# Government of South Australia LogoSACE Board Logo2023 Visual Arts – Art / Design Subject Assessment Advice

Overview

Subject assessment advice, based on the 2023 assessment cycle, gives an overview of how students performed in their school and external assessments in relation to the learning requirements, assessment design criteria, and performance standards set out in the relevant subject outline. They provide information and advice regarding the assessment types, the application of the performance standards in school and external assessments, and the quality of student performance.

Teachers should refer to the subject outline for specifications on content and learning requirements, and to the subject operational information for operational matters and key dates.

# School Assessment

Teachers can improve the moderation process and the online process by:

* providing the LAP and other relevant materials in the teacher materials section. These provide helpful context
* ensuring the uploaded tasks are legible, all facing up (and all the same way). Where possible, uploading materials for the AT1: Folio should be within the same file for ease of use
* ensuring the uploaded responses have pages the same size and in colour so teacher marking, and comments are clear
* when providing handwritten/paper versions that have been scanned, check to see that all student writing is legible and visible. This is particularly important for those that use light pencils for writing
* carefully entering the achieved performance standards on the PSR on schools online for each sample to ensure consistency with what is indicated on the LAP.

Assessment Type 1: Folio

Students produce one folio that documents their visual learning, in support of their work(s) of art or design. A work of art or design may be a single resolved practical or body of resolved work. For a 10-credit subject, the folio should be a maximum of twenty A3 sheets or equivalent. For a 20-credit subject, the folio should be a maximum of forty A3 sheets or equivalent.

Teachers can elicit more successful responses by:

* ensuring the design of your program has an achievable balance and spread of performance standards across AT1 and AT2. This is more likely to allow students to demonstrate performance standards in various areas of strengths and focus on the fundamental learning of the task
* encouraging students to organise their folio in a clear, easy to follow manner that makes effective use of space. Page fillers such as over-sized images or superfluous decorations do not contribute to the performance standards, and sometimes distract from the intended purpose of the folio.

*The more successful responses commonly:*

* had a clearly articulated intention or topic, with high personal relevance or genuine engagement with the topic. This resulted in authentic, rich learning.
* for those focusing on Visual Design, responses included a clear design brief that was referred to in decision making and end resolutions
* documented a clear journey of the creative progression ideation to resolution, including well-organised visual thinking and decision-making, such as through annotations or signposting
* documented a personalised journey of creative thinking and exploration with a clear articulation of a concept or issue
* reflected an approach to learning and practical trials that would be typical of a designer working in an industry
* included creative and imaginative ideas and experimentation, such as using their own photographs and reference images
* included references to a diverse range of practitioners that were of high relevance for the student. This was balanced so a variety of practitioner’s could be investigated without compromising depth of analysis
* demonstrated in-depth knowledge of their chosen practitioners and their work, especially the social and contemporary contexts relevant to their work
* made ongoing, thorough connections across concepts, such as in a mind map, as well as made ingenious connections across mediums, techniques, artists and movements
* were rich with experimentation of own ideas, styles and techniques
* demonstrated thorough evidence of problem solving and experimentation through the ongoing refinement of initial ideas and inclusion of their own mistakes made, demonstrating problem solving and creativity. These responses often resulted in a thoughtful and well-presented idea.
* used visual arts language in a proficient, consistent, and coherent way through all aspects of the folio, such as interpretation of artists, analysis of works and reflections on experiments.

The less successful responses commonly:

* demonstrated limited connection to practitioners researched, rather discussing biographical details instead of analysing elements, principles, and the connection the practitioner has with their own intentions
* had an imbalance between research, analysis, and development. These responses tended to have an excess of research, limiting the student’s opportunity to demonstrate their idea and skill development
* simply copied artists’ works as media experiments rather than exploring these with their own concepts. These responses were limited in depth of exploration of the students’ own personal aesthetic
* presented a folio based on media techniques with associated responses to artists work with no directed unpacking of an idea
* followed ideas that replicated or reproduced the work of chosen artists rather than exploring own visual ideas or development of aesthetic
* used superficial descriptions or simple statements of artist’s work. These responses often used informal language or expressed that the student likes/dislikes the work
* contained too many pages recording the progress of the final practical being completed. Rather, students should provide evidence of the refinement of skill, technique and experimentation with media that leads up to the resolution of the practical
* featured an idea that was planned from the initial pages of the folio, with the remainder of the folio being documentation of the process undertaken
* had an imbalance between research, analysis, and development. These responses often had too many pages dedicated to images of inspiration or collected imagery, limiting the student’s opportunity to demonstrate their own ideas and development
* lacked detail and explanation of software/hardware when using digital tools. This limited opportunity to demonstrate problem solving and students overall creative journey
* used technology to generate an idea without providing any context, such as story around how the imagery was developed or what it means. Students are reminded to acknowledge the use of any technology or generative AI, including the prompts used to provide context and meaning for its use in idea development
* featured an idea that suddenly developed without connection or progression of ideas documented.

Assessment Type 2: Practical

All practical works are resolved from visual thinking and learning documented in the folio. The practical consists of two parts: art or design practical work and the practitioner’s statement.

