



GENERAL COMMENTS

Teachers should note that this report is based on the *Studio Arts VCE Study Design* that is accredited for the period 2004–2009. This report is designed to provide valuable information to students and teachers on the performance of students in the 2006 examination. The information is framed to enhance students' and teachers' understanding of the relevant outcomes in the study design.

The 2006 examination drew upon the key knowledge and skills identified in Outcome 3 of Unit 3 and Outcome 3 of Unit 4. As indicated in the sample examination material, all questions on the examination were compulsory. The paper allowed for both short and extended responses to questions. Visual material was only used for Question 1 and included a range of artforms. A total of 50 marks were available, and students were given 90 minutes to complete the examination.

Since 2001, the structure and format of the Studio Arts examination has remained reasonably consistent. Although this stability has advantaged some students in their preparation for the exam, others have failed to take advantage of this significant opportunity for preparation. Responses this year were generally of a better standard than previous years; however, there were still a significant number of students who had difficulty displaying their knowledge in relation to relevant key knowledge and skills. There was sometimes a tendency to provide information that was only broadly related to the question type. Outcome 3 in Units 3 and 4 of the *Studio Arts VCE Study Design* cover a wide area of key knowledge involving research and investigation and students must be prepared to demonstrate their knowledge on any of the points in these outcomes.

As in previous years, Question 1 focussed on the students' ability to determine ways in which an artist created aesthetic qualities and a distinctive style in the artwork. In responding to this question it was important for students to demonstrate their ability to analyse (not merely describe) and annotate how the artist had achieved aesthetic qualities and a distinctive style. Many of the average responses to this question had difficulty linking the ways the artist had used materials and techniques when creating the artwork. The key words in part b. of Question 1 were 'Explain how the artist...'; however, many students tended to describe the use of materials and techniques instead. It was interesting to note that many students who responded on the Max Dupain image for Question 1 did so in the context of drought and what Dupain may have been referring to in the artwork. The image had been selected many months prior to November with no intention of eliciting such comments, but it proved an ominous choice.

One of the key requirements, as has been stated in previous Assessment Reports, of Outcome 3 in Unit 4 is to study and research an art industry issue that has arisen in the current and/or previous year. Whilst there has been a significant improvement in the discussion of issues relevant to this time period, in 2006 there was an equally significant number of students who did not seem to understand that the issue needed to be discussed with a strict focus on the issue as an **art-industry** issue. Too often students provided a discussion of the issue as if they were responding to a question on an English-type examination, without discussing any of the relevant factors as to how it relates to the art industry. The other key component of this section of the study design is that students undertake the research and therefore have a solid personal knowledge of the art industry issue they have investigated. They should be prepared to demonstrate this knowledge by referring to points of view from media and other sources that are relevant to the discussion.

The written examination is structured specifically to test student's ability to **apply** the knowledge learnt from Outcome 3 in Units 3 and 4 in such a way that students could clearly demonstrate understanding and not just recall. Some students seemed to assume that they could supply information that was simply rote learned without paying attention to the question. Too often key terms used in the question, such as 'analyse' and 'explain', were overlooked and a more general and pre-prepared answer was given, which made it difficult for the student to achieve full marks. Students must be more aware of the nature of the question rather than thinking that what they write will be close enough. They must also ensure that they draw on appropriate knowledge from the range they have acquired throughout the year so that details included in their response are relevant to the question.

For example, Question 3 asked students to apply their knowledge related to the **conservation** and **presentation** of a selected artform that would be included in a travelling exhibition. To achieve high marks, it was vital that students' responses referred specifically to conservation and **preservation** issues relevant to a travelling exhibition. Question 4 asked for an **explanation** of how the role of a public gallery differs to that of one of the other options given. Some students simply discussed the role of a commercial gallery or artist run space (or one of the other options) without



explaining how the two differed. Again, a simple check to affirm the direction of the question would have allowed some students to provide a more comprehensive response.

Many students seemed to have taken the advice of previous Assessment Reports and completed the extended response first. Time management is critical in this examination, and it is vital that students preparing for the 2007 examination sit practice exams, for example past VCE papers, to test their preparedness to write against the clock.

Areas of strength and weakness

Students who were awarded high marks consistently:

- understood the necessity to use language and terminology that was applicable to the question
- demonstrated a sound understanding of the knowledge required to answer each question
- responded to the key words in the question
- applied their knowledge to the specifics of the question
- discussed examples of work where appropriate to the question, thus revealing a depth of knowledge of the selected work
- provided in-depth and comprehensive responses that revealed a thorough understanding of the course content.

