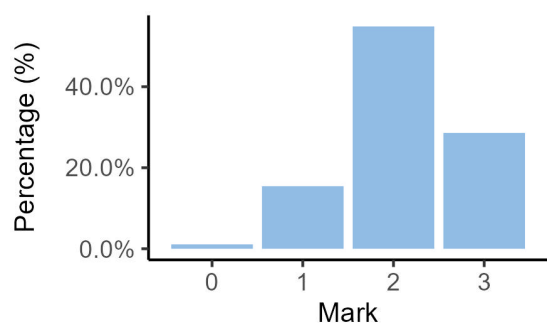
IA1 Criterion: Resolving — communicating as artist and audience
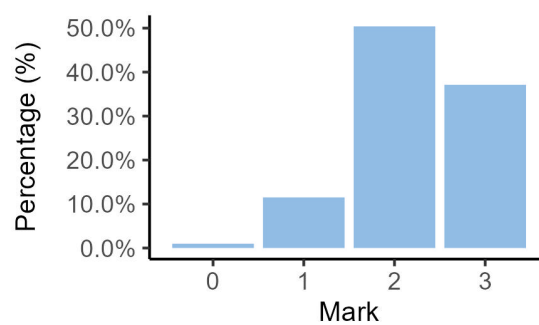
IA2 marks

IA2 total
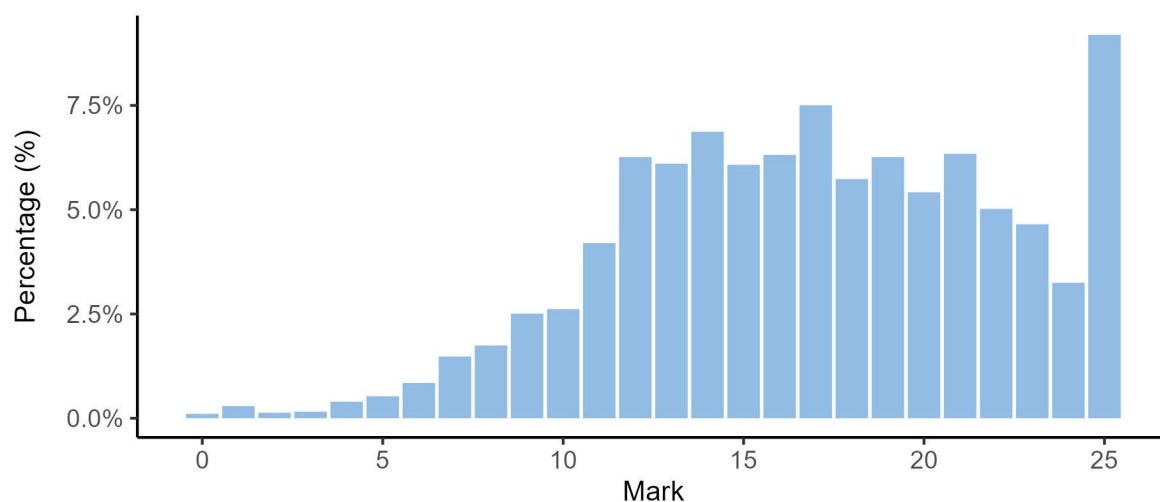
IA2 Criterion: Developing — generating solutions
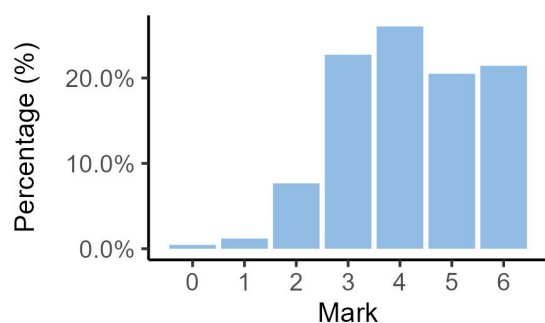
IA2 Criterion: Researching — reacting to stimulus
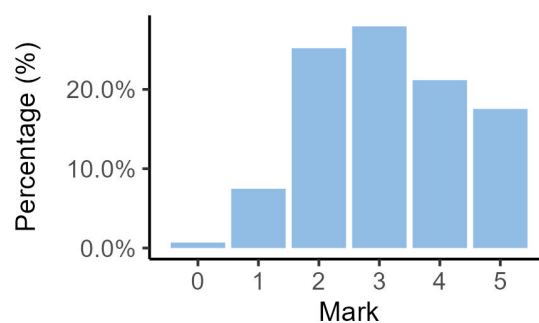
IA2 Criterion: Reflecting — considering ideas and information
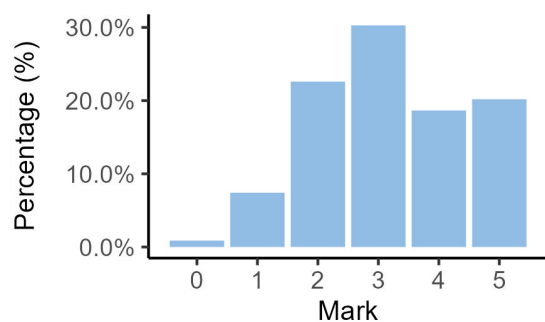
IA2 Criterion: Resolving — communicating as artist and audience
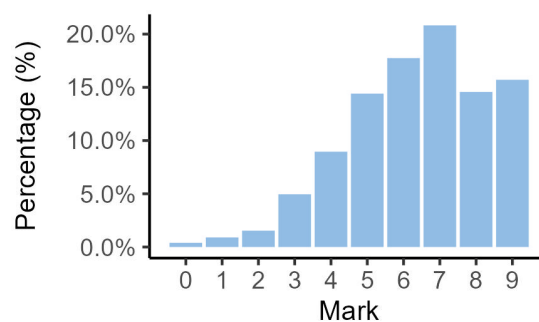
IA3 marks

IA3 total
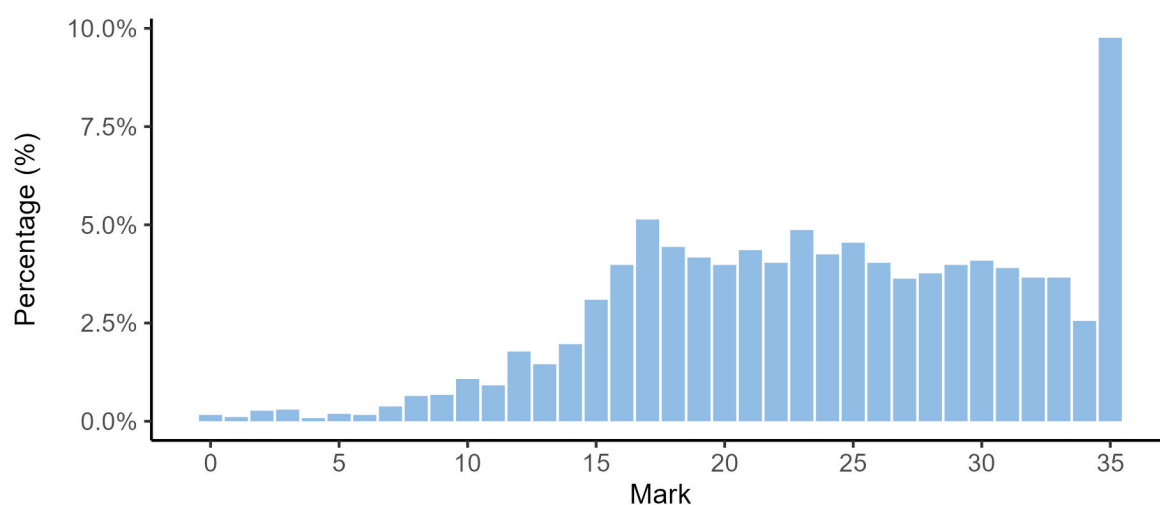
IA3 Criterion: Developing — generating solutions
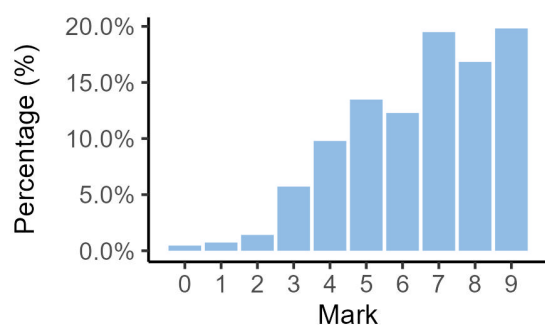
IA3 Criterion: Researching — reacting to stimulus
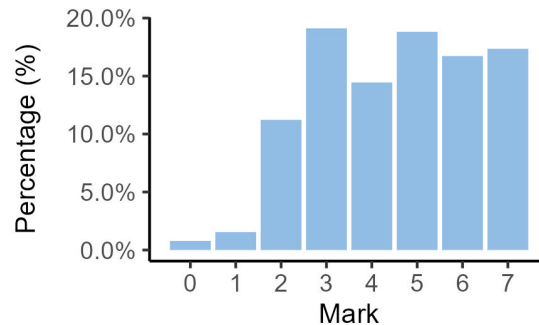
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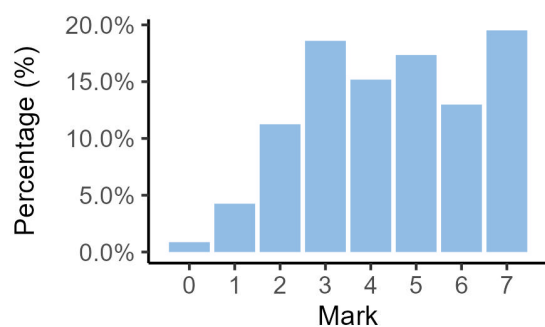
IA3 Criterion: Resolving — communicating as artist and audience
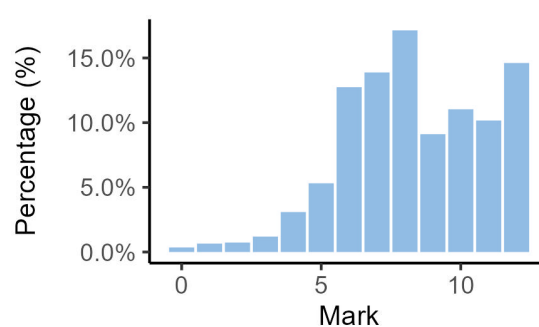
External assessment (EA) marks
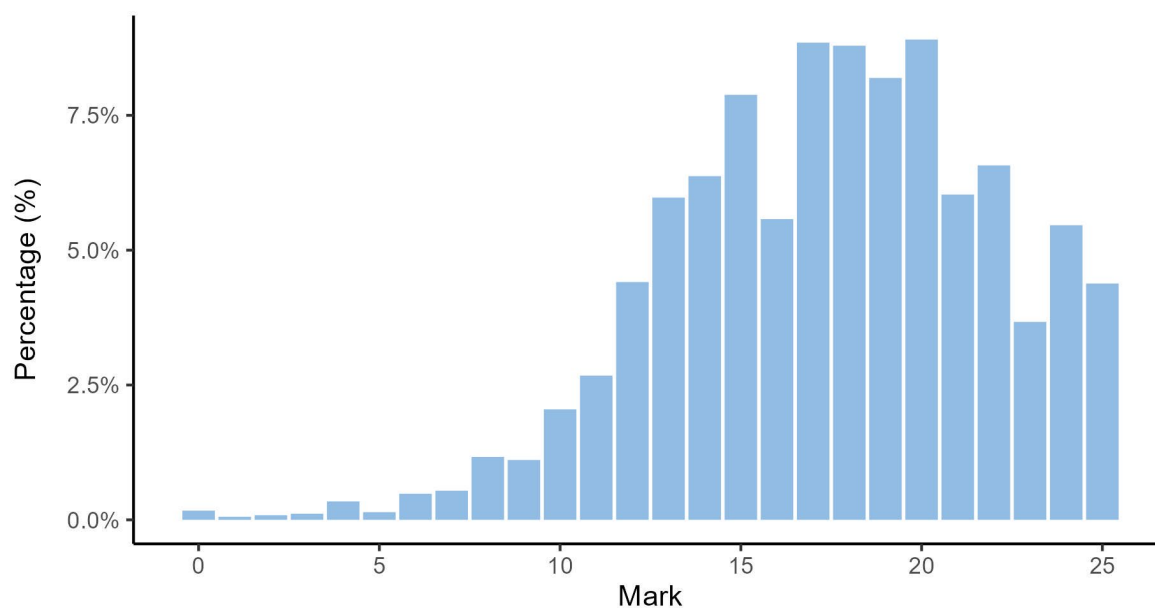
Final subject results

