

Art Appreciation

Course Code: ARA315111

2013 Assessment Report



For several years this course has fallen under a microscope resulting from a large number, (in comparison to other syllabuses), of papers being submitted proving that learning was required in the area of academic integrity. Due to the development of refined guidelines for external assessment, and some professional learning, it is now evident that the support of the TQA, and the effort of teachers involved have proven to be very worthwhile.

Not one 2013 paper required a report to the TQA Authority. The penalties section of the assessment guidelines greatly assisted in the marking by its taking into account the (well known) fact that very few students wished to cheat; they simply needed room to make mistakes, the mistakes they all make on occasion, especially during learning.

Pages 8 to 11 of the 2013 Major paper guidelines provide the specifics.

The whole document is available at:

www.tqa.tas.gov.au/4DCGI/WWW_doc/049008/RND01/ARA315111_guidelines_2013.pdf

There is no need to repeat what is in the syllabus document and these words are confined to the findings of the external examiners.

Students and teachers are strongly urged to read everything they can find on the page associated with Art Appreciation. Even the older examination reports make a very worthwhile read.

<http://www.tqa.tas.gov.au/1987>

Apart from the wonderful uptake of knowledge about academic integrity and therefore a resulting expansion in referencing and research, a clear expansion in the use of primary and secondary sources was evident. The TQA documents about Academic Integrity and “How Do I Reference?” are valuable resources.

http://www.tqa.tas.gov.au/4DCGI/WWW_doc/047444/RND01/AcademicIntegrityGuide_V2.pdf

http://www.tqa.tas.gov.au/4DCGI/WWW_doc/118420/RND01/HowdoIReference_V1.pdf

Students have attended galleries, interviewed artists, in person and via electronic means. Students have traveled; students have looked at, and written about real art.

Students have clearly dug into their topics and discovered a broad range of art covering the traditional forms, seen every year, including the ancient, medieval and classical eras. Papers also demonstrated that students, while still remaining interested in the history of art, are being prompted by their teachers and their own experiences to build relationships, using vigorous language into the relationships

between the past and contemporary art works, contemporary modes of practice and contemporary ideas.

Some papers presented exploration of some really challenging ideas and some took traditional ideas and turned them around, examining them from their individual and contemporary viewpoints. One paper considered the merits of the work of a man who eats the corpses of babies, and another, the use of the corpses of animals and insects too. Another examined aspects of Caravaggio's personality, and one considered an artwork, just one artwork, by one artist, aiming to extol a life of Christian worship.

There have been, for some years, papers dealing with fashion, water, architecture, romanticism, religion and feminism as well as with historical politics and the exploration of individual artists of repute, fame or even quiet tradition.

This year quite a few papers really proved, as has been the case with the practical TCE level 3 Art subjects, that MONA, its associated events and the main campuses of The Tasmanian College of the Arts, have been a major influence.

A list of some artists mentioned as well as some of this year's topics are to be found at the close of this report.

In the area of D.A.I.E. (description, analysis, interpretation and evaluation) there was improvement. More students took up the challenge (and therefore teachers must have taught) to engage with their visual art examples and in some cases papers possessed elegant and fluent integration of analysis and interpretation to support a topic. This year, wonderfully, there was clear evidence of the voice of the writer.

Students are encouraged to try to format their papers so that imagery illustrating their discussion is placed alongside or within that discussion. The examination of pdf papers is facilitated by such placement.

This course provides room for a broad range of learners, from those who have little art experience and/or poor literacy to those who are completely dedicating their lives to the visual arts.

There were some papers that demonstrated quite a simple approach to reporting on a topic, yet, while not to be encouraged, (because research is better when resulting from a proposal in the form of a question), even these demonstrated that the student was honestly talking about and learning about art. This is to be applauded and supported, as much as we should support the student who is the passionate, archetypal anarchist and/or academic theorist.

The subject provides fabulous opportunities to broaden the knowledge of students across an entire curriculum, including the students of religion, philosophy, history, science, architecture, design, theater and music.

It is fine for a student to simply pass the course, having done their best. It is a yearlong research project into visual art that we must remind ourselves is the basis of the course.

Learning occurs through the minor papers (through the building of descriptive and analytical vocabulary and expression, as well as in the identification of fields of interest) and in addition through the actual research...building ideas and notes and planning for the major paper should start as early as possible

during any year so that a student and teacher can work together to build the research, analytical, interpretive and writing skills required.

The major paper needs to be approximately 5000 words. This provides for some flexibility, above and below this word count, particularly for those students who have greatly refined their paper, and their language, including the purposeful use of D.A.I.E. in relationship to their proposed topic.

It now remains for us all (students and teachers!) to focus on building the subject. It is thoroughly enjoyed by many students and we know, with the judicious targeting of suitable year 10 and 11 students across all of our schools, numbers will certainly increase. We need to identify and encourage individuals when we establish that they would enjoy the course.