Students who were awarded low marks consistently:

- lacked knowledge of how to apply the appropriate language and terminology in their responses to questions
- struggled to demonstrate the depth of knowledge required to respond to the question type
- had difficulty in understanding the key words of the question
- provided a discussion of examples that was very shallow and descriptive, demonstrating little knowledge of the examples and the medium discussed
- had difficulty in demonstrating their understanding of the key knowledge of Outcome 3 in Units 3 and 4.

SPECIFIC INFORMATION

Note: Student responses reproduced herein have not been corrected for grammar, spelling or factual information.

Question 1

Artwork chosen	0	1	2	3	4	5	6	7	8	9	10
%	1	7	18	1	19	1	4	8	13	22	7

Question 1a.

Marks	0	1	2	3	4	5	Average
%	2	7	21	33	24	12	3.1

Students were required to analyse how an artist had achieved aesthetic qualities and a distinctive style. Students were therefore required to

- use language and terminology that was relevant to the artwork and artform
- demonstrate an awareness and understanding of the methods used to develop a distinctive style and approach to subject matter
- provide a response that demonstrated a comprehensive knowledge of the artform
- analyse the ways artists achieve aesthetic qualities in artworks
- explain how an artist uses specific techniques and materials relevant to the artform.

The task word in this question, ‘analyse’, was important because it signalled that a considered and detailed response to the selected artwork was required. The range of artforms represented in the visual material allowed students to base their response on a work in a form they were familiar with and thus demonstrate the depth of knowledge they had acquired throughout the year. There was also an expectation that students should be able to reveal some understanding of the techniques and methods used by the artist in the making of the artwork.

It was pleasing to see students respond to a wide range of the images provided. While a high number of students responded to the Meek graffiti piece, surprisingly few were able to explain how the artist had achieved a distinctive style through the use of signs, symbols and formal elements. Equally, in responding to part b. of Question 1, students often struggled to explain Meek’s use of materials, techniques and processes in the creation of the artwork. Language and vocabulary are important factors in a student’s ability to construct a high-scoring response, and a deep understanding of a medium can only be achieved through a solid investigation and research.



In order to achieve a high mark, students needed to clearly identify ways in which an artist has been able to achieve a distinctive style in their artwork or an understanding how an artist creates aesthetic qualities in an artwork. Language and terminology were important and should have been used in such a way as to demonstrate that the student has a competent knowledge of the artform. Following are excerpts of high-scoring student responses to Question 1a.

Artwork: Lewis Miller's 'Allan Mittleman No 3'

Lewis Miller's portrait of Alan Mittleman focuses on the use of line and tone to create texture, resulting in a distinctive contemporary style whilst basing the subject on fairly traditional realist form. Spontaneous sketchy lines form the scratchy outlines of the figure, varying from thin, spidery trails of charcoal to the thicker more bold and distinct lines that emphasise the most prominent facial features – the nose, mouth, eyebrows and glasses. The contrast of the heavy black glasses and the more delicate outlines of the outer peripheries of the face draws the focus of the viewer immediately towards the eyes which, emphasised by the heavy shading that tunnels around them, stare directly and candidly at the viewer, contributing an engaging sense of intensity. Reasonably neutral realistic colours have been used to tone the nuances of the skin, yet exaggerated shading emphasises the texture of the heavy folds and creases of the man's aged leathery skin. The image is formally balanced and cropped close, maximising the impact of the facial expression and creating a sense of intimacy, emphasised through the fairly large size of the canvas (2.1 by 1.8m).

Art work: Gianni Versace, Evening Ensemble, dress, petticoats and jacket, 1992

Gianni Versace's use of colour greatly influences the aesthetics of the garment. The utilisation of gold's, rich creams and pastel pinks and greens gives the dress a luxurious 18th Century feel, juxtaposing with the harsh modern indigo present in the denim jacket. The different fabrics further this contrast, the soft gazar representing antique elegance whilst the harsh, rough denim displaying modern insensitivity. The dress creates a dream of romance, strongly suggested not only in its princess seams and lace trim, but also most poignantly in its use of imagery. The prints show elegant femininity in the graceful poise displayed by the dancers, the framing of the pictures however suggesting that they are merely memories, photographs hanging on a wall. The jacket portrays roughness, implicit in the rolled up sleeves and unfinished button holes. The contrast of antique elegance and modern harshness is strongly felt in the viewing of this ensemble.