Final marks for IA and EA
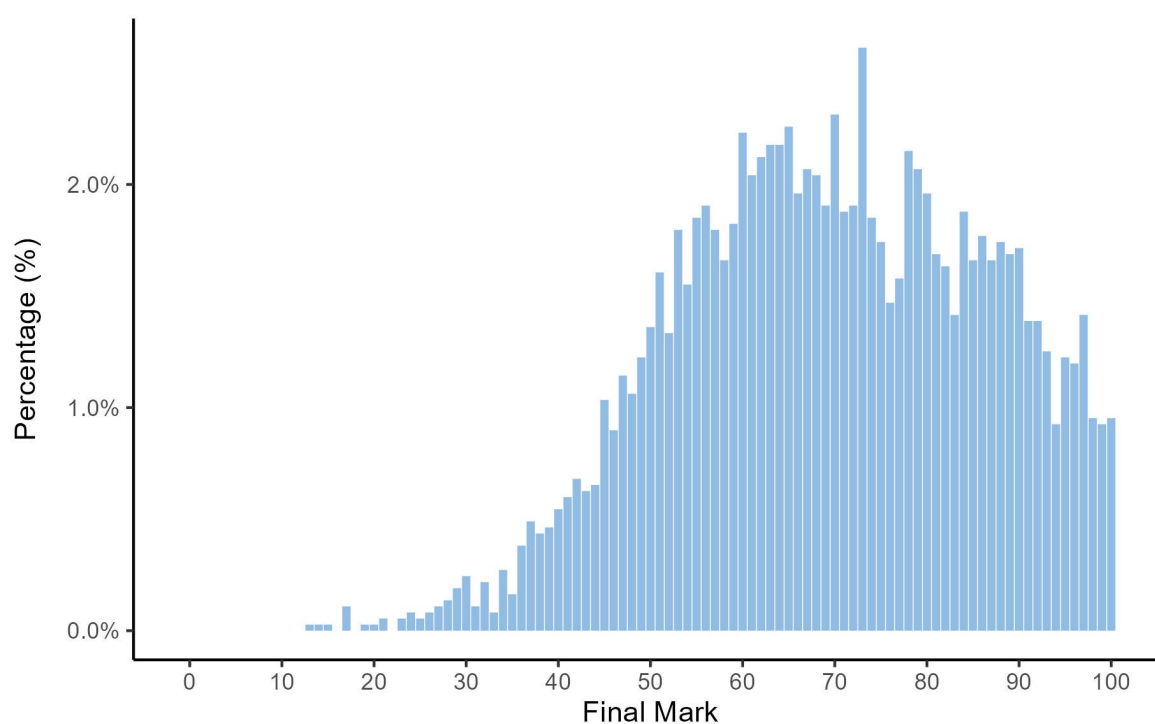
Grade boundaries

The grade boundaries are determined using a process to compare results on a numeric scale to the reporting standards.

Standard	A	B	C	D	E
Marks achieved	100–85	84–66	65–46	45–16	15–0

Distribution of standards

The number of students who achieved each standard across the state is as follows.

Standard	A	B	C	D	E
Number of students	803	1,327	1,250	291	3

Internal assessment

The following information and advice relate to the assessment design and assessment decisions for each IA in Units 3 and 4 and AS Units 1 and 2. These instruments have undergone quality assurance processes informed by the attributes of quality assessment (validity, accessibility and reliability).

Endorsement

Endorsement is the quality assurance process based on the attributes of validity and accessibility. These attributes are categorised further as priorities for assessment, and each priority can be further broken down into assessment practices.

Data presented in the Assessment design section identifies the reasons why IA instruments were not endorsed at Application 1, by the priority for assessments. An IA may have been identified more than once for a priority for assessment, e.g. it may have demonstrated a misalignment to both the subject matter and the assessment objective/s.

Refer to *QCE and QCIA policy and procedures handbook v5.0*, Section 9.6.

Percentage of instruments endorsed in Application 1

Number of instruments submitted	IA1	IA2	IA3
Total number of instruments	345	345	345
Percentage endorsed in Application 1	85%	26%	27%

Confirmation

Confirmation is the quality assurance process based on the attribute of reliability. The QCAA uses provisional criterion marks determined by teachers to identify the samples of student responses that schools are required to submit for confirmation.

Confirmation samples are representative of the school's decisions about the quality of student work in relation to the instrument-specific marking guide (ISMG), and are used to make decisions about the cohort's results.

Refer to *QCE and QCIA policy and procedures handbook v5.0*, Section 9.7.

The following table includes the percentage agreement between the provisional marks and confirmed marks by assessment instrument. The Assessment decisions section of this report for each assessment instrument identifies the agreement trends between provisional and confirmed marks by criterion.

Number of samples reviewed and percentage agreement

IA	Number of schools	Number of samples requested	Number of additional samples requested	Percentage agreement with provisional marks
1	341	2,071	60	79.18%
2	341	2,061	22	78.65%
3	341	2,036	24	77.42%

Internal assessment 1 (IA1)

Investigation — inquiry phase 1 (15%)

This assessment requires students to research a specific problem, question, issue, design challenge or hypothesis through collection, analysis and synthesis of primary and/or secondary data. An investigation uses research or investigative practices to assess a range of cognitions in a particular context. Research or investigative practices include locating and using information beyond students' own knowledge and the data they have been given.

Students must adhere to research conventions, e.g. citations, reference lists or bibliographies. This assessment occurs over an extended and defined period of time. Students may use class time and their own time to develop a response.

Assessment design

Validity

Validity in assessment design considers the extent to which an assessment item accurately measures what it is intended to measure and that the evidence of student learning collected from an assessment can be legitimately used for the purpose specified in the syllabus.

Reasons for non-endorsement by priority of assessment

Validity priority	Number of times priority was identified in decisions*
Alignment	20
Authentication	0
Authenticity	23
Item construction	13
Scope and scale	0

*Each priority might contain up to four assessment practices.

Total number of submissions: 345.

Effective practices

Validity priorities were effectively demonstrated in assessment instruments that:

- contextualised a teacher-facilitated direct stimulus or first-hand experience that enabled students to create individualised pathways and an open-ended inquiry that aligned to task-specific assessment objectives
- stated all four contexts (contemporary, personal, cultural and/or formal) and provided explicit instructions, without repeating or redefining conditions.

Practices to strengthen

It is recommended that assessment instruments:

- avoid presenting additional stimulus in the context section that differs from what is stated in the task and stimulus sections

- include the IA1 assessment objectives in the task section under the heading 'To complete this task, you must'. Assessment objectives do not need to be repeated in other sections

- consistently apply assessment conditions that allow for student choice from all three modes for submission: written report, multimodal presentation, or digital presentation

- use only the contexts specified in the syllabus (contemporary, personal, cultural and/or formal) and do not introduce additional contexts that are not specified in the syllabus subject matter (Syllabus sections 1.2.4 and 3.4).

Accessibility

Accessibility in assessment design ensures that no student or group of students is disadvantaged in their capacity to access an assessment.

Reasons for non-endorsement by priority of assessment

Accessibility priority	Number of times priority was identified in decisions*
Bias avoidance	0
Language	3
Layout	0
Transparency	2

*Each priority might contain up to four assessment practices.

Total number of submissions: 345.

Effective practices

Accessibility priorities were effectively demonstrated in assessment instruments that:

- provided clear and consistent instructions to respond to a specified teacher-directed stimulus or experience.

Practices to strengthen

There were no significant issues identified for improvement.

Additional advice

- Schools implementing an AS must use the objectives and subject matter aligned to the Visual Art AS.

- When reusing IA1 instruments from previous years, all stimulus and syllabus references should be checked to ensure they have been updated, particularly in the context and scaffolding sections.

- The teacher-directed stimulus or experience must be contextualised to the interests and needs of students and include appropriate complexity and rigour to enable engagement and development of individualised responses for the self-directed body of work.

- Task instructions should specify that students must select nominated key artists that are relevant to the individual inquiry question.

- Assessment conditions that are pre-populated on the first pages of the instrument do not need to be repeated in the task or scaffolding sections.

- A resource has been developed to assist with assessment design based on advice provided at past endorsement events. Schools should view the resource *Visual Art endorsement — preparing for Application 2*, which can be found in the Resources section of the Syllabus application (app) in the QCAA Portal.

Assessment decisions

Reliability

Reliability is a judgment about the measurements of assessment. It refers to the extent to which the results of assessments are consistent, replicable and free from error.

Agreement trends between provisional and confirmed marks

Criterion number	Criterion name	Percentage agreement with provisional	Percentage less than provisional	Percentage greater than provisional	Percentage both less and greater than provisional
1	Developing — generating solutions	93.26%	4.11%	2.35%	0.29%
2	Researching — reacting to stimulus	84.75%	13.49%	1.76%	0%
3	Reflecting — considering ideas and information	92.38%	5.28%	2.35%	0%
4	Resolving — communicating as artist and audience	92.67%	3.81%	3.52%	0%

Effective practices

Accuracy and consistency of the application of the ISMG for this IA was most effective when:

- for Reflecting — considering ideas and information
  - responses at the 2-mark performance level showed evidence of a variety of primary and secondary sources that were relevant to the inquiry question and explored in the making and responding components of the inquiry through
    - evaluation of first-hand experiences or artefacts (primary sources) encountered by the student either when initially engaged in the defined stimulus or experimentation conducted as part of the investigation that unfolded from the defined stimulus
    - evaluation of information and commentary from other researchers found in print and online materials (secondary sources)
    - justification of a viewpoint that is linked to the stimulus and supported by reflection on the stimulus experience
  - responses at the 3-mark performance level showed evidence of
    - evaluation of contemporary and/or historical influences demonstrated by appraising the impact of these relevant influences on approaches used for experimental works

▪ justification of the approaches and ideas put forward in the investigation and the identification of strengths and limitations of the choices made and implications for future work

- for Resolving — communicating as artist and audience

  – responses at the 3-mark performance level included a defined focus that presented conclusions and expressed meaning about the interrelationships of new knowledge and art practice through

    ▪ explicit links between the defined stimulus, inquiry question, the research and impact of artists' practices on experiments that led to new knowledge being acquired

    ▪ language and referencing conventions suitable for an academic investigation and a well-crafted focus that expressed a clear direction and intended meaning to be explored in phase 2 of the inquiry.

Samples of effective practices

The internal assessment samples presented in this subject report demonstrate a complete body of work by one student.

The following excerpt has been included to demonstrate:

- Developing — generating solutions at 4 marks, providing evidence of

  – implementing an investigation through an inquiry question that provides a clear direction for targeted and relevant research related to how and why artworks can communicate feelings of comfort and discomfort

  – developing solutions to personalised visual art problems in response to the defined stimulus, explained by the student as a direct response to observations of peers' reactions while on excursion to Currumbin Wildlife Sanctuary

  – exploring diverse pathways through formal and personal contexts, subtle shifts to change communication of meaning, consideration of differing perspectives, and a range of materials and approaches (painting, public art works in the form of billboards, photography, mixed media, and video and sound).

Note: The characteristic/s identified may not be the only time the characteristic/s has occurred throughout a response.

Excerpt 1

INQUIRY

PHASE 1

How do artists portray the feeling of comfort?

SUMMARY

My investigation is in response to the authentic experience of Currumbin Wildlife Sanctuary. After analysing and documenting my surroundings through photography and words, I formed my inquiry question. I then produced experimental works which helped me gather more knowledge to produce my focus. I will explore the theme of comfort through Alex Hanna's quiet and contemplative paintings through the formal context, and Félix González-Torres's emotional and, at times, unsettling work through the personal context.

My body of work will investigate the notion of comfort through the personal and formal contexts and how subtle changes can shift comfort.