The more successful responses commonly:

* had resolved practicals that featured original concepts that were personally meaningful to students. Ideas and practical artworks were often original, imaginative, and pushed boundaries
* had clear consistency with the quality of their folio, showing an effective resolution of idea development and skill refinement grown from authentic exploration in the folio
* featured well-refined skills and well-practiced application of medium and techniques to create refined and resolved practicals
* demonstrated conceptual strength and meaning in their practicals through a variety of interpretations and applications of media. In particular, these responses used imagery sourced and inspired by the students own photographs and experiences
* presented a body of work as an installation with a variety of media to give substance to their interpretation of an idea which included videos and sculptural elements
* presented ideas that demonstrated a personal connection and clear emotion or message to the audience
* wrote a practitioner's statement that discusses concepts as well as their arts practice, with sophisticated use of vocabulary. This was often shown in the use of elements and principles of art, as well as medium and process-specific vocabulary
* integrated the details of artists and the works which influenced them in the practitioner’s statement.

The less successful responses commonly:

* contained derived imagery, often resulting in practical works that lacked personal aesthetic or personal engagement with the idea or concept
* showed evidence in the practical that was non-resolved with limited refinement of skill and application
* wrote a Practitioner’s Statement that featured an imbalance of recounting the process undertaken for completing the practical. These responses were limited in their discussion of ideas, concepts, influences and self-evaluation and often focused on general reflections like time management or difficulty in execution
* used statements that only described the practical, without reference to influences, practitioners, or conclusions of their work.

External Assessment

Teachers can elicit more successful responses by:

* reviewing the features of AT3: Visual Study and the way it is distinct from the AT1: Folio
* providing guidance to students to define the scope of the topic chosen. Topics should have personal relevance and clear purpose for students, as well as enough depth to explore in an original and insightful manner
* guiding students in the effective use of technology to document and present their work. It can be difficult for students to edit their work if they have hand-written their initial responses
* encouraging students to organise their folio in a clear, easy to follow manner that makes effective use of space. Page fillers such as over-sized images or superfluous decorations do not contribute to the performance standards, and sometimes distract from the intended purpose of the visual study.

Assessment Type 3: Visual Study

A Visual Study is an exploration of, and/or experimentation with, one or more styles, ideas, concepts, media, materials, methods, techniques, technologies, or processes. Students base their exploration and/or experimentation on critical analysis of the work of other practitioners, individual research, and the development of visual thinking and/or technical skills.

The more successful responses commonly:

* had a clear and specific intent or question and sub questions, which was usually of personal interest. This enabled structure, direction, and personal connection throughout the visual study
* had a clear and methodical plan to approach the Visual Study. This enabled students to use research to guide their own original and unique exploration of concepts, rather than relying on copying artists’ work
* used strategic and intentional research from a wide range of varied sources. This included sources such as books and YouTube clips, as well as purposefully engaging with the art world through museums, exhibitions, contact with artists, or engagement with workshops
* explored a wide range of artists and designers from different periods and contexts related to their inquiry
* critically analysed artworks according to the focus question or topic with a strong use of visual art language. Such responses often included analysis summaries after each artist to connect their learning back to their topic
* applied understanding of elements and principles, content, and context specifically to individual designs rather than writing generally about a group of works
* were able to consider multiple aspects of a design. For example, when analysing a piece of furniture considered more than the colours it came in as to why it was a successful design
* made links across and between artists, artworks, and genres rather than treating each artist in isolation
* synthesised all the ideas they had learnt to apply them to smaller scale works of their own ideation. Such responses often included a clear introduction and conclusion to articulate and synthesise their visual arts learning, including synthesis of the development of their personal aesthetic
* explored relevant techniques or ideas and used/adapted them in their own way with their own imagery and personal aesthetic. Such responses often featured practiced and highly skilled practical work.

*The less successful responses commonly:*

* identified a poorly developed or generalised topic with no clear focus. These responses were either too broad or complex to manage, thereby limiting ability to provide a clear direction and arrive at conclusions about learning
* had limited research, either in variety or number of sources
* used google images with limited referencing
* lacked a bibliography or documentation of resources used. All relevant sources need to be appropriately acknowledged throughout the Visual Study (IE1)
* aimed to emulate or replicate an artist’s work. This limited students’ ability to experiment and develop their own personal aesthetic, as well as make meaningful conclusions about their chosen topic or question
* included evidence of replications or emulations with different media, with no follow up of the students own personal experimentation. This limited students’ ability to demonstrate imaginative or innovative ideas
* used descriptive commentary, such as listing observations or elements of art present, rather than critically analysing
* included large amounts of historical or biographical information on the art movement or artist, which limited the students’ ability to analyse or synthetise their own visual arts learning
* if created digitally, did not utilise the A3 format and consequently had very little visual information on each slide
* developed an investigation in the form of an essay that unfortunately did not highlight but eliminated particular key features and design criteria as per the specific performance standards.

General

Students and teachers must we aware of and respect that many First Nations symbols cannot be copied as they are sacred to the artists.

Overall, the use of Subject Adjustments supported all students with adjusted addendums in the School LAP. This supported all students to be successful.