Question 1b.

Marks	0	1	2	3	4	5	Average
%	3	12	24	29	20	12	2.9

Part b of Question 1 required students to explain how the artist has used materials, techniques and processes in the making of the artwork. In order to achieve a high mark in this question, students needed to have a good understanding of the artform being responded to. Because an explanation was required, a considerable depth of knowledge was expected in the response. An explanation provides an opportunity for the student to demonstrate that they have the ability to use their knowledge and apply information to suit the question. Students are expected to have acquired some knowledge of the artform on which they had focused during Units 3 and 4, which will allow them to respond to this type of question. Teachers should note that the sample examination material lists artforms that will be included in the examination paper.

Following is an example of a high-scoring response to Question 1b. In this response there is a clear indication that the student has a solid knowledge of the techniques and processes involved in oil painting. The student demonstrates knowledge of techniques with a capacity to use language and terminology appropriately.

Artwork: Lewis Miller's 'Allan Mittleman No 3'

The use of oil in the piece has allowed for the artist to successfully blend selected areas such as the surrounds of the eye. These areas have multiple layers of oil as undertones can be seen through blended and slightly opaque areas. The charcoal may have been used to originally sketch the proportions of the figure, but has also been applied to darken areas by blending into the oil, as well as line work over the top to highlight the sketchy nature of the piece. Loose hand strokes have been used with charcoal to create long and swooping movements. Highlights of the whites of the eye have possibly been applied as a final layer to further contrast against the darker tones of black, red and purple. Shorter strokes have been applied with charcoal for the hair, and appear to have been rapid and seemingly random in thickness and length. Charcoal has been smudged in areas of the background to create subtle shadows and to further enhance the subject matter and make it appear life like as though 'popping out' of the page.

Question 2

Point of view 1

Marks	0	1	2	3	4	5	Average
%	6	8	21	32	21	12	2.9



Point of view 2

Marks	0	1	2	3	4	5	Average
%	8	10	23	30	19	10	2.7

Question 2 required students to demonstrate:

- an understanding of and ability to provide evidence of sound research and knowledge of a contemporary art industry issue
- knowledge of the context that gave rise to the issue
- strong, specific and correct use of terminology and vocabulary
- clear reference to different points of view relating to the issue chosen
- an understanding of the issue from an arts-related perspective.

This last point was particularly important as far too many students nominated 'graffiti' as the issue, but discussed it as more of a political issue, rather than from an arts-related perspective. Students need to be very specific in how they respond to such questions. The question required an appreciation of the issue that can only come from thorough investigation into the background of the issue and the ensuing implications. Assessors were looking for students to demonstrate a depth of knowledge of the issue under discussion; therefore, reference to media and other sources was necessary to score a high mark. However, such references needed to support the points of view under discussion. It was pleasing to note that nearly all students were able to focus on an issue within the relevant time period.

Following are excerpts from two high-scoring student responses. The first example clearly demonstrates an arts-related perspective of the issue. The second example, in relation to public art, shows a clear understanding of the issue, which had arisen in the current and/or previous year. There is clear evidence that the student has undertaken considerable research into the issue and gone to some length to understand the art basis of the issue.

Example 1

Issue – The ongoing debate surrounding illegal graffiti, the heart of which revolves around the dispute of whether it should be considered art or vandalism

Example – Yarra City's Tolerance Policy

Point of View 1

To many, graffiti is in the words of ACT Chief Minister Ian Stanhope 'Inherently obnoxious and should never be condoned'. Illegal graffiti continues to exist as a serious problem within the public transport system, private business and local and state governments, and many authorities declare that this 'artform' is nothing more than destructive vandalism. The Australian Federal Police strongly support a zero tolerance policy, arguing that allowing one area to become consumed by Graffiti projects the message that Vandalism is inherently damaging to the ethos of society. In addition it promotes negativity and presents an abrasive impression to citizens – many are offended or disgusted by what journalist Peter Clarke describes as 'angry scrawls and insults all over the place'. Arguably graffiti is a disruption to society, and it is estimated that it costs the Community over \$200,000 annually. Connex, as well as spending \$1.3 Billion each year cleaning trains and stations, identifies graffiti as the primary cause of delays and cancellations. In Yarra City, a zero Tolerance is claimed to have reduced graffiti costs considerably.

Point of View 2

In contrast to this retributive stance, many believe that graffiti is an artform, a legitimate form of political and social expression, and one that contributes an important element of life to Australia's artistic culture. Satta, co coordinator of the Melbourne Stencil festival (an annual event aiming to celebrate street art and vindicate its place in society) say's 'graffiti is a very important subculture here. Once you're aware of street art it will change the way you look at the city'. The Yarra City Council supports this point of view that some street art can be an important element of our social and cultural heritage, and there are many areas in which graffiti is in fact tolerated, or even commissioned, for example Kim Nichols 35 m Mural near Richmond station, providing a colourful social commentary on city life that brightens the drab back streets.

Example 2

Issue – Should Public Art move beyond the purely aesthetic to actively engage it's audience?

Example – Konstantin Dimopoulos project 'Sacred Grove', its failed completion and debate about Art

Point of View 1

Art is imposed on Individuals when it is placed in the public arena. Public Art needs not only the community that it inhibits, but the environment in which it is placed. As public art is funded by taxpayers money, it is only reasonable that the public should be respected and acknowledged in the type of art that is displayed. Art Critic John Mc Donald commented in the Sunday Morning Herald (Jan 16 2006) 'the one element missing in this saga is the public.' In order to meet the requirements of all people it is a safer option to exhibit art that is aesthetically pleasing rather than controversial. The 'Sacred Grove' project initiated by conceptual artist Konstantin Dimopoulos was refused funding as it was not accepted by environmental groups who regarded it as 'vandalising' the elm trees. The project entailed the painting of mature elm trees with blue paint. This rejection signals how work that aims to challenge its audience is not appreciated in society. Aesthetically pleasing artwork that is not confrontational is

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more favourably accepted. For example, the Laneway commission 2001 has proved to be successful Public Art, it does not impose work in busy public places, yet it brightens up the back alleys of the city. Director of the National Gallery of Victoria, Dr Gerard Vaughan acknowledges that 'some people don't like to be acknowledged' this needs to be respected.

Question 3i.

Marks	0	1	2	3	Average
%	9	20	47	25	1.9

Question 3ii.

Marks	0	1	2	3	Average
%	8	25	43	24	1.8

Question 3 required students to:

- explain issues and processes involved in the conservation and presentation of an artwork in a particular artform
- discuss factors relevant to the conservation and presentation of an artwork when selected for a travelling exhibition
- demonstrate an understanding of the importance of the conservation of artworks
- identify factors that should be taken into consideration when presenting artwork as part of a travelling exhibition.

A key requirement of this question was for students to tailor their responses around the fact that the artwork had been selected for a travelling exhibition. A large number of students fell into the trap of merely giving information related to the conservation and presentation of an artwork without understanding the focus of the question. Once again, it was important for students to **apply** their acquired knowledge, thus demonstrating their knowledge and directly answering the question. Students who simply wrote factual information could not achieve full marks unless they had answered all aspects of the question, including the section about travelling exhibitions.

A number of students confused presentation with preservation and therefore often repeated information from the first part of the question in their responses to part ii.

Following are some examples of student responses. The first example clearly addresses the conservation of an artwork when selected for a travelling exhibition. In all of the examples, the key point to remember is that the students have considered what the question asked and then responded in different, but acceptable, ways to that question. They have focused on the specifics of the question and applied their knowledge in their response.

i. Conservation

Artform: Ink on Paper

Conservation issues involved with this artwork include the safe transportation to the exhibiting gallery. Paper being an organic material is particularly sensitive to the elements. During transport it must be kept in a controlled environment where temp is 20 degrees, plus or minus 2 degrees and RH is no higher than 67%. Also it will probably be moved in a solander box to keep it from being crushed or torn. At the arrival of the exhibition, it will be closely checked and a condition report will be made to make sure it has been subject to any damages. Light, Pests and Pollutants must be controlled to conserve artworks.

i. Conservation

Artform: Paper artwork

So this paper artwork stays intact, a report is first made when arriving at the Gallery on the condition of the artwork and also made when leaving the exhibition. When moving this artwork to other galleries it is stored in its own separate box which can cost into the thousands. It is placed in a heat and humidity monitored truck and is sometimes removed from the frame as the frame could cause damage to the artwork. If this artwork was in storage before removal it is placed in a solander box in a non acidic environment which is stable, restricts oxygen and heat and protects artwork from light.

ii. Presentation

Artform: Ink on Paper

Presentation of this work must be in a climate controlled room at recommended conditions as stated by the gallery in which the artwork is on loan from. A report will probably state that it must be kept at 20 degrees, plus or minus 2 degrees and RH be kept at a level no greater than 67%. Also paper is most sensitive to light if RH and temp and light are not suitable then paper may yellow and become brittle, moisture may cause ink to run and mould to grow and attack from insects. Light for paper is recommended at 50 Lux and natural light is to be minimised and artificial light is not to be direct. The work should be hung so that there is enough space for people to view it, but not be on top of it because humans can be the worst pests. If it is on paper, but without a frame it may be hung using a system that does not damage the artwork or hung behind glass or Perspex.