Art as knowledge

INTRODUCTION

My investigation began on our authentic excursion to Currumbin Wildlife sanctuary, where I identified, through exploring my surroundings of nature, a topic to investigate for my body of work. To find this area of interest, I photographed my surroundings as well as sketched and wrote feelings that expressed and interpretated elements of my experience. My inquiry question was inspired by my surroundings, as I was curious to understand what sparks the feeling of comfort and why. Alex Hanna and Félix González-Torres' both create works that respond to comfort.

The following excerpts have been included to demonstrate:

- Researching — reacting to stimulus at 5 marks, providing evidence of

  – analysis and interpretation of visual language, literal and non-literal meanings through formal and personal contexts in experimental works and relevant key artists' works

  – clearly stated understandings of the interrelationships between the art practices of key artists and the student's selected approaches

  – a series of experimental works that capitalise on new knowledge gained from research into the art practices of key artists Alex Hanna and Felix Gonzalez-Torres, e.g. various photographic representations of comfort, exploration of 3D surfaces and innovative experimental films, including one that combines coloured projections and piercing sounds with a static mixed media work to explore how sound and light changes the interpretation of comfort or discomfort for audiences.

Note: The characteristic/s identified may not be the only time the characteristic/s has occurred throughout a response.

Excerpt 2

Experiments in response to stimulus

Figure 3:

29.7 cm x 42 cm

Photography

Excerpt 3

Figure 6:

Heaven

4000 x 6000 pixels

Edited photography

Excerpt 4

Figure 7:

Bed sheets

29.7 cm x 42 cm

Tissue and plaster of Paris on canvas

Excerpt 5

Figure 8:

Night light

Video with sound

(see attached video)
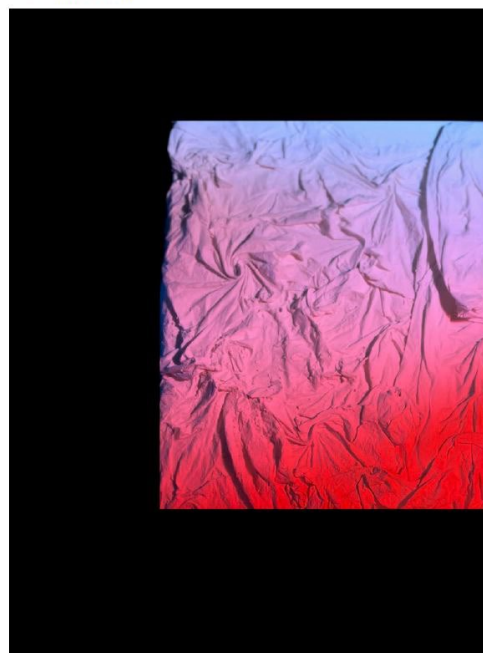
Excerpt 6

Key artist 1: Alex Hanna, formal and personal contexts

Alex Hanna is an English contemporary artist (born 1964) who paints an interesting display of disposable items, fabric and plastic/containers in the traditional genre of still life. Hanna works through the formal and personal contexts and aims to perceive everyday, overlooked objects in a new environment. He encourages the audience to question structure, form, scale and size. His almost poetic paintings have very simple compositions which draw the viewers' attention to the object. Hanna works from direct observation and uses a very limited palette of muted and opaque colours. Hanna takes inspiration from historical painter, Giorgio Morandi, known for his silently humble still life tonal artworks.

Alex Hanna's painting *Sweet Dreams (2010)* (figure 1) illustrates the feeling of comfort and dreams through considered composition and manipulation of the form through a limited colour scheme. The shape of the pillow is slumped against the wall, portrait-style, and almost looks like it is sighing which alludes to a human presence in the artwork. The shape can also imply human traits such as being tired and wanting sweet dreams, making a metaphor for the soft rhythm of breath and chest rising and falling. The soft and diffused light that has been created adds to how inviting the pillow is, engaging the viewer to an invitation of imagined sleep, endorsed by the indentation of shadows which provoke the suggestion that someone has already laid on the pillow.

Hanna uses tints to soften the intensity and vibrancy of the colours to create a mood that is calm and quiet. The soft lines and highlights on the pillow also resemble a cloud which responds to the title *Sweet Dreams,* inferring daydreaming with our head in the clouds. The limited pallete of pink, muted colours, Hanna alludes to a soft sunset, a time when we might be winding down. The gentle colours, soft brush marks work in harmony with the subject matter to evoke the mood of comfort.

I intend to explore Hanna's approach with similar soft colour schemes and pared down composition to convey the feeling of comfort. I am inspired by Hanna's understatements which can convey such feeling. Alex Hanna focuses on creating an everyday object inviting and portraying themes of comfort and dreams, aligning with my focus question: How do artists portray comfort? As Hanna has done, I aim to work through a formal context.

Attributions for sources quoted in excerpt:

Hanna, A. (2023). *Sweet Dreams* [Print]. Saatchi Art. www.saatchiart.com/print/Painting-Sweet-Dreams/385944/193919/view.

Excerpt 7

Felix Gonzalez-Torres creates poetic sculptures and installations that reflect on both private and public loss through the personal and cultural contexts using common elements such as puzzles, clocks, light strings, and paper.

Figure 2 shows one of Félix González-Torres' most famous works, *untitled (1991)*. González-Torres chose to display this artwork around New York city for the public to stop and look at. This forms a spot of conflict, an emotional reminder of both the lost company and the following seclusion. This startling billboard depicting an empty bed reminds viewers of the concrete reality of loss and the practical and figurative depressions one experiences throughout their existence. The sight of the empty bed is both innocent and unsettling, conjuring feelings of repose. The empty, unmade bed is a generic image that engages a wide audience and yet the implied presence and subsequent absence conveyed by the shadow and form of the bed, suggesting someone had recently been there, then goes on to transform into one of loneliness and loss. The bedroom's cosiness and warmth are replaced by a sense of isolation and the lingering traces of the dead. This artwork can be viewed through a personal context. González-Torres' expresses the dichotomy of comfort to the viewer. Given that Ross Laycock, who was also an AIDS victim, and Gonzales' partner shared this bed, the image's subject matter is highly personal. González-Torres used the public area of a big metropolis to expose his inner life in a delicate, extremely poetic form. By doing so, he defied accepted norms and customs.

Félix González-Torres' uses form, texture, colour and implied human presence to communicate a deeper meaning behind the initial feeling of comfort. As Félix González-Torres' does, I aim to interpret his ideas within *untitled* and explore how elements can provoke different emotions in the viewer through the formal and personal contexts.

Attributions for sources quoted in excerpt:

Ault, J. (Ed.) *The Felix Gonzalez-Torres Foundation* (2023). The Felix Gonzalez-Torres Foundation. www.felixgonzalez-torresfoundation.org.

The following excerpt has been included to demonstrate:

- Reflecting — considering ideas and information at 3 marks, providing evidence of
    - evaluation of how the contemporary work of Hanna and Torres influenced the selection and manipulation of materials in experimental works
    - justification of choice to work with minimal formal elements and understanding that this pared-down approach could be a strength as it aims to shift the mood of audiences and allow for personal meaning to be made by viewers.

Note: The characteristic/s identified may not be the only time the characteristic/s has occurred throughout a response.

Excerpt 8

EXPERIMENTAL RESEARCH

My experiments have been created through the personal and formal contexts, guided by my feeling of comfort throughout the authentic excursion to Currumbin Wildlife Sanctuary. My investigation began as I noticed my own and my peers' apparent comfort, and discomfort, during different experiences. I then started to look at the different art that expressed a soft, calm feeling. I made initial experiments with pastels in response to Alex Hanna's artwork using similar soft colours. I then went on to gather more information on how artists portray comfort. This led me to explore working with pastel colours of pink, cream and purples. After gathering inspiration from Alex Hanna's works, I worked with light colours and elements that reminded the viewer of a comforting space such as a bed as seen in figures 4, 5 and 6. I also started to work with clouds as they resembled soft cotton and pillows. I used tissue and plaster of Paris in figure 8 to manipulate the canvas and create line and form which reveals patterns resembling bed sheets. Knowledge was acquired about how shadow and implied texture in a work can create a more comforting and dimensional work. Different coloured lights were reflected on this canvas to explore how mood can be affected by different colours. This led to me experimenting with sound as seen in figures 8 and 9, uncomforting sounds such as beeping noises and screeching noises were layered onto figure 8 to explore how different media can change a reaction to an artwork, and how it can provoke a reaction form the viewer. Through this work I responding to rhythm, pattern, movement. The

simplicity defies all that is going on in my experimental artworks. By paring down, it allows each element to have more of a voice, albeit a quiet voice. This simplicity allows the viewer to take in the formal elements of the artworks and express how each element affects their mood based on their personal experiences. These experimental works have helped me further explore my focus of comfort.

The following excerpts have been included to demonstrate:

- Resolving — communicating as artist and audience at 3 marks, providing evidence of

  - implementing an investigation through an inquiry question that provides a clear direction for targeted and relevant research related to how and why artworks can communicate feelings of comfort and discomfort

  - developing solutions to personalised visual art problems in response to the defined stimulus, explained by the student as a direct response to observations of peers' reactions while on excursion to Currumbin Wildlife Sanctuary

  - exploring diverse pathways through formal and personal contexts, subtle shifts to change communication of meaning, consideration of differing perspectives, and a range of materials and approaches (painting, public art works in the form of billboards, photography, mixed media, and video and sound).

Note: The characteristic/s identified may not be the only time the characteristic/s has occurred throughout a response.

Excerpt 9

CONCLUSION

This investigation has explored how formal elements such as colour form and light affect comfort and mood and how artists portray comfort in different settings. The chosen key artists Alex Hanna and Felix González-Torres influenced my artworks by focusing on similar subject matter to my chosen inquiry question. In response to these artists, I created a series of works that conveyed comfort and different moods, whilst also experimenting with what changes the viewers outlook on comfort.

Excerpt 10

FOCUS

For this unit, I will continue exploring through the formal and personal contexts what portrays comfort and how it can be changed by nuancing just one element at a time. Subtle changes can shift from comfort to discomfort, as found when experimenting with different coloured lighting. My body of work will focus on exploring the depiction of comfort and how it can be nuanced by subtle changes in the media e.g. changing the sound on a video or other life circumstance. Through the personal context, what is comforting to one may be uncomforting or traumatic to another based on their life experiences. I will explore how human needs for comfort are always changing due to different circumstances in one's life.

Excerpt 11

Reference list

Alex, H. (2023). Sweet Dreams Print. Retrieved from https://www.saatchiart.com/print/Painting-Sweet-Dr eams/385944/193919/viewhttps://publicdelivery.org/gonzalez-torres-beds/

DACS. (2023). Giorgio Morandi. Retrieved from https://www.tate.org.uk/art/artists/giorgio-morand i-1660.

David, Z. (2022). Felix Gonzalez-Torres. Retrieved from https://www.davidzwirner.com/artists/felix-gonzale z-torres

Felixgonzaleztorresfoundation. (2023). Retrieved from https://www.felixgonzalez-torresfoundation.org/.

Felixgonzaleztorresfoundation. (2023). Retrieved from https://www.guggenheim.org/artwork/artist/felix-gonzalez-torres

MoMa. (2023). Felix Gonzalez-Torres American, born Cuba. 1957–1996. Retrieved from https://www.moma.org/artists/2233

Practices to strengthen

To further ensure accuracy and consistency of the application of the ISMG for this IA, it is recommended that:

- for Developing — generating solutions

  - at the 2-mark performance level, responses include

    - a clearly stated, jargon-free inquiry question that relates to the stimulus defined in the endorsed assessment instrument and that is designed to help direct research to progress the investigation

    - visual solutions, ideas and representations that are also relevant to the stimulus and demonstrate ways to answer the inquiry question

  - at the 3-mark performance level, diverse pathways are demonstrated through exploration of

    - ideas that synthesise artists' practices and the student's own art practice, or

    - a range of ideas for working with media or art processes, or

    - a range of approaches for artworks in response to the stimulus, or

    - various representations to communicate ideas, or

    - a complex inquiry question leading to multidisciplinary research and ideas

- for Researching — reacting to stimulus

  - at the 3-mark performance level, responses include

    - explicitly named context/s that were used to guide research in making and responding

    - analysis and interpretation of visual language used in student-generated experiments and in the work of researched artists

    - experimental artworks that explored materials or processes in response to the defined stimulus, the stated inquiry question and artist research without replicating the work of key artists

  - at the 4-mark performance level, evidence must show

    - analysis and interpretation of literal and non-literal meanings of experimental artworks and the work of key artists through explicitly identified and understood contexts

    - experimental art works that are generated through insights gained by researching artists, art processes and practices that are relevant to the inquiry question and stimulus, and that explore visual processes as a way of answering the inquiry question

  - at the 5-mark performance level, evidence must show

    - emphasis of the interrelationships between the experimental artworks and artworks of key artists in the analysis and interpretation of the experimental artworks

    - how the research is a clearly individualised reaction to the stimulus that is specified in the endorsed assessment instrument

    - one complex experimental artwork or multiple experimental artworks that capitalise on new knowledge by synthesising different artists' practices, wide research, and individualised reactions to the stimulus and inquiry question

    - innovative approaches with experimentation and exploitation through visual responses that

      - try or test new ideas or methods to answer the inquiry question

   ○ test a hypothesis, make a discovery or demonstrate new knowledge provoked by research of key artists

   ○ clearly and purposefully connect the stimulus and answer the inquiry question.

Additional advice

- It is important to note that IA1 is a making and responding task. Clearly labelled evidence of experimental artworks provided as still images or as mp4 files must be included. Experimental work in IA1 is the student's first attempt to answer the individualised inquiry question and generate a body of work focus in relation to the defined stimulus.

- Diverse pathways in the Developing criterion complement and inform the experimental artworks, but the quality, relevance or complexity of the experimental artworks is only assessed in the Researching criterion.

- To ensure assessment decisions align with syllabus conditions, responses must not exceed 1500 words regardless of the selected mode. Schools should use the guidelines outlined in the *QCE and QCIA policy and procedures handbook v5.0*, Section 8.2.6, if submissions exceed conditions.

- Students must sustain the connection from the teacher-directed stimulus and the student-generated inquiry question and focus through to Inquiry phase 2 and Inquiry phase 3. Students should not change their IA1 focus across the body of work. The focus should be presented in such a way (e.g. a distinct paragraph) so that it can be extracted from the IA1 and added to the IA2 and IA3 submissions to demonstrate the sustained inquiry.

- Schools should consider the following guides to assist students in demonstrating the IA1 performance-level descriptors. These resources can be found in the QCAA Portal and the QCAA website:

  – Supporting resource: Contexts

  – Supporting resource: Investigation scaffold

  – Supporting resource: Stimulus, inquiry questions and focus

  – Supporting resource: Workflow for the Visual Art body of work

  – Supporting resource: Effective practices in Visual Art submissions

Internal assessment 2 (IA2)

Project — inquiry phase 2 (25%)

This assessment focuses on a problem-solving process that requires the application of a range of cognitive, technical and creative skills and theoretical understandings. Students document the iterative process undertaken to develop a solution to a problem through the student focus. It may include a single resolved artwork or a collection of resolved artworks, with each being as important as the other.

This assessment occurs over an extended and defined period of time. Students may use class time and their own time to develop a response.

Assessment design

Validity

Validity in assessment design considers the extent to which an assessment item accurately measures what it is intended to measure and that the evidence of student learning collected from an assessment can be legitimately used for the purpose specified in the syllabus.

Reasons for non-endorsement by priority of assessment

Validity priority	Number of times priority was identified in decisions*
Alignment	231
Authentication	0
Authenticity	15
Item construction	24
Scope and scale	7

*Each priority might contain up to four assessment practices.

Total number of submissions: 345.

Effective practices

Validity priorities were effectively demonstrated in assessment instruments that:

- created a pathway and connection to the teacher-facilitated direct stimulus or experience stated in inquiry phase 1 to allow for unique student responses in resolved artwork/s

- presented clear guidelines in the scaffolding section to support inquiry learning, research of selected art practices, and experimentation with visual approaches in response to the IA1 inquiry question

- communicated processes to guide conceptual approaches for research, development, reflection and resolution of artwork/s to communicate student's focus, concept and context.

Practices to strengthen

It is recommended that assessment instruments:

- include all characteristics of resolved work in the scaffolding section to align with the task specifications provided in the syllabus (General syllabus Section 4.7.2, AS Section 2.7.2)

- allow students to select from the contemporary, personal, cultural and/or formal contexts to continue the inquiry

- avoid additional stimulus and contexts in the task section

- avoid unnecessary repetition of task conditions.

Accessibility

Accessibility in assessment design ensures that no student or group of students is disadvantaged in their capacity to access an assessment.

Reasons for non-endorsement by priority of assessment

Accessibility priority	Number of times priority was identified in decisions*
Bias avoidance	0
Language	0
Layout	0
Transparency	3

*Each priority might contain up to four assessment practices.

Total number of submissions: 345

Effective practices

Accessibility priorities were effectively demonstrated in assessment instruments that:

- provided explicit instructions with cues that align to the specifications, assessment objectives and ISMG

- were inclusive, open-ended tasks, free of errors, and avoided bias and inappropriate content.

Practices to strengthen

There were no significant issues identified for improvement.

Additional advice

- When reusing IA2 instruments from previous years, all stimulus and syllabus references should be checked to ensure they have been updated, particularly in the context and scaffolding sections.

Assessment decisions

Reliability

Reliability is a judgment about the measurements of assessment. It refers to the extent to which the results of assessments are consistent, replicable and free from error.

Agreement trends between provisional and confirmed marks

Criterion number	Criterion name	Percentage agreement with provisional	Percentage less than provisional	Percentage greater than provisional	Percentage both less and greater than provisional
1	Developing — generating solutions	91.52%	7.31%	0.88%	0.29%
2	Researching — reacting to stimulus	88.01%	10.53%	1.17%	0.29%
3	Reflecting — considering ideas and information	88.89%	10.23%	0.88%	0%
4	Resolving — communicating as artist and audience	87.43%	10.53%	1.46%	0.58%

Effective practices

Accuracy and consistency of the application of the ISMG for this IA was most effective when:

- for Developing — generating solutions
  - responses at the 3-mark performance level showed evidence of
    - the focus statement from IA1 (not for reassessment) to demonstrate how this continued focus was addressed in this next phase of the inquiry
    - implementation of ideas and engagement with representations that communicated concepts and contexts relevant to the chosen focus
    - development of knowledge and understanding of materials, techniques, technologies and processes that helped create meaning and complemented the chosen focus
  - responses at the 4-mark performance level showed evidence of problem-solving demonstrated through the use of sketches, bullet points, annotations and/or images showing decision-making and determination about
    - which images and representations most effectively progress the inquiry
    - why specific media was selected and manipulated to enhance meaning
  - responses at the mark range of 5–6 showed evidence of
    - ideas and representations that enhanced the ability for audiences to engage with the context, concept and chosen focus for the inquiry
    - employing highly developed skills and refined methods and approaches with media to create explicit meaning
- for Reflecting — considering ideas and information
  - responses at the 3-mark performance level justified decisions based on the consideration of strengths, implications and limitations of selected approaches; this evidence could be captured in the four pages of supporting evidence in the form of a mind map/simple graphic or bullet points accompanying the annotated illustration

- responses at a mark range of 4–5 showed evidence within the four pages of supporting evidence or the annotated illustration of

  - evaluation of the choices made during this phase of the inquiry that demonstrated how influences from other sources impact on the visual language choices used in an artwork

  - justification of

    - the independent viewpoint as an answer to the inquiry question and how this was being developed through the focus

    - decisions that demonstrated critical understanding of how audiences engage with the resolved artworks.

Samples of effective practices

The internal assessment samples presented in this subject report demonstrate a complete body of work by one student.

The following excerpts have been included to demonstrate

- Developing — generating solutions at 6 marks, providing evidence through reference photographs with accompanying annotations of implementation of contexts, focus, ideas and representations that continue from inquiry phase 1 showing

  - explicit understanding of how different lighting and effects might impact the reading of different images for audiences

  - advanced methods of oil painting (e.g. glazing and underpainting) to explicitly achieve a sense of form and dimension.

Note: The characteristic/s identified may not be the only time the characteristic/s occur throughout a response.

Excerpt 1

Focus — Inquiry phase 1

For this unit, I will continue exploring through the formal and personal contexts that which portrays comfort and how it can be changed by nuancing just one element at a time. Subtle changes can shift from comfort to discomfort, as found when experimenting with different coloured lighting. My body of work will focus on exploring the depiction of comfort and how it can be nuanced by subtle changes in the media e.g. changing the sound on a video or other life circumstances. Through the personal context, what is comforting to one may be uncomforting or traumatic to another based on their life experiences. I will explore how human needs for comfort are always changing due to different circumstances in one's life.

Excerpt 2

Supporting evidence 2- Developing reference photo

I started to experiment with lighting and ISO on the camera, whilst deciding the amount of shadow I wanted on my reference photo
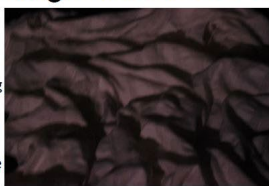
Inspired by Alex Hanna, I experimented with darker and grainer photos with filters of warmer tones of pink and red to explore Alex Hanna's limited pallete of pink, muted colours, to allude a soft sunset, a time when we might be winding down.

I also used flash instead of secondary light. However, I discovered the photo needs more shadow to add more dimension and form to ultimately convey more personal context to the viewer when emphasising human presence. I found that this photo had too much clarity which led me to decide I wanted a softer photo to convey comfort

This photo expressed the right amount of light, shadow and form I was looking for in my reference photo to convey presence and memory In the fabric. However, this photo didn't have a very strong composition due to the lack of negative space which is why it resulted in a busy and overly rhythmic photo, failing to give information into the subject matter. Therefore, failing to convey comfort and warmth.

Redacted image of Felix Gonzales-Torres, 'Untitled'

Félix González-Torres – Untitled, 1991
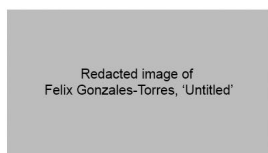
Félix González-Torres'

Untitled

1991

Many sizes, billboard

Taking inspiration from Gonzalez-Torres composition in his artwork; *untitled*, I decided to expand my composition create more of a bed scene to create more information in the photo whilst keeping the shadow and form I found was best. This composition further engages the audience and pushes them to relate the form to their own bedroom and the feeling of sleep and comfort however, it was lacking horizon line and negative space which is crucial for the audience to feel like the painting is creating a space of comfort

I started photographing with darker backgrounds and cooler light to experiment how important the colour scheme of my work is and how simply the effect on the audience can change with using darker colours . This resulted in zero warmth to push the feeling of comfort and expressed relation of sleep/night time further than comfort

After trying a lighter background with warmer light, I achieved my initial intention of discovering how artists portray comfort. This has been achieved through formal aspects of tone, composition, colour and form.

Excerpt 3

Supporting evidence 3- Developing

Different surfaces for my work were explored and evaluated. The most achievable surface to create a large scaled painting on was wooden board. This would have given me the opportunity to physically represent my initial size to influence the meaning and human interaction within my work and therefore enhancing my personal context. However, after experimentation and research with board and oil, it was determined that wood as a particular surface would be unable to demonstrate the level of realism I wished to achieve. This resulted in the decision to paint on canvas as It created more of a natural realism. The irony of painting fabric on fabric also tied in with the allusion of making a bed and the metaphor of the safety and comfort fabric such as blankets provide .

Prior to starting my resolved piece, I experimented on different surfaces and colours. As seen in this photo, I used oil on white canvas to see if it was the most effective colour to work with. After starting to paint with the colours that I was going to use in my final piece, I struggled with trying to bring out the white and creating the illusion of realistic and smooth folds in the fabric. This discovery lead me to experiment with darker colours to determine if it would be more effective to paint on.

brings out whites more & makes it easier to paint

monotonal
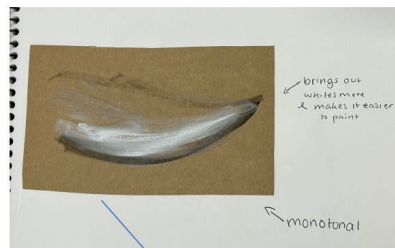
After experimenting with a more dark and neutral colour, the white was brought out a lot more and the colours blended easier, confirming my choice of a darker background colour. I decided with a grey background as it corresponded with the greys in my source photos and helped bring out the highlights in the pillow, creating a more realistic piece. This has also allowed me to build up my layers of colour through glazing and underpainting, ultimately emphasising dimension.

The following excerpts have been included to demonstrate:

- Researching — reacting to stimulus at 5 marks, providing evidence of
  - analysis and interpretation of artists' work in addition to those initially informing the inquiry and understanding of how the visual language and formal qualities of these works has impacted on the choices made by the individual student
  - intention to seek new knowledge from researching how to imply human presence in a work without the literal use of a human body

- experimentation with painting techniques through exploitation of subtle shifts in colour and tone that is directly informed by selected artists, and visual language that is manipulated to evoke the desired mood and emotion in viewers

- innovative display approaches with the inclusion of the small shelf, crisp folded sheet and bowl of lavender to add an experiential and tactile experience to the viewing of the work.

Note: The characteristic/s identified may not be the only time the characteristic/s occur throughout a response.

Excerpt 4

Supporting evidence 1- Researching

Lucien Freud's formalistic use of tone to create form, movement, rhythm within a fairly restricted colour palette has inspired my work. His intricate layers of tone to build realism create a lot of dimension. Similarly with Han's work, Freud relates closely to the human imagery I want the viewer to imagine when interpreting *Solace*. His works show actual human presence. Inspired by this presence, his work has helped me create implied human presence with form.

These images guided me on how to successfully carry human presence related to similar compositions as I depicted my source photo to look like. This was the first stage of refinement prior to developing and experimenting with my source photo.

I was given insight with Raymond Han's work as it showed me how humans actions influence and manipulate the form of fabric. I manipulated my setting with the knowledge of how humans leave a bed post being consumed by it and its comfort to create a large sense of familiarity and relation. This 'new' form is enhanced, intriguing the viewer.

Michaelangelo's Pieta and Classical Greek sculpture have been influential in my work through the use of the classic white drapery. For centuries people have been drawn to the formalistic folding and draping of cloth which I have tried to convey in my artwork especially in Greek mythology. The reverence and the echoing of the folds of the fabric with the draped dead Christ form high levels of viewer engagement. The form it takes when in contact with an object has been heavily shown through their work. This inspired me to look through the formal context at how I laid the fabric to encapsulate the feeling of comfort and security.

Attribution for image in excerpt:

Michelangelo. *Pieta*.

Excerpt 5

Supporting evidence 4

I started by painting In all of the shadows and darker areas on my painting so I could build up colour and layer on the lighter colours to create more realism.

The soft and diffused light that has been created adds to how inviting the pillow is, engaging the viewer to an invitation of imagined sleep, endorsed by the indentation of shadows which provoke the suggestion that someone had already laid on the pillow. I used tints to soften the intensity and vibrancy of the colours to create a mood that is calm and quiet. The soft lines and highlights on the pillow also resemble a cloud which infers daydreaming with our head in the clouds. The gentle colours, soft brush marks work in harmony with the subject matter to evoke the mood of comfort.

Our sense of smell is considered to be linked very closely with triggering memories associated with certain scents. The effects of lavender and how it calms and reduces anxiety when smelt have been researched and therefore chosen to be the pairing aroma on display with my painting. This adds another sense for the audience to engage with and associate with peace and comfort, overall heightening their relaxation and personal connection

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The following excerpt has been included to demonstrate:

- Reflecting — considering ideas and information at 5 marks providing evidence of

  – evaluation of the choices made by the student, demonstrating decision-making informed by formal and personal contexts and the intention to use visual language that communicates literal and non-literal meaning for audiences

  – justification of art practice choices, including selection of universal subject matter, a realistic approach and the decision not to include a figure in the work. This demonstrates a critical aesthetic understanding of how audiences will engage with the artwork and respond to the focus.

Note: The characteristic/s identified may not be the only time the characteristic/s occur throughout a response.

Excerpt 6

Annotated illustration of resolved work

Researching
Research influencing my focus and technique:
Lucian Freud's formalistic techniques of building layers from darker to lighter to create form and dimension to the work, create drama and narrative of movement.
Research influencing my audience engagement and subject matter:
Gonzalez-Torres' work, *untitled (1991)* subject matter of the bed and colour palette of white tones is a universal theme, and appeals to everyman, capturing a wide audience and allows them to relate back to their own personal experiences.

Developing
By exploring the feeling of comfort and safety when in such a personal space like a bed, I have tried to encapsulate these feelings through the personal and formal context. The large scale increases audience engagement and causes the viewer to feel consumed by the feelings portrayed in *Solace*. The juxtaposition of the freshly ironed and stacked sheets compared to a crumpled, unmade, disturbed by human presence bed composition emphasises human presence as well as audience engagement. The imprint of the head in the pillow is a focal point that directly addresses the audiences: it is here where the mind rests and our imagination dreams.
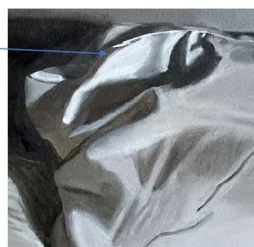
Reflecting
Formal context: Using full range of monochromatic tones and glazing techniques with the oil paint to create layers of modelled tone to create form and shadow to imply dimension and human presence (personal context). The undulating repetitive forms create a sense of gentle rhythms and peace encouraging the audience to feel comfort, safety and calmness. The exaggeration of shadow draws in the audience and forms further realism. The pared down colour pallete restricted to warm whites and greys conveys an angelic and familiar sense to the audience.

The following excerpts have been included to demonstrate:

- Resolving — communicating as artist and audience at 9 marks, providing evidence of

  – application of literacy skills in the artist's statement of no more than 150 words that

    ▪ articulates the intended meaning linked directly to the student focus

    ▪ expresses the new knowledge that has evolved from the development of the inquiry, e.g. the desire for audiences to envision this as a personal place of comfort as well as a universal space where all human beings seek solace

  – the realisation of a large oil painting on canvas, displayed with a shelf and objects that enhance meaning and engage the audience through the scale of the painting and the selection and proximity of scented, familiar objects

  – effective documentation of resolved work through clear and focused images of full artwork, detail images and representations to show display and scale.

Note: The characteristic/s identified may not be the only time the characteristic/s occur throughout a response.

Excerpt 7

Resolved work

Solace
2023
Oil on canvas
91.4 x 121.8cm

Excerpt 8

Artist statement

Solace explores man's need for comfort through the formal and personal contexts by celebrating and paying reverence to the form, mood and palette of an unmade, ubiquitous bed. A person's bed is the canvas in which we imprint our being, and that imprint becomes more modelled and formed each and every time we inhabit it. Beds are our habitat for so much of our lives: a place of comfort and respite that allows us to create the feeling of being 'home' and true to ourselves, and of peaceful vulnerability. The generic white linen within *Solace* encourages viewers to envision their own personal space and to enter a place of comfort and peace. The universal colour white expresses purity and feels angelic, appeals to everyman and strengthens the sense of familiarity in *Solace*. The viewer's sense of smell, considered the most primal of our senses, heightens the sense of relaxation from the aromatic lavender. The accompanying crisp, ironed and folded sheets create a juxtaposition against the crumpled, indented bed composition, serving to emphasise the human presence that has so evidently sought solace in the bed.

Solace
2023
Oil on canvas
91.4 x 121.8cm

Excerpt 9

Resolved work — display
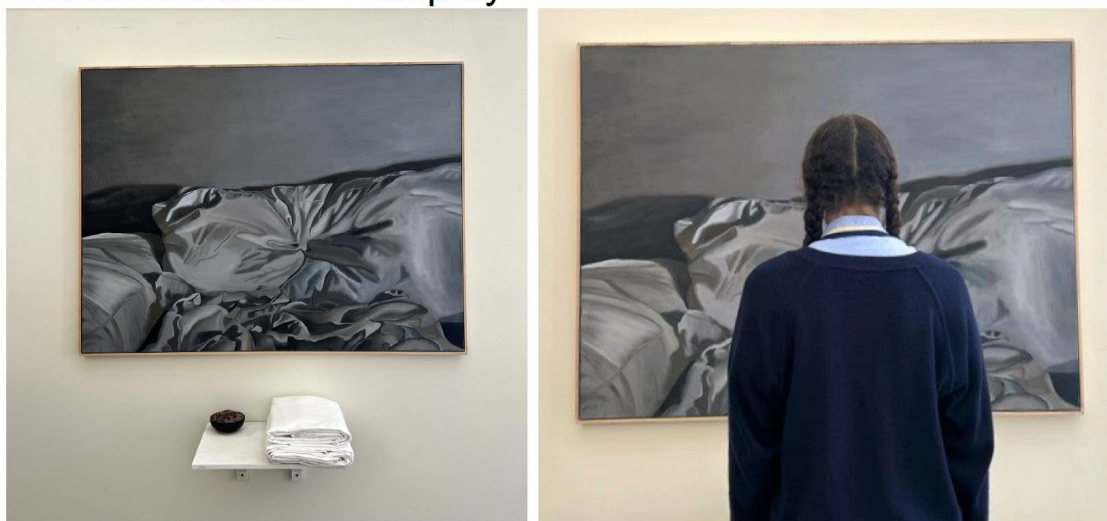
Excerpt 10

Resolved
work- details
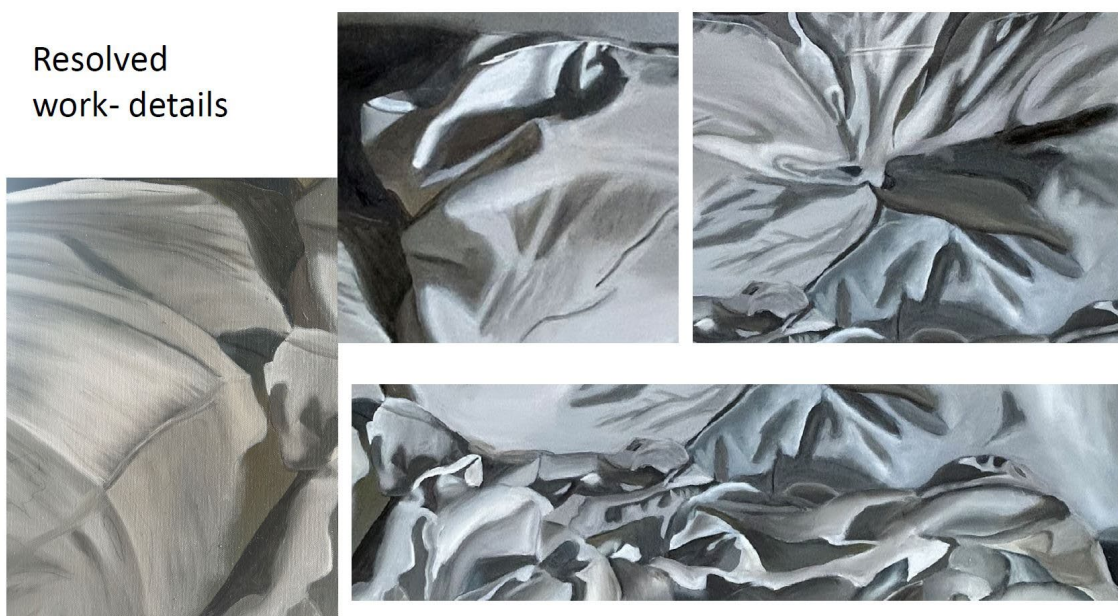
Excerpt 11

Resolved work display- details

Practices to strengthen

To further ensure accuracy and consistency of the application of the ISMG for this IA, it is recommended that:

- for Researching — reacting to stimulus

  - responses at the 2-mark performance level include

    - analysis and interpretation of the visual language used in artworks by self or others

    - selection of artworks for analysis that are relevant to the student-directed focus and identified context/s

    - experimentation with ideas and methods that are relevant to the continued focus, inquiry question and context/s

  - responses at the 3-mark performance level include

    - analysis and interpretation of literal and non-literal meaning in artworks by self or others, and how meaning and interpretations are shaped through contexts

    - experimentation with a diverse range of ideas or actual processes that are responding to research of key artists and attempting to answer the inquiry question

  - responses at the mark range of 4–5 include analysis of how the identified context has impacted on the direction taken with artworks and the new knowledge communicated in the work of self and others

  - evidence of this criterion is presented in notes, diagrams, annotated images of relevant artists' work, bullet points or brief written responses in the four pages of supporting evidence or in the annotated illustration. Long sections of written text presented in the four

pages of supporting evidence is not the most effective way to show how students are engaging with research or reacting to stimulus

- for Resolving — communicating as artist and audience
  - responses at the mark range of 4–5 include evidence of
    - a sustained inquiry that addresses the focus defined in IA1
    - the realisation of visual responses that communicate the purpose defined in the IA1 focus
  - responses matched to the upper performance levels (6–9 marks) include
    - all characteristics of resolved work as described in the syllabus assessment specifications
    - an artist's statement/s that invites a dialogue between the student artist and audience by
      - using the language of an artist writing for an authentic gallery audience rather than a school/teacher audience
      - assisting audiences to construct personal meaning rather than describing developmental processes or making references to the assessment task
    - the realisation of a well-finished artwork that expresses the intended meaning as a response to the focus and an answer to the inquiry question
  - responses at the mark range of 8–9 include evidence of how artworks enhance audience engagement through intentional use of approaches, e.g. contemporary art practices; personal and symbolic connection; manipulation of familiar objects, scale, formal or interactive display; intricate details; and/or expressive application of media.

