# Government of South Australia LogoSACE Board Logo2024 Creative Arts Subject Assessment Advice

Overview

Subject assessment advice, based on the 2024 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.

The Subject Renewal program has introduced changes for many subjects in 2025, and these are detailed in the change log at the front of each subject outline. When reviewing the 2024 Subject Assessment Advice, it is important to consider any updates to this subject to ensure the feedback in this document remains accurate.

# School Assessment

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

* ensuring that the Learning and Assessment Plan and a copy of each task sheet is uploaded to the Teacher Materials section. This provides helpful context for how Creative Arts has been implemented
* compressing large PowerPoint files and combining individual documents to reduce administration for markers and moderators. Consider using the software ‘Handbrake’, which is detailed on the SACE website.
* when providing video evidence, submit the video files rather than links to external websites such as YouTube or Google Drive. This is to ensure the reliability of access to student work
* ensuring students adhere to maximum word counts and time limits as per the Creative Arts Subject Outline.

Assessment Type 1: Product (50%)

Using the Creative Arts Process (refer to Subject Outline), students explore, experiment, produce and record their ideation, thinking, creative processes and outcomes as they create arts products. Students will also prepare and present a folio of evidence demonstrating the creative arts process.

Teachers can elicit more successful responses by:

* ensuring student word counts are adhered to and clearly stated within each submission
* encouraging students to select relevant Creative Arts topics which allow for full engagement in each phase of the Creative Arts process
* encouraging students to document their engