Statistics

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General comments

The concept for the 2012 examination was *Scapes*.

Candidates demonstrated a considered response to the visual stimulus presented in Paper One and occasionally used visual language to analyse and justify ideas in response to artworks in Paper Two.

Both candidates designed and created resolved artworks in response to the concept but further development of skills is required for candidates to use visual language to effectively communicate their understanding of art elements to convey ideas and feelings. The candidates described and interpreted artworks to give an opinion of the artworks presented but generally needed to demonstrate greater use of language to analyse and validate interpretations, to evaluate meanings and justify positions.

Paper One: Making (Practical response)

Candidates were required to respond to one or more of the three focus areas by completing and "resolving" an artwork or artworks in any predominantly two-dimensional medium (e.g. painting, drawing, collage, assemblage). Candidates were to visually communicate their understanding of "Scapes" (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:

- literal or symbolic representations of the landscape in artworks (Focus 1)
- a real or imagined urbanscape environment that investigates visual, psychological or physical spaces (Focus 2)
- abstract or non-representational interpretations of the focus concept to create dreamscapes. (Focus 3).
Candidates were allowed to use materials (preliminary sketches, painting, collage/assemblage items etc.) that they had collected or developed and brought into the examination room as the basis of their response to the concept. The visual responses to Paper One provided by both candidates were literal interpretations that used one of the stimulus items suggested. The candidates appeared to have limited source materials for use in the examination. Further developed ideas, compositional plans and use of materials may have resulted in responses of a higher standard.

Both candidates used the “Dreamscapes” stimulus (Focus 3). There was a correlation between achievement in the Application criterion and the Visual Literacy criterion, with candidates using sound drawing and, to a lesser degree, visual problem-solving and compositional skills to communicate ideas and intentions.

Prospective candidates should ensure that they understand how work developed during the year can be used to relate to examination stimulus material. Use of past examination papers would foster this understanding.

Teachers could also develop practice examination papers, enabling candidates to gain more experience 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 in the development of compositional and technical skills.

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

Generally, the candidates wrote satisfactorily about the physical characteristics and visual elements of the work. They demonstrated limited analysis that was not clearly linked to the cultural and historical context of the stimulus artworks. The information provided in the examination paper with each artwork was not always considered in a candidate’s response when justifying artworks or validating interpretations of each artwork.

**Part A (Question 1)**

Candidates responded at a B or D standard to Question 1. The stimulus artworks reflect the concept displayed as sculptural scape installations of two artists. The subquestions required candidates to analyse the subject matter, media and context of each installation in a short response to each artwork. 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. One candidate responded to Question 2; the other to Question 4.

Question 2 provided candidates with three artworks that drew the viewers’ attention to the natural landscape. Each artwork is two-dimensional in form and representational of a landscape that explores space, time and unusual visual arrangements. This question required candidates to analyse and interpret the compositional arrangements of each landscape painting.

To achieve highly in this question, candidates were required to analyse each artwork using a high level of language to communicate their interpretations of the compositional arrangement and mood depicted in each of the works.
Question 4 provided candidates with four paintings by 20th century surrealists that have explored dreamscapes. Candidates were required to describe the common elements that each artist has used and discuss how effectively each artwork communicates the concept of “scapes”. A broader understanding of contemporary art issues and practices may have assisted the candidate in formulating their response.