Statistics

<table>
<thead>
<tr>
<th>Year</th>
<th>Number of candidates</th>
<th>VHA</th>
<th>HA</th>
<th>SA</th>
<th>LA</th>
<th>VLA</th>
</tr>
</thead>
<tbody>
<tr>
<td>2011</td>
<td>5</td>
<td>0</td>
<td>2</td>
<td>2</td>
<td>1</td>
<td>0</td>
</tr>
<tr>
<td>2010</td>
<td>3</td>
<td>0</td>
<td>2</td>
<td>1</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>2009</td>
<td>4</td>
<td>0</td>
<td>2</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>2008</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>2007</td>
<td>1</td>
<td>0</td>
<td>0</td>
<td>1</td>
<td>0</td>
<td>0</td>
</tr>
</tbody>
</table>

General comments

The concept for the 2011 examination was *Balance*.

Candidates demonstrated typical standards in their visual responses in Paper One and attempted to analyse and justify ideas using visual language to reproduce meanings in Paper Two.

All candidates designed and constructed resolved artworks in response to the concept but further development is required for candidates to use visual language elements and skills to communicate ideas and feelings. Most candidates described and interpreted artworks to give an opinion of the artworks presented. However, most candidates generally needed to demonstrate greater use of visual language to analyse and validate interpretations when evaluating meanings and justifying positions.

Paper One: Making (Practical response)

Candidates were required to respond to one or more of the three questions by completing and “resolving” an artwork or artworks in any predominantly two-dimensional medium (e.g. painting, drawing, collage, assemblage). Candidates were to communicate something about *Balance* (literally, representatively or conceptually) based on their interpretation of one or more of the focuses developed from the concept.

The provided stimulus consisted of a range of artworks reflecting various interpretations of the concept. This allowed for responses such as:

- abstract or non-representational interpretations of the focus concept that exploited the relationship of colour, shape, texture and line to create harmonious visual arrangement (Question 1)
- a real or imagined environment that investigates visual, psychological or spiritual balance (Question 2)
- the literal or symbolic representations of objects used in artworks (Question 3).
Most of the visual responses to Paper One were literal interpretations that used one or more of the stimulus items suggested. Candidates were allowed to use materials (such as preliminary sketches, paintings, collage or assemblage items) they had collected or developed and brought into the examination room as the basis of their response to the concept. As in previous years, some candidates appeared to have limited source materials for use in the examination. Further developed ideas, compositional plans and use of materials may have assisted candidates to generate higher standard visual responses.

The most common stimulus used by candidates was “Objects” (Question 3) in combination with stimulus from “Colour” (Question 1). There was a correlation between achievement in the Application criterion and the Visual Literacy criterion, with candidates using sound drawing but to a lesser degree visual problem solving and compositional skills to communicate ideas and intentions.

It is recommended that prospective candidates are given opportunities to understand how work developed during the year can be used to relate to examination stimulus material. Use should also be made of past examination papers.

Teachers are encouraged to develop practice examination papers, enabling candidates to become more experienced in developing a response under examination conditions based on previous work. Strategies for candidates to complete a resolved artwork in the time allocated would assist students to practise the compositional and technical skills they are developing.

**Paper Two: Appraising (Written response)**

Candidates responded at varying standards to the questions in both parts of Paper Two.

Generally, candidates wrote satisfactorily about the physical characteristics and visual elements of the work but demonstrated limited analysis that was not clearly linked to the cultural and historical context of the stimulus artwork. The information provided with each artwork was not always considered in a candidate’s response when justifying artworks or validating interpretations of each artwork. Most candidates could identify the similarities and differences and use relevant terminology to link ideas and information to the concept.

**Part A (Question 1)**

All candidates responded at a sound or high standard to Question 1. The stimulus artworks reflected the concept and two artists’ interpretations of *Balance* through sculptural forms. The subquestions required candidates to analyse the subject matter, media and context of each sculpture in a short response to each artwork. Those candidates who responded at a high standard in this section were able to provide literal interpretations of the artist’s depiction of the concept in context. Candidates attempted to analyse the symbolic meaning of each artwork but were not able to clearly articulate the meaning created by the artwork in their written responses.

**Part B (Questions 2, 3 and 4)**

Candidates were required to write an extended essay of 400–600 words in response to one of three questions. Most candidates responded to Question 2.

In Question 2, candidates were provided with images of three artworks that explored the visual, psychological or spiritual balance found in the built or natural environment. Each artwork was two-dimensional in form and representational of a scene that explored a social issue in the artist’s
life. This question required candidates to analyse and interpret the artist’s compositional arrangements and evaluate and compare their interpretations using context and visual language. To achieve highly in this question, candidates were required to analyse using a high level of language to communicate their interpretations of the context of the people and places in which each of these artworks had been depicted.

No candidates responded to Question 3.

In Question 4, candidates were provided with images of four sculptural forms created by artists who had explored similar stimulus. Candidates were required to compare and contrast how effectively each artwork communicated the concept of Balance. Candidates who responded to this question found it difficult to articulate their ideas effectively to communicate the different levels of meaning and context created by the skull art forms. A broader understanding of contemporary art issues and practices may have assisted candidates in formulating their responses.