# 2018 Visual Arts – Art/Design Subject Assessment Advice

## Overview

Subject assessment advice, based on the previous year’s 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

Assessment Type 1: Folio

For a 10‑credit subject, students produce one folio that documents their visual learning, in support of their one work of art or design. For a 20‑credit subject, students produce one folio that documents their visual learning, in support of their two works of art or design. A work of art or design may be a single resolved practical or body of resolved work.

As a guide, for a 10-credit subject there should be a total of twenty A3 sheets (or equivalent), for a 20-credit subject there should be a total of forty A3 sheets (or equivalent) of visual and written and/or oral evidence to support the practical work/s or a body of resolved work.

For this assessment type, students provided evidence of their learning primarily in relation to the following assessment design criteria:

* practical application
* knowledge and understanding
* analysis and synthesis.

The more successful responses commonly:

* consistently used sophisticated visual art terminology in their annotations and headings throughout each phase of the folio to develop an idea
* developed comprehensive ideas and concepts through the successful reworking of technical skills, media experimentation and problem solving
* demonstrated clear evidence, addressing all specific features as outlined in the performance standards and as listed as being assessed in the schools Learning and Assessment Plan (LAP)
* clearly synthesised and analysed artists’ works to develop a thorough understanding and knowledge toward an idea or concept
* clearly annotated ideas, experiments, observations, appraisals and visual arts thinking
* explored a comprehensive range of media and materials with annotated comments to clarify all thoughts, decisions and ideas
* developed comprehensive, authentic, insightful, complex and challenging ideas with personal significance beyond an emulation and appropriation that clearly defined their direction towards a major work
* demonstrated diversity in the student’s approach toward a topic of inspiration or influence
* applied creative and visual thinking and/or problem-solving skills through a broad range of practical experiments with style, media, materials, technologies and processes
* reflected and documented sources of inspiration and influence that resulted in the synthesis of movements/artists/techniques to create original and personally relevant idea
* researched a broad range of artists styles, ideas and techniques to inform connections and comparisons with their own practice and media experimentations toward an idea or concept
* clearly refined their ideas that led to decisions, reflections and evaluations about the final resolved work that included sophisticated justification on the final decisions in relation to their idea or concept
* resulted in conclusions that were highly challenging, authentic and refined to support and/or justify artistic or design conventions.

The less successful responses commonly:

* developed a folio that was structured more like a visual study as opposed to an exploration of a visual art concept or idea and own personal aesthetic
* lacked direction toward an idea that relied heavily on the replication of derived images and practitioners works with minimal scope in the development of authentic exploration and experimentation of an idea or concept
* repetitive in their application exploration with limited sources of artist information and authenticity i.e. Pinterest with no reference to the artists
* lacked clarity in the assessment design criteria being addressed with inconsistent evidence that was poorly structured and disjointed with some LAPS addressing the wrong design criteria i.e. Inquiry & Exploration (should only be addressed in External Assessment)
* identified specific features that were inconsistent with the evidence produced in the students’ work
* demonstrated minimal and limited evidence in the experimentation, direction and exploration of an idea or a concept that lacked challenging and imaginative thoughts, processes and knowledge
* excluded evaluations and analysis of visual art thinking with minimal documentation and annotations that address the specific features
* process driven as opposed to authentic research and connections with artist/s, media and problem-solving toward an idea or a concept
* lacked the appropriate use of visual arts terminology and evaluative commentary with little or no referencing
* provided evidence that was disorganised, disjointed and in some cases repetitive
* lacked evidence and connections between the student idea’s thoughts and processes and practitioner/s works with poorly developed technical skills.

## Assessment Type 2: Practical

All practicals 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.

For this assessment type, students provided evidence of their learning primarily in relation to the following assessment design criteria:

* practical application
* analysis and syntheses.

The more successful responses commonly:

* created authentic refined, meaningful and accomplished works through the exploration of a range of possibilities and were highly skilled in the use of media that was often personally relevant based on a theme/topic/idea
* showed highly resolved major works that were visually appealing in their application of an idea through the highly sophisticated and technical use of the media and materials
* developed and explored an original, authentic and highly challenging idea that was supported by a well-executed practitioner’s statement
* provided sophisticated use of visual arts terminology in the practitioner’s statement referring to the identified specific features as outlined in the LAP
* included a full word count to explain the concept, process and thoughts
* discussed the sources of inspiration that was often challenging and a personal response with reference to the process of investigation, artist inspiration, thoughts, challenges and final conclusions
* reflected on the artistic process using their personal aesthetic and experiences that justified and evaluated their final piece.