Additional advice

- To ensure assessment decisions align with syllabus conditions, evidence must be found in:
  - drafted, edited and clearly labelled artist's statement/s of no more than 150 words each. **Note:** name, title, media and size are not included in the word count
  - one annotated illustration page/slide only that includes images/details of all resolved artwork/s in the submission and brief points that identify evidence of inquiry processes in resolved work. The total word limit for this evidence is 200 words
  - no more than four pages/slides of supporting evidence, which includes the student's experimental artwork, sketches, annotated diagrams and images, notes, ideas, photographs, and collections of stimulus items, with reflective commentary and artist research
  - unlimited pages/slides of clearly labelled photographic evidence of resolved work in clear, high-resolution still images, including
    - detailed images to demonstrate media application and manipulation
    - relevant real or authentic virtual display options to indicate scale and any form of interaction or installation
    - individual and collective images of resolved works that are intended to be displayed as an installation
  - video files of any resolved time-based work, including video to demonstrate the nature of immersive installations, uploaded separately as mp4 files.
- Schools should use the guidelines outlined in the *QCE and QCIA policy and procedures handbook v5.0*, Section 8.2.6, if submissions exceed conditions.

- Schools should consider the following guides to assist students in demonstrating the IA2 performance-level descriptors. These resources can also be found in the QCAA Portal and the QCAA website:

    – Supporting resource: Contexts

    – Supporting resource: Reflection

    – Supporting resource: Artist's statements

    – Supporting resource: Annotated illustration of resolved work

    – Supporting resource: Effective practices in Visual Art submissions

    – IA2 student response template: Project — inquiry phase 2

Internal assessment 3 (IA3)

Project — inquiry phase 3 (35%)

This assessment focuses on a problem-solving process that requires the application of a range of cognitive, technical and creative skills and theoretical understandings. Students document the iterative process undertaken to develop a solution to a problem. The response is a coherent work related through the student focus. It may include a single resolved artwork or a collection of resolved artworks, with each being as important as the other.

This assessment occurs over an extended and defined period of time. Students may use class time and their own time to develop a response.

Assessment design

Validity

Validity in assessment design considers the extent to which an assessment item accurately measures what it is intended to measure and that the evidence of student learning collected from an assessment can be legitimately used for the purpose specified in the syllabus.

Reasons for non-endorsement by priority of assessment

Validity priority	Number of times priority was identified in decisions*
Alignment	226
Authentication	7
Authenticity	54
Item construction	12
Scope and scale	6

*Each priority might contain up to four assessment practices.

Total number of submissions: 345.

Effective practices

Validity priorities were effectively demonstrated in assessment instruments that:

- provided opportunity for students to follow an individualised pathway in inquiry phase 3 to resolve a body of work

- required students to foreground a contemporary context to align with syllabus subject matter

- provided clear instruction for students to use alternate approaches in a body of work to communicate meaning as artist and audience and enable them to fully realise artistic intentions.

Practices to strengthen

It is recommended that assessment instruments:

- reflect all of the characteristics of resolved work in inquiry phase 3 in the scaffolding section to align with the specifications and provide explicit cues to students about what they must do (General syllabus Section 5.7.1, AS Section 3.7.1)

- direct students to exploit existing approaches to making and responding or apply new knowledge and skill to enrich meaning in their body of work

- contextualise the initial stimulus experience to ensure students make connections between the IA1 stimulus, inquiry and focus, the IA2 resolved artworks, and the IA3 resolved body of work.

Accessibility

Accessibility in assessment design ensures that no student or group of students is disadvantaged in their capacity to access an assessment.

Reasons for non-endorsement by priority of assessment

Accessibility priority	Number of times priority was identified in decisions*
Bias avoidance	0
Language	1
Layout	1
Transparency	0

*Each priority might contain up to four assessment practices.

Total number of submissions: 345.

Effective practices

Accessibility priorities were effectively demonstrated in assessment instruments that:

- provided clear instructions using appropriate language, avoided bias, and aligned to the specifications, assessment objectives and ISMG.

Practices to strengthen

There were no significant issues identified for improvement.

Additional advice

- When reusing IA3 instruments from previous years, all stimulus and syllabus references should be checked to ensure they have been updated, particularly in the context and scaffolding sections.

Assessment decisions

Reliability

Reliability is a judgment about the measurements of assessment. It refers to the extent to which the results of assessments are consistent, replicable and free from error.

Agreement trends between provisional and confirmed marks

Criterion number	Criterion name	Percentage agreement with provisional	Percentage less than provisional	Percentage greater than provisional	Percentage both less and greater than provisional
1	Developing — generating solutions	89.44%	9.68%	0.88%	0%
2	Researching — reacting to stimulus	86.8%	11.44%	1.76%	0%
3	Reflecting — considering ideas and information	89.74%	9.68%	0.59%	0%
4	Resolving — communicating as artist and audience	83.58%	4.4%	5.87%	6.16%

Effective practices

Accuracy and consistency of the application of the ISMG for this IA was most effective when:

- for Developing — generating solutions
  - responses at a mark range of 4–5 showed evidence of
    - the focus statement from IA1 and of the resolved artwork/s created in IA2 (not for reassessment) to demonstrate how the ideas and representations were extended in this final inquiry phase
    - implementation of an evolved focus and alternate ideas and representations
  - responses at a mark range of 6–7 showed evidence of the problem-solving and choices that were made to enhance the inquiry and achieve divergent solutions. This evidence was best demonstrated in sketches, notes, annotated diagrams and/or images in the four pages of supporting evidence
  - responses at a mark range of 8–9 showed evidence of
    - mastery of skills, methods and approaches with media
    - key decisions and turning points that introduced new ideas, original and creative thinking in response to the inquiry question and focus
- for Reflecting — considering ideas and information
  - responses at a mark range of 4–5 showed evidence of
    - identification and evaluation of specific art-making approaches and practices that led to alternate approaches being pursued in the inquiry
    - justification of the selected alternate approach and the relative effectiveness of the choices made by the student through the continued inquiry
  - responses at a mark range of 6–7 showed evidence of
    - evaluation of artistic choices and deliberate decision-making about visual language used in artworks and influences on selected approaches

- justification that supports how the artworks answered the inquiry question and consideration of how previous artworks in inquiry phase 2 aimed to connect to audiences.

Samples of effective practices

The following excerpts have been included to demonstrate:

- Developing — generating solutions at 9 marks, providing evidence of

  – implementation of ideas about comfort continuing from the established focus, but clear demonstration of decision-making and consideration of alternate hard sculptural materials, alternate number and scale of pillows, and contemporary display solutions to develop new representations that provide audiences with alternate readings of the work to elicit feelings of discomfort and a sense of incongruity or deceit between the soft shapes created out of hard cast forms

  – key decisions and turning points encountered while making choices about the materials, forms and processes best suited to the alternate ideas

  – the establishment of an individualised, innovative art practice.

Note: The characteristic/s identified may not be the only time the characteristic/s has occurred throughout a response.

Excerpt 1

Focus — Inquiry phase 1

For this unit, I will continue exploring in a formal and personal context what portrays comfort and how it can be changed by nuancing just one element at a time. Subtle changes can shift from comfort to discomfort, as found when experimenting with different coloured lighting. My body of work will focus on exploring the depiction of comfort and how it can be nuanced by subtle changes in the media e.g. changing the sound on a video or other life circumstances. Through the personal context, what is comforting to one may be uncomforting or traumatic to another based on their life experiences. I will explore how human needs for comfort are always changing due to different circumstances in one's life.

Excerpt 2

Supporting evidence - Experimental

<u>Justification of quantity of pillows and audience engagement</u>
Initially I decided to only create 7 pillows. This was because 7 is the universal lucky number. The goddesses of war and the city protector, are represented by the number 7 in the metaphysical numerological philosophy. It is thought that those who are associated with the number seven are perceptive, intuitive, sincere, introspective, intelligent, and wise. The bible also states that the number 7 communicated completeness and fullness. However, once these pillows were created, I noticed that I had many people engaging and relating the pillows back to their preferred way of sleeping. This discovery made me realise I wanted to widen my audience engagement and appeal to a wider audience. I therefore abandoned the idea of the 7 and created 16 pillows instead, a quantity that was sufficient enough to appear like a mass but small enough to retain intimacy. .

Albrecht Dürer's
Pillow Studies
1493

In order to achieve a personal connection with the viewer, and to encourage engagement with work I decided to create an array of different forms of manipulated pillows. Albrecht Dürer's *Pillow Studies* explore the play of light on folds and the many expressive possibilities a pillow has. These pillows can be viewed as a kind of memory foam, which not only preserves the partial imprints of a sleeper's face, but also the fantastic, hybrid creatures that populate the dreamscapes. This inspired me to explore and recreate a wide range of slept-on pillows, further broadening the target audience to help the viewers connect on a personal level. I worked through the contemporary context by reconceptualising Dürer's pillow studies as my intention was to create an alternate form by translating his 2D tonal pen drawings into 3D sculptures.

Different objects such as rocks, bowls and weighted items were used to create the hollow spaces of where ones head would lie, creating the effect of a slept on pillow. These hollow spaces symbolise human presence which further improves audience engagement with the feeling of familiarity. Using different objects allowed me to control the pressure and form of the pillow, therefore allowing me to create a range of differently displayed pillows, and creating another level of 'deceit' and false appearances: no head has ever, and will ever lay upon these pillows and yet the viewer is enticed into believing that they are the Sleepy Hollows of such.

Attribution for image in excerpt:

Albrecht Durer. *Pillow Studies* (1493). https://publicdomainreview.org/collection/durer-pillow-studies

The following excerpts have been included to demonstrate:

- Researching — reacting to stimulus at 7 marks, providing evidence of

  – how a contemporary context and diverse aesthetic influences have shaped alternate meaning and representation

  – analysis and interpretation of both contemporary (Naito and Fagerås) and historically relevant (Dürer) artists to help drive ideas about how moving to a smaller scale might increase a sense of intimacy when viewers engage with the work and how the universal and lifelong lived experience of succumbing to sleep on our pillows make these forms deeply familiar and symbolic

  – experimentation and exploitation of casting methods and materials to solve problems and effectively represent ideas.

Note: The characteristic/s identified may not be the only time the characteristic/s has occurred throughout a response.

Excerpt 3

Supporting evidence – Research

Redacted image
of Rei Nato,
'pillow for the dead'

Rei Naito
pillow for the dead
Silk organza, thread
2.9 x 6 x 4.4 cm. (1.1 x 2.4 x 1.7 in.)
1998

Rei Natio's *pillow for the dead* can be analysed through the personal and formal context, inspiring the small scale of my work. The work's miniature, gossamer form is a metaphor for the fragility of our existence, partly memento mori, increasing the intimacy of the work as the viewer is forced to a close physical relationship with the artwork.

Researching through the personal context, I explored and photographed different peoples' pillows after being slept on. Inspired by Albrecht Dürer's *Pillow Studies*, I wanted the viewer's response and relationship to each of the pillows to be a familiar interaction, as they visually tick off which pillow resembles their own way of sleeping (personal context). As shown below, 16 different styles of sleeping on a pillow were captured, and recreated to further widen audience engagement and increase the sense of familiarity for the viewer.