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ii. Presentation

Artform: Silver Gelatin Photography

The presentation of a travelling exhibition requires all personal and staff, especially the employed designer to present the artwork in an aesthetically pleasing manner. Considerations would be background colours, traffic flows, aesthetic effects for the photographs or other artworks. Also the exhibition should consider thematic, integrated, single medium or chronological order of work. A sight line is the traditional way to present artworks eg 155 cm or 185 cm for large artworks from the floor to the sight line. Academy style also might be considered. Also due to the travelling exhibition plans, passes, flyers and banners may be used to attract attention.

Question 4

Marks	0	1	2	3	Average
%	6	22	36	37	2.1

Question 4 required students to:

- explain how the role of one of the nominated venues differs to that of a public gallery
- demonstrate an understanding of the different roles performed by a public gallery and one of the nominated venues
- use language and terminology that was specific to the question
- demonstrate their understanding of how society can access art.

Although a good number of students provided comprehensive answers to this question, there was still a large number who preferred to give a definition of one of the listed options, rather than answering the specific question asked and explaining how the venues differ in role and performance.

The following are examples of responses that clearly answered the question in a comprehensive manner. These responses are comprehensive and informative and show that the students clearly understand the different roles of the two venues they selected. The students have provided appropriate examples in their answers.

Example 1

A public gallery (eg the NGA, NGV or Heide at Federal State, and local level respectively) acts as a custodian of art on behalf of the public, striving to maximise the public's exposure to art by maintaining a recognisable collection and presenting a range of changing exhibitions, educating the public through tours, lectures, workshops, brochures etc.

In contrast to this, commercial galleries (examples in Melbourne include 4 Cats Gallery, Niagara Gallery and Metro 5) cater for the more elite art circle. Operating as a business aiming to make profit and thus be a primary goal of selling artwork, a commercial gallery cultivates an extensive network of specific art buyers, and exhibitions are targeted towards this audience rather than the general public. In addition, a commercial gallery acts as a mentor towards the artists that it formally represents, maintaining a responsibility to nurture and promote their work and seek out opportunities for advancement.

Example 2

A commercial gallery differs to that of a regional gallery such as Warrnambool art gallery because it is run for profit, whereas a public gallery's main aim is to serve the community. Because it is run by a majority of taxpayers money and government grants as well as sponsors, a public gallery tries to educate and create awareness about art. A commercial gallery however runs to make money, representing artists they believe will sell the most pieces taking a commission from 30–50% of the selling price of the work so their gallery can survive. Public galleries also pay a lot of concern to the conservation of art, but a commercial gallery with high turnover of pieces doesn't worry a great deal about conservation issues. Artists whose work is collected by public galleries are usually well established and respected, whereas new and inexperienced artists can have their work hung in commercial galleries.

Question 5

Marks	0	1	2	3	4	5	6	Average
%	8	8	17	23	20	15	8	3.2

Question 5 required students to:

- discuss ways in which one artist studied during the year communicated ideas and meanings in their artworks
- refer to specific examples of artworks to support the discussion
- use language and terminology that was applicable to the discussion of artworks
- demonstrate knowledge and understanding of the ways an artist may communicate ideas and meanings in their artwork.

The emphasis of this question was to determine the depth of understanding which students had acquired in Unit 3, Outcome 3, with specific reference to one of the ways an artist approaches subject matter. Students who achieved high



marks in this question discussed the ways an artist communicates ideas and meanings in their artworks. They then referred to examples of artworks that backed up their discussion points. This ability to freely discuss the ways in which artworks can be seen as responses to a wide variety of factors determined by the artist is expected of Studio Arts students. This skill can, and should, be learnt when undertaking a broad and comprehensive investigation into the requirements of Outcome 3 of Unit 3.

Following are examples of high-scoring responses to this question. Both of these examples provide a specific response to the question, including an in-depth discussion, and show the students' knowledge of some of the ideas behind the artworks of Goya and Preston, as well as providing excellent examples to back up the discussions. The comprehensive answers are an indication of a solid depth of knowledge acquired by the students.