The less successful responses commonly:

* executed a final piece that lacked authenticity, originality and personal relevance with limited technical skills and use of media expertise
* attempted to produce a final piece that was emulated and sometimes copied from other sources and/or practitioners with limited refinement
* were unable to address all of the specific design criteria as outlined in the identified performance standards of the LAP
* showed evidence that was non-resolved with limited refinement and in some cases one piece was often stronger than other that were sometimes rushed with poorly applied technical skills
* provided a practitioner’s statement that was a recount of the process of producing the final piece, showed a lack of research, artist inspiration, conceptualisation and analysis and synthesis
* made little or no reference to practitioners in the statement with limited use of terminology which was poorly written and often had a limited word count
* limited their reference to concepts explored that were commonly non-original with little conceptualisation and evaluation of learning.

# External Assessment

## Assessment Type 3: Investigation

The Visual Study is a summarised presentation of the personal insights and learning gained in response to a student’s chosen question, which has directed their investigation exemplified in the art making practices and the resulting works of a group of art or design practitioners.

The presentation is either formatted in an A3 folio or electronically, and includes; deconstructions of the artists / designers practice and their works accompanied by comparative critical analysis of art / design works leading to a synthesis of thoughts presented as evaluative summaries and personal conclusions. These investigations inform the exploration and experimentation of practical applications in developing a personal aesthetic in response to the student’s interpretation of the practitioner’s approach directly linked to the focus topic and intent of the visual study.

For a 10-credit subject, the Visual Study should be a maximum of ten A3 pages (or equivalent), integrated with a maximum of 1000 words of written text (source references not included) or a maximum of 6 minutes of recorded oral explanation. For a 20-credit subject, the Visual Study should be a maximum of twenty A3 pages (or equivalent, integrated with a maximum of 2000 words of written text (source references not included) or a maximum of 12 minutes of recorded oral explanation.

For this assessment type, students provided evidence of their learning primarily in relation to the assessment design criteria:

* practical application — PA1 and PA3
* analysis and synthesis – AS1, AS2 and AS4
* inquiry and exploration — IE1 and IE2

The more successful responses commonly:

* began with a clear statement of intent, posing a question identifying the idea, theme or concept explored
* chose a focus with a theme of personal interest maintaining engagement throughout with imaginative and creative practical responses supported by insightful informed commentary
* used verifiable artists and designers and their associated works of art and design clearly linked to the intent of the study
* in the critical analysis of art and design works made informed and accurate references to their stylistic features making perceptive connections to the appropriate historical and contemporary contexts
* made consistent references to the concept or theme as stated in the question in practical and written responses
* methodically planned and organised with consistency in formatting, use of informative headings and page layout.
* unpacked practical responses with analytical and evaluative annotations clearly linked to aspect of topic focus being explored and deconstructed.
* included clear and succinct annotations accompanying all practical responses including; exploration and experimentation with ideas, styles, media, techniques and processes of a carefully selected range of practitioners works whose practices were directly linked to intent of study
* used clearly labelled visual references (practitioners works) indicating artists name, title of work and media to support critical analysis references
* critiqued and analysed the visual features of the art or design works clearly indicating specific and appropriate links to the compositional structures and devices using visual arts terminology referencing; design elements and principles and styles
* well drafted to ensure consistency in relevance of collated evidence in responding to question or topic focus throughout presentation
* included evaluative and conclusive short summaries in response to each practitioner’s work and associated personal practical responses throughout the study
* used a broad range of visual arts language to interpret, respond to, and synthesise thoughts on a range of relevant issues and questions that provided a depth to the study
* used systematic research skills and acknowledged their sources with extensive detailed and appropriately formatted bibliographies and footnotes which included sources other than websites; that is, interviews, books, workshop involvement, gallery visits, and YouTube clips providing more informative and in-depth resources
* researched a diversity of relevant practitioners, articulating the connections and cross referencing to similarity of styles between artists and designers whereby a synthesis of thought and ideas was able to be evidenced
* engaged with the practitioners ’s techniques and the specifics of the stylistic and compositional elements of the art and design work being explored in their own authentic problem solving and creative practical applications
* critical analysis of artworks included personal interpretations of ideas, artist’s intent, symbology, meaning, mood and emotional context which were subsequently explored in practical applications
* inspired practical responses to practitioner’s practices and media creatively explored in imaginative use of materials
* practitioners work and student’s practical responses identified and clearly differentiated in presentation
* used their research to guide their own original and unique explorations of concepts rather than copying, emulating or replicating artists’ work
* included an introduction outlining perimeters of study followed by succinct, relevant and personally derived annotations directly linked to practitioner’s practices and specific works followed up by clearly linked practical applications and conclusions summarising the visual arts learning that had occurred.
* presented practical applications which included explorations and experiments in response to specific art and design works culminating in a diverse range of creative and original resolutions with evaluative annotations supporting the acknowledgement of the development of a personal aesthetic linked to theme or issue investigated
* had succinct and clearly articulated evaluations and conclusions imbedded in presentation supported by annotations noting synthesis of thoughts throughout the study
* able to address all the specific features being assessed within the 2,000-word count with carefully planned formatting and layouts
* presented written or oral, and practical responses linked to intent of the investigation in a logical easily accessed and appropriate format within the SACE guidelines.