Redacted image
of Hakon Anton Fageras,
'Down Series'

HÅKON ANTON FAGERÅS
Down series
marble
2018

Through the personal and formal context, Fagerås uses a pneumatic hammer and other carving tools to transform blocks of marble into large white pillows. He is able to recreate the look of a pillow that is so realistic, one may be tempted to put their head down on it to sleep while in fact the artwork does not provide the softness one expects from a soft, fluffy mass.

I was inspired by the quote followed by 'Down Series' through the personal context:
"Even though a sculpture of a pillow often brings a smile to many people's faces, I find the pillow a beautiful symbol of life; life begins and ends in bed, and some of life's most beautiful and some of life's hardest moments are spent there."
This quote has been reconceptualised from Albrecht Dürer's pillow studies, and provides insight into the significance of the familirality a pillow can hold. The pillow is present in our lives from beginning to end.

Excerpt 4

Supporting evidence – Experimental

Concrete with dye
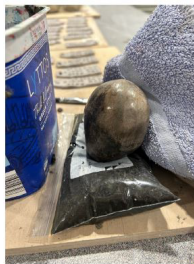
Concrete

Plaster

Alternate route- Initial ideas
In response to my inquiry question: How do artists portray comfort?
I started exploring how comfort can be deceived by the viewer through the personal and contemporary context In contrary, alternate pathway, to my IA2 where I wanted the viewer to feel immersed in the familiar feeling of comfort. My initial idea was to explore how the feeling of comfort and stability can be faked and how the viewer can be easily deceived through the formal context. Therefore, I wanted to start looking at materials that symbolise discomfort that could be manipulated to communicate comfort.

Plaster was also experimented with to see if it could denote the form more convincingly whilst conveying the comfort of a pillow (formal context). This experiment resulted in a successful mould and allowed me the freedom to manipulate how the pillow is displayed. Plaster created form and dimension to the pillow, creating realism to the pillow. The plaster also created a slightly sheen appearacne, evocative of silk pillowcases which are desirable to contemporary consumers, and enhancing the sense of luxury and indulgence.

Plaster of Paris: Originating from King Henry III who visited Paris in 1254 and was so impressed by fine white walls that he introduced similar plastering in England where it became known as plaster of Paris. Through the formal context I exploited this purity and whiteness of Plaster of Paris which enhance the realism of my pillows and therefore further engaging the audience.
Further research into plaster found that it was originally used as a medical aid to mend broken limbs, to provide protection against further injury to breaks and fractures; in other words: to provide comfort against physical ailments. I was able to utilise this strength to create pillows with extreme indents and creases that held together despite the apparent fragility whilst exploiting the metaphor of protection and comfort.

I started experimenting initially with concrete as the idea of a hard material creating a comfortable object such as a pillow conveyed the idea of how through every comfort, discomfort often follows. Concrete symbolises strength and durability, whilst the word itself is used to describe things that are' set in stone' e.g. concrete love, concrete ideas, concrete mindset. Therefore, creating juxtaposition of a material to that of comfort.
The experiment however resulted in the concrete not setting properly and therefore the surface quality did not convey the sense of comfort that was trying to be reached. it was too rough, too textural and did not convey a feeling of comfort. There was no sense of fooling the viewer with such a material. In addition, the addition of the colour created a sombre and uninviting mood, and not one of comfort.

The following excerpts have been included to demonstrate:

- Reflecting — considering ideas and information at 7 marks, providing evidence of
  - evaluation of meaning and ideas in work of self and others and demonstration of the use of a contemporary context to communicate new meaning and ideas
  - justification of art practice choices, demonstrating an independent viewpoint supported by the interrelationships of symbolic visual language, intended meaning, unexpected results, and knowledge of audience engagement with familiar representations of comfort.

Note: The characteristic/s identified may not be the only time the characteristic/s has occurred throughout a response.

Excerpt 5

Supporting evidence - Processes

One issue found with the plaster was the bubbles that were created from air pockets during the moulding process. This affected the realism of the pillows and therefore the viewers' engagement and personal recognition of familiarity. To ensure the viewer is deceived, the issue was resolved by placing small amounts of plaster into the holes to create a smooth and seamless pillow.

Once the plaster was set and was taken out of the plastic bag, fine grit sand paper was used to smooth down the excess plaster to create a more clean and realistic pillow. Due to the soft materiality of the plaster, fine attention to detail such as sanding helps to create the deception of a comfortable object, helping to mislead the viewer and force them to question the contrast of a comfortable object made from discomforting solid materiality.

I experimented by applying acrylic grey paint to pillows to see how colour would change the shadow and the depiction of comfort. However once applied, I discovered that colour negatively affected the shadow and form/creases of the pillow. This led to the realism of the pillow being affected and therefore the audiences initial reaction resulted in them not being able to recognise that it was a pillow, affecting the personal feeling of comfort and familiarity. This is why I decided against colour and It was found that the original ubiquitous white colour was more successful.

Excerpt 6

## Annotated illustration of resolved work

Developing:
Exploring how comfort can be deceived/manipulated by media and form, I attempted to communicate feelings of comfort, fragility and discomfort through personal (response and emotion) and contemporary contexts (use of alternate medium). The abundance of pillows engages the audience by encouraging identification of their own sleepy hollows: different head imprints for different people, appealing to everyman. The plaster's sheen evokes sense of luxury whilst the white alludes to the ubiquitous pillow.

Researching:
Rei Natio's work, *pillow for the dead (1998)* influenced my small scale, drawing in the audience alongside the apparent fragility

Albrecht Dürer's, *Pillow Studies* (1493) subject matter and beauty within the tonal studies equated through the white plaster and cast shadown, appealing to a wide audience, encouraging them to relate to their own pillows and behaviours.
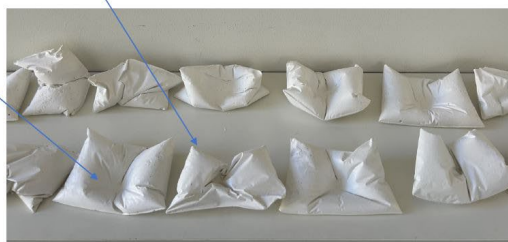
Reflecting:
Contemporary context:
Utilising plaster in a non-traditional way. Plaster was previously used to mend broken bones, and this created a metaphor for the mending of one's thoughts and discomforting feelings. Using an array of objects to create imprints, a sense of individuality was formed for each pillow. This allowed me to broaden the target audience as they are pushed to question what pillow resembles theirs the best.

The following excerpts have been included to demonstrate:

- Resolving — communicating as artist and audience at 12 marks, providing evidence of

  - application of literacy skills in the artist's statement/s of no more than 150 words, drawing attention to the intended meaning of the symbolic visual language to invite a dialogue between artist and audience

  - realisation of a body of work through sustained inquiry that has evolved across inquiry phases 1, 2 and 3

  - how the student solved visual problems in relation to the concept 'art as alternate', the previous artworks, the self-directed focus, and the contemporary context to enhance meaning and audience engagement within the resolved display

  - an evolved personal aesthetic with new meaning communicated through an alternate perspective of comfort and the use of incongruent materials.

Note: The characteristic/s identified may not be the only time the characteristic/s has occurred throughout a response.

Excerpt 7

Artist statement

Sleepy Hollows explores how feelings of comfort and security can be deceived by one's first glimpse. It is also a metaphor for our feelings and emotions that lie just beneath the surface. *Sleepy Hollows* provides a visual, physical appearance of the impressions created by sleeping heads but this belies the truth: that of hard, cold plaster deliberately manipulated into false hollows. It encourages the viewer to question those initial impressions. Feelings of discomfort and depression can be easily hidden through fear of shame or reaching out. Although a person may express feelings of comfort and stability, a closer look into their behaviours and actions may lead to the discovery of their true discomfort. The hard surface of the plaster is a juxtaposition to the soft, manipulated pillow. The small scale creates an intimacy with the viewer, forcing a closer inspection and reflects the fragility of one's emotions despite outward appearances.

Bali Kohring
Sleepy Hollows
Plaster of Paris
Each pillow approximately 15cm x 9cm

Excerpt 8

IA3 Resolved work

Bali Kohring
Sleepy Hollows
Plaster of Paris
Each pillow approximately 15cm x 9cm

Excerpt 9

Resolved work — details

Excerpt 10

Resolved work — display

IA3 hanging directly under painting from IA2

Kohring
Sleepy Hollows
Plaster of Paris
Each pillow 15cm x 9cm

Practices to strengthen

To further ensure accuracy and consistency of the application of the ISMG for this IA, it is recommended that:

- for Researching — reacting to stimulus
  - responses at the 3-mark performance level include
    - evidence of how the student has worked through a contemporary context by
      - analysing and interpreting the use of visual language, expression and meaning in contemporary artworks to explore new viewpoints and approaches in their own work
      - experimenting informed by research of processes, theories and ideas that underpin contemporary art practices
  - responses at the mark range of 4–5 include evidence of
    - analysis and interpretation of multiple meanings in artworks
    - experimentation that is clearly informed by research of art practices or other relevant inspiration that led to insight and exploration of diverse processes or approaches
  - responses at the mark range of 6–7 include evidence of how contemporary context and diverse aesthetic influences impact on the student's art practice, and how this new knowledge enabled the student to experiment in innovative ways.
- for Resolving — communicating as artist and audience
  - responses at the mark range of 5–6 include evidence of
    - the IA1 focus and IA2 resolved artwork (not for reassessment) and demonstrate a connected body of work that communicates the artistic purpose and meaning expressed in the focus
    - an artist's statement/s that clearly communicate/s the concept and focus of the resolved artwork

- responses at the mark range of 7–8 and above include evidence of

  - all characteristics of resolved work as described in the syllabus assessment specifications

  - artworks that clearly demonstrate how the inquiry has continued across inquiry phases 1, 2 and 3 to realise one individualised body of work

  - an artist's statement/s suitable for an authentic gallery context to assist wider audiences to engage with the work and allow multiple levels of meaning to be considered when viewing the artwork

- responses at the mark range of 9–10 include evidence of

  - developed and combined knowledge and focus to create a refined body of work that strengthens the way audiences can make meaning when they engage with the work

- responses at a mark range of 11–12 include evidence of

  - how the Unit 4 concept of 'art as alternate' (or the Unit 2 concept of 'art as lens' for AS) and the contemporary context have been carefully considered to extend the student focus and inquiry to offer alternate meaning (or a different lens for AS) to the work or ideas presented in inquiry phase 2

  - an evolved personal aesthetic through contemporary approaches that demonstrate artistic style/s and/or expression/s that are individualised or inventive, and may show strong influences that have been adapted, combined and/or personalised to suit purpose and meaning through the use of a contemporary context.

Additional advice

To ensure assessment decisions align with syllabus conditions, evidence must be found in:

- drafted, edited and clearly labelled artist's statement/s of no more than 150 words. **Note:** name, title, media and size are not included in the word count

- one annotated illustration page/slide only that includes images/details of all resolved artwork/s in the submission and brief points that identify evidence of inquiry processes in resolved work. The total word limit for this evidence is 200 words

- no more than four pages/slides of supporting evidence, which includes the student's experimental artwork, sketches, annotated diagrams and images, notes, ideas, photographs, and collections of stimulus items with reflective commentary and artist research. Extended response entries in supporting evidence are not encouraged

- unlimited pages/slides of clearly labelled photographic evidence of resolved work in clear, high-resolution still images, including

  - detail images to demonstrate media application and manipulation

  - relevant real or authentic virtual display options to indicate scale and any form of interaction or installation

  - individual and collective images of resolved works that are intended to be displayed as an installation

- separately uploaded mp4 video files of any resolved time-based work, e.g. film or animation, or video to demonstrate the nature of immersive installations.

Schools should consider the following guides to assist students in demonstrating the IA3 performance-level descriptors. These resources can be found in the QCAA Portal and the QCAA website:

- Supporting resource: Contexts

- Supporting resource: Reflection

- Supporting resource: Artist's statements

- Supporting resource: Annotated illustration of resolved work

- Supporting resource: Effective practices in Visual Art submissions

- IA3 student response template: Project — inquiry phase 3

External assessment

External assessment (EA) is developed and marked by the QCAA. The external assessment for a subject is common to all schools and administered under the same conditions, at the same time, on the same day.

Examination — extended response (25%)

Assessment design

The assessment instrument was designed using the specifications, conditions and assessment objectives described in the summative external assessment section of the syllabus.
The examination consisted of one paper with a choice of two extended response questions (45 marks).

The examination assessed subject matter from the course of study. Questions required students to evaluate how artists

- manipulate media and composition to construct a narrative

- alter representations to construct a narrative.

The assessment required students to respond to an unseen extended response question in an analytical essay. Students needed to express a viewpoint and support it by comparing two chosen artworks from the stimulus book.

The stimulus included the following eight unseen artworks supported by individual contextual statements that were designed to elicit an opportunity to demonstrate the assessment objectives:

- Subodh Gupta, *Line of Control*, 2008

- Girma Berta, *Moving Shadows IX*, 2016

- Kent Morris, *Cultural Reflections — Up above #1*, 2016

- Katherine Hattam, *The Integrity of the Personality*, 2008–2014

- Ben Quilty, *High Tide Mark*, 2016

- Madonna Staunton, *Numbers Game*, 2002

- JR, *Migrants, Picnic across the border*, 2017.

The AS examination consisted of the same two questions and eight stimulus.

Assessment decisions

Assessment decisions are made by markers by matching student responses to the external assessment marking guide (EAMG). The external assessment papers and the EAMG are published in the year after they are administered.

Effective practices

Overall, students responded well to:

- their selected stimulus and effectively analysed the visual language and expression to interpret the narrative

- decoding artworks and communicating how ideas are represented by explicitly identifying and unpacking the ways relevant visual art elements and principles are applied in artworks.

Samples of effective practices

Extended response

The following excerpts have been selected from a response by one student to illustrate effective practices in one or more of the syllabus assessment objectives. The student responded to Question 1, which required students to evaluate how artists manipulate media and composition to construct a narrative.

Throughout the response, the student used relevant visual art terminology correctly, communicated visual art ideas and meaning in a sustained, organised and cohesive sequence of information, and used language conventions consistently and with clarity.

Note: The characteristic/s identified may not be the only time the characteristic/s has occurred throughout the response.

Criterion: Implementing decoding skills

Effective student responses demonstrated subject knowledge by specifying a range of relevant elements and principles to communicate how ideas about the narrative are represented in each artwork.

This excerpt has been included to demonstrate Implementing decoding skills for Question 1 as it provides evidence of:

- decoding the ways the artist JR used the specified elements and principles and how these explicitly connect to the represented ideas

- a range of relevant elements and principles to demonstrate the scope of subject-specific knowledge. Throughout the response, the student refers to colour, tone, size, shape, perspective, contrast, and balance for this stimulus artwork.

Similar to Gupta's work, "Migrants, Picnic across the border" is a 2017 artwork by the anonymous French artist JR which critiques the *harsh lived experiences* ~~contentious representations of~~ immigrants ~~in the media in comparison to~~ and the disparities between Mexican and American citizens, despite their proximity in lifestyle and geography. Printing the image of an illegal immigrant onto tarpaulin, JR stretches the *colourless* eyes of an "alien" across the border, inviting citizens to picnic together- in Mexico, people eat a table, whereas Americans stay sat on the ground. Large enough to be discernible from an aerial perspective, the size of the tarpaulin as it is viewed from above dominates the installed work's setting, dwarfing the people around it almost to suggest the image as reflective of the *countries* conflict. The black-and-white tonal value of the eyes themselves contrast starkly against their earthy surroundings, symbolising the reduction of individual *immigrants'* humanity ~~XX~~ to images of trespassing, violence ~~and~~ or just simple statistics. *compared to their American counterparts* Furthermore, the long, geometric shape of the tarpaulin, extended across the border itself, creates a sense of balance either side the area's dividing line to suggest a sense of equality between the two groups; both Americans and the Mexicans are entitled to fair treatment, despite their disparate conditions.

Criterion: Analysing and interpreting

Effective student responses:

- demonstrated subject knowledge by providing detailed and insightful literal and non-literal meanings that interrelated essential features of each selected artwork

- specified and consistently demonstrated synthesised knowledge of the contemporary, personal, cultural and/or formal contexts.

This excerpt has been included to demonstrate Analysing and interpreting for Question 1, as it provides evidence of:

- complex interrelationships of the visual language, expression and cultural context within the selected artwork and the relevance of these to how the artist has manipulated media and composition

- analysis of essential features and insightful interpretation of the literal and non-literal meaning of these features, such as the literal and non-literal cultural meaning of the brass and copper objects and the form of the mushroom cloud.

meters in area and five meters in height, Gupta uses the dramatic size and scale of his sculptural work to create a ~~potent~~ sense of dominance, polarizing the audience with the significance of poverty in Indian society, as well as mimicking the devastation caused by nuclear weapons. [size of the]

Similarly, the varying shapes, forms, qualities and sizes of the individual utensils, when heaped together, ~~creates~~ a dynamic, rough texture that [gives the sculpture a] creates a sense of movement for the audience, both to further mimick the work's appropriation of a mushroom cloud as well as to make the relationship between Indian lifestyle and nuclear [an inter] weaponry further synonymous. Amplifying this, the dull, aged colours of the many utensils ~~is~~ ~~harmon~~ unifies the sculpture as a composed, structured whole to represent India's everyday life

Gupta uses the literal images of Indian kitchen utensils and the form of a mushroom [nuclear] cloud to construct the non-literal interpretation of "Line of Control" (2008) as a critique against this experience, presenting a paradoxical ~~and intim~~ ~~iment~~ association between the nuclear weaponry propensity for death and the inhumane of India [conditions] itself — ~~the~~ contemporary lifestyles of Indian peoples [according to the work] cannot exist without poverty and pain, characterising the work in a harsh, cultural context designed to critique the country's government.

Criterion: Evaluating

Effective student responses:

- discussed purposefully selected similarities, differences and ideas about how media and composition are manipulated or representations are altered in both artworks

- appraised the significance of these similarities, differences and ideas to consider how artists construct narratives.

This excerpt has been included to demonstrate Evaluating for Question 1, as it provides evidence of the selection and appraisal of similarities, differences and ideas in the artists' manipulation of media and composition, not just the similarities and differences of the constructed narrative.

> Both Gupta and JR manipulate their chosen media to communicate ideas related to citizen lifestyle and criticize their respective societies; however, whereas Gupta relies on media specific to India to evoke imagery significant to Indian politics, JR uses media to unify "opposing" countries, criticising their political relationship. Both works use a contemporary context to construct installed pieces, whose chosen media and themes are majorly related to the lifestyles of their specific countries. For instance, Gupta chose to use everyday Indian kitchen utensils to symbolise the everyday Indian experience, similar to the way in which JR used tarpaulin to create

balanced imagery [symbolic] [~~evocative~~] of [unifying] the humanity of Mexico and the United States' citizens, despite their ~~differe~~ political conflict. ~~In contrast to this~~ Likewise, both works construct critical narratives directed at their respective societies' histories. In contrast to ~~this,~~ these similarities, however, Gupta's work is specific to India itself, rather than its relationship with the countries around it - subsequently, the media manipulated by Gupta - Indian kitchen utensils - is more personally relatable to Indian people on an individual level, making its narrative more culturally impactful as well as politically so. JR, on the other hand, is broader in its use of materials, typical to the work's more general themes of human similarity ~~to~~ inclusive of multiple countries rather than just one; Thus, the latter artwork is more global in its appeal. These differences are significant considering the intended meanings motivating their choice of media - by in choosing either to be specific or more broad artists manipulate media and composition to appeal to specific societies and audiences, making their works all the more impactful and [uniquely] relevant.

Criterion: Justifying

Effective student responses:

- presented a well-expressed, independent viewpoint that answered the selected question for each selected artwork

- supported the viewpoint with detailed and pertinent examples.

These excerpts have been included to demonstrate Justifying for Question 1, as they provide evidence of:

- a well-expressed independent viewpoint that identifies how artists manipulate media and composition to construct a narrative in each artwork. In this case the viewpoint was in the introduction:

    … artists manipulate recognisable materials and their significance to specific communities, arranging their presentation in ways which are relevant to their respective histories, to construct greater narratives that appeal to certain societies as a whole

- examples of artistic processes, intentions and expression in *Migrants, Picnic across the border* that support this viewpoint.

Excerpt 1

Oftentimes, the media chosen used by artists to create art is as important as the artwork itself. However, the ability to choose certain materials over others and knowing how best to arrange them can be difficult, and this must be informed by the visual narratives and stories specific artists are attempting to tell. This essay will argue that artists manipulate recognisable materials and their significance to specific communities, arranging their presentation in ways which are relevant to their respective histories, to construct greater narratives that appeal to certain societies as a whole. For example, the use of everyday objects by Subodh Gupta in "Line of Control" (2008) and thematic installation by JR's "Migrants, Picnic across the border" (2017) are both directly informed by culture and history, despite one doing so to critique one country versus the other criticising the tensions between two.

Excerpt 2

Working via cultural and contemporary contexts, JR's work is a clear criticism of American immigration politics, and its manipulation of the literal border is representative of the divisive conflict jeopardising either countries' peoples. Compounding upon this, by stretching the image of an immigrant's eyes - symbols for the soul - across the border, JR suggests

the humanity uniting one country to the other; however, by providing Mexico with a table - a setting in which order and custom is expected - JR contrasts the immigrant pressures of the beauracratic process against the leisurely freedom enjoyed by American people. Thus, the work relies on its physical characteristics to construct a political narrative.

Criterion: Realising a response

Effective student responses:

- synthesised and interrelated relevant information to communicate detailed and insightful conclusions about both artists and artworks.

This excerpt has been included to demonstrate Realising a response for Question 1 as it provides evidence of:

- how artists manipulate media and composition through a response that could be applied beyond the stimulus

     … artists manipulate media significant to history and society by making considered decisions surrounding composition and process, artists will rely on social knowledge, politics and relatability to construct narratives uniquely relevant to specific societies

- a consistent understanding of the manipulation of media and composition and the constructed narrative in the selected artworks.

In conclusion, artists manipulate media significant to history and society - by making considered decisions surrounding composition and process, artists will rely on social kno- wledge, politics and relatability to construct narratives uniquely relevant to specific societies. Subodh Gupta's "Line of Control" (2008) manipulates said relatability through its use of everyday Indian kitchen utensils to criticise aspects of specific to. Indian society. On the other hand, other artists like JR will use a broader variety of media which will nonetheless create more global narratives, wherein his 2017 work "Migrants, Picnic across the border" makes considered use of composition to be ~~similar~~ similarly critical.

Practices to strengthen

When preparing students for external assessment, it is recommended that teachers:

- build students' understanding of each of the four contexts and how to use context-guiding questions to explicitly analyse and interpret layers of meaning in artworks through the contemporary, cultural, personal and/or formal contexts

- explicitly teach that evaluating requires students to both

  - identify similarities and differences in the stimulus artworks that are relevant to all aspects of the selected question

  - unpack the significance of these similarities and differences

- provide strategies to

  - express clearly stated viewpoints in response to all aspects of the selected question

  - support the stated viewpoints with detailed and pertinent examples from selected artworks, noting that viewpoints need to do more than re-state the question

- build students' capacity to communicate interrelated relevant conclusions that respond to all aspects of the specified question and could be applied beyond the stimulus in a holistic understanding of how artists make artworks in response to concepts.

Additional advice

- Students should be advised to take care to use and spell artists' names and artwork titles correctly (as they appear in the contextual statements in the stimulus), and to use a consistent approach to indicate artwork titles in the handwritten response, e.g. quotation marks, underlining, or capital letters.

- Students should be advised that the contextual statements in the stimulus book should be used sparingly in responses and should be acknowledged when used. Students should be made aware that they do not receive credit for repeating this information in a response.

- The resource Supporting resource: Contexts, located on the QCAA website and in the QCAA Portal, can be used with students to demonstrate

  – decoding skills to unpack how visual art elements and principles communicate ideas

  – analysis and interpretation of literal and non-literal meanings through specified contexts and the relevant context-guiding questions.