Example 1

Francisco Goya's 1799 collection of etchings entitled 'Los Caprichos' combines caricatures of contemporary 'foibles and follies' with scenes of witchcraft and the grotesque, creating an acerbic critique of society by depicting it as a nightmarish world of masquerade and carnival antics, in which animals or goblins pose as humans and nobody is really whom they seem to be. A common theme that emerges throughout 'Los Caprichos' is Goya's cynical rendition of naïve, raucous young women encumbered with phantasms embodying malignancy, deceit, superficiality and temptation. This can be clearly seen through images such as 'Pray for her', 'Don't cry out stupid' and 'Nobody knows anybody'. In the latter a beautiful girl in a white gown is surrounded by hideous, sinister creatures in varying states of human and animalistic form, leering at her accusingly. Yet the viewer is quick to notice that the young lady as been endowed with a mask – she is false, hiding behind a façade of innocence and beauty, suggesting perhaps that she is as hideous internally as the creatures are externally.

Example 2

Margaret Preston tried to communicate a feeling of Australia in her artworks, and also showed some of her experiences of travel in her art. Preston in 'The bad puppet lady (1932) a woodblock, shows the background of the influence of the technique of woodblock printing by illustrating a Japanese figure. Later in life Preston became interested in producing Australian National Art work that she believed conveyed true meanings about Australia. In 'Native Flowers NSW (1942), she pictures the southern cross, the emblem of the Australian Flag and native flowers to try and communicate the Australian vibe. She was also very interested in Australian Aboriginal art and began to use its imagery in her own work, because she believed that they were true Australian Artists. In 'A flower still life' she incorporated Aboriginal dot painting techniques and symbols into the background of the work, and on the vase of the work. During her latter years, she began to delve further into Aboriginal Art and even Aboriginal rights. In 'The Expulsion (1952)', Preston created an image of Aboriginal Adam and Eve being locked out of the Garden of Eden by a white angel. This was one of her most powerful and politically based works that communicated her feelings of European colonisation of Australia and bluntly shows the events of white peoples horrific actions. The Aboriginals are pictured locked out of their original home into a land with thistles and introduced species and thorns.

Question 6

Marks	0	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	Average
%	10	2	4	6	7	7	9	10	10	9	7	7	6	3	2	1	6.7

Question 6 was again worth 15 marks. It required students to respond to the question in a way which demonstrated:

- an understanding of the ways in which artists from different historical and/or cultural contexts achieve a distinctive style in their work
- an ability to analyse the ways in which artists use materials, techniques and processes to achieve a distinctive style
- a clear capacity to use language and terminology applicable to the style of work under discussion
- an ability to refer to specific examples of the artists' work, using correct and factual information
- concepts and personal understandings of the ways in which artists achieve distinctive styles of work.

It was pleasing to note that quite a few students were able to give considered and appropriate responses to this question. Students who responded well had a clear understanding of what the question was asking of them. They were able to tease out in a discussion the ways in which artists had used materials, techniques and processes. For instance, if discussing the way a ceramic artist achieves a distinctive style, the student may have responded by referring to the use of different types of clay to achieve certain effects, as is evident in the works created by the late Joan Campbell in Western Australia. Or, if discussing a painter such as Brett Whitely, why he chooses to use particular materials in certain works to achieve a distinctive style. The responses also needed to cover the techniques and processes that these artists may take in the creation of their art.

Students needed to respond to the question by referring to more than one artwork, and this was a requirement that many students had difficulty meeting.

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Students are expected to have completed a considerable amount of research and investigation into the ways in which artists achieve a distinctive style in their work. Responding to a question such as this in a general informative manner will yield a satisfactory response. Students should have an adequate volume of knowledge that they can apply across the range of questions on the exam; it is not sufficient to base an answer to a question such as this on images from the detachable insert provided for Question 1. Students must learn to be very particular about what the question is asking and adapt their body of knowledge to suit the question. A discussion of subject matter without referring to the artist did not answer the question sufficiently. Some students even had difficulty making reference to the medium in which an artist worked.

Unfortunately there were still a number of students who seemed to think that providing a biography of an artist was sufficient to achieve a high mark for this question. This is not the case, no matter how good their knowledge. The key to achieving a good mark on this question and every other question on the Studio Arts examination was to have acquired, by the end of the year, a deep and thorough body of knowledge in all the key knowledge areas as indicated in the study design. This then ensures that students are prepared and are able to respond in a way that reflects their understanding and knowledge.