The less successful responses commonly:

* identified a generalised topic rather than formulating a question about the topic thereby limiting ability to plan an in-depth investigation
* one word such as ‘nature’ used as topic with no further clarification
* poorly developed topic with no clear focus, too broad or complex to manage, limiting attempt to provide a clear direction and arrive at conclusions about visual arts learning
* topics with tenuous links to the visual arts e.g. hairstyles, makeup, formal dress, bags
* topics not investigated and responded to from a visual art perspective e.g. film making, links to aesthetic considerations often tenuous
* presented historical studies of an aspect of the visual arts or design disciplines with minimal analysis and often no personalised practical applications
* presenting studies where the content was different or at odds with the stated topic, question or statement of intent. Clear links to intent need to be maintained throughout the study through choice of practitioners and their work and subsequent unpacking of specifics works to inform practical explorations and applications
* included only step by step photographs and descriptive narration on practical processes rather than critically analysing or evaluating the visual arts learning occurring in response to the art making practices and concepts of the artists being investigated
* disjointed documentation indicating lack of planning in presentation of research on practitioner’s practices and personal practical applications through a self-directed investigation
* practical applications in response to practitioner’s works were emulations, replications or copies (as described by students) and therefore unable to show evidence of the development of a personal aesthetic through an exploration or experimentation of artists or designers practices
* reproduced copies of practitioners works instead of applying the principles of their practice and using them as a starting point for developing their own ideas
* inappropriate and insensitive copying of works by Aboriginal and Torrens Strait Islanders. Core idea of artists’ works should be investigated with reference to student’s own world experience eg. connection to place / country could consider their connection to where they live in developing imagery
* no conclusive or personal evaluative commentary included
* used descriptive commentary rather than interpreting or analysing art or design works.
* included irrelevant biographical information with no connection to intent of study
* addressed topics such as cartoons, comics, manga and anime art, which only included historical development and retraced images. Lacked personal analysis or practical exploration to inspire the development of a personal aesthetic
* used traced replications recoloured with different media with no follow up of student’s own personal experimentation or creative visual thinking. Responses should explore media used by artists to enable authentic problem solving and evaluations on learning
* disorganised and limited documentation of student’s own problem solving and creative thinking when presenting practical applications
* limited or no links made to specific aspects of artists or designer’s works being investigated in relation to focus of study
* made short overall sweeping statements about visual arts learning rather than any real attempts at evaluative commentary and showing evidence of synthesising thoughts on issues or question in relation to focus of investigation
* only one final concept, artwork or design presented at end of the study, often presentation and process was formatted following the folio process and subsequently limited ability to address all of the required assessment criteria to any depth especially PA1, IE1 and IE2
* were more like folios than visual studies
* referenced generalised topics such as ‘henna tattooing’, ‘cake decorating’ and ‘car designs’ which then limited the depth and scrutiny required to analyse and synthesise evaluative personal judgements at a sophisticated level
* showed limited use of visual arts language with references to elements and principles often indicating students had little understanding of the concept, such as an ‘artist’s use of colour’, dull, bland needed further elaboration with descriptive terminology eg earth tones, pastel shades, hues etc.
* limited terminology used repetitively leading to basic interpretations of art and design works
* design studies lacking in correct use of terminology with no references to context, aesthetic and functional considerations
* followed a class formula with prescriptive topic and specified practitioners which limited ability to make authentic and personal insightful practical and written or oral responses, subsequently no opportunity to make comparative interpretations or critical analysis of practitioner’s works and ideas
* no bibliography or documentation of resources accessed. All relevant sources need to be appropriately acknowledged (IE1)
* included generalised summaries of practitioners practices and background without any reference to individual artworks. Specific art or design works from different contexts need to be identified and responded to with critical analysis and interpretations in connection to identified perimeters of study focus
* too many practitioners chosen making it difficult to explore concepts in depth. Limiting to 3-5 allows for stronger connections between them to be explored enabling clearer comparisons, synthesis of thoughts and conclusions
* including slabs of copied notes from websites with some highlighted sections does not demonstrate personal synthesised thinking
* excessively over the maximum word count means evaluations and conclusions relating to evidence of visual arts learning in summary comments could not be assessed.