It has been fabulous to see the participation of teachers in professional learning for this subject, and for their support and participation as external examiners I am grateful.

SOME ARTISTS

Yoko Ono	The Chapman Brothers	Vincent Fantauzzo
A.R. Penck	William Blake	Horst P Horst
Tessa Farmer	Hermann Nitsch	Richard Avedon
Claire Morgan	Chris Ofili	Thierry Mugler
Enrique Gomez De Molina	Banksy	Hussein Chalayan
Steve McCurry	Damien Hirst	Zandra Rhodes
Danielle Thompson	Zhang Huan	Sonia and Robert Delauney
Trent Parke	Wafaa Bilal	Joseph Kosuth
Anne Zahalka	Vernon Ah Kee	Titian
Catherine Opie	Zanny Beg	Dawoud Bey
Rod Owen	Eloise Thetford	Ronald Stoops
Louise Dahl-Wolfe	Marina Abramovic	Jean Fouquet
Gina Pane	Rox De Luca	Zandra Rhodes
Cindy Sherman	Belinda Mason	Jack Le Vine
Jack Le Vine	Marc Quinn	Jacopo da Pontormo
Jeff Koons	Caravaggio	
Chris Burden	Artemisia Gentilisci	

SOME PAPER TITLES

Seen and Not Heard

The Portrayal of Children and Childhood Innocence Within Western Art

HANDS AND ART

Fact or Fiction Does knowledge have the power to alter our enjoyment of art?

At My Breast: The Artistic Approach

What is art?

MADE IN CHINA

A study focusing on the reflection of culture in contemporary chinese art and design

From pacifiers to pedophiles

The change in portrayal of children in art

The Spanish Civil War

The Spanish Pavilion during the 1937 World's Fair

How have changes over time, in materials and painting techniques, affected the look of contemporary paintings and were these changes for the better?

Is Hergé's Tintin art? A look into the breakdown of the picture plane in art, and how the comic work Tintin fits in

The French Revolution Through Art

Girls Just Wanna Have Fun?

An Exploration of Female Sexuality and Feminism in Art.

The Enduring Legacy of the Celluloid Surrealists

Cinema as a Gallery:

Is film an art form?

Vandalism of Art and Art as Vandalism

The Scream: The first true expressionist artwork?

CENSORSHIP OF ART AND THE ART OF CENSORSHIP

The controversial issue of art censorship in Australia Inquiry question: what role does censorship play in Australian art?

For the Love of Art

War and Art

Looking at reasons why artists are interested in war and conflict: is it personal interest or an attempt to communicate something of the underlying horror and despair?

Artist Fascination with Death

Neo-Expressionism

How Neo-Expressionism was developed, who contributed and how it then thrived as one of the most expressive, controversial and significant art movements in history.

THE BEAUTIFUL CARCASS; A fleshy canvas

The perception of beauty, the body, and the infinite drive for perfection.

Let's be Polite About Aboriginal Art (Ah Kee, 2012, as cited from re-visions, p 40)

Reality, Racism, Rights

The Art of Fashion

Should artists be solely responsible for the creation of their work?

Architecture is art.

A study of architecture as an art and the relationship between masculine and feminine architecture in Launceston, Tasmania, circa 1800-1900.

Caravaggio: His Life, His Art and His Influence

Turning The Gaze An Investigation into the Transformation of the Role of Women in Art Form, Function, Feeling.

An exploration of the tension between Aesthetic and Conceptual experience in modern art

Splish, Splash, Snap

A depiction of water in photography

There is More Than One Way to Skin a Cat

Do Artists Have Exclusive Rights Over the Use of Animals?

Beyond The Canvas

Fashion as Art

Trash or Treasure?

EATING PEOPLE

How controversial performance art challenges society's morals.

Has Beauty Lost its Place in Art?

At My Breast: The Artistic Approach

MADE IN CHINA

A STUDY FOCUSING ON THE REFLECTION OF CULTURE IN CONTEMPORARY CHINESE ART AND DESIGN

TASMANIAN QUALIFICATIONS AUTHORITY

ARA315111 Art Appreciation

ASSESSMENT PANEL REPORT

Award Distribution

	EA	HA	CA	SA	Total
This year	13% (5)	25% (10)	33% (13)	30% (12)	40
Last year	9% (5)	11% (6)	44% (24)	36% (20)	55
Last year (all examined subjects)	11 %	19 %	39 %	31 %	
Previous 5 years	14 %	22 %	36 %	28 %	
Previous 5 years (all examined subjects)	11 %	19 %	39 %	30 %	

Student Distribution (SA or better)

	Male	Female	Year 11	Year 12
This year	23% (9)	78% (31)	5% (2)	95% (38)
Last year	15% (8)	85% (47)	11% (6)	89% (49)
Previous 5 years	21%	79%	16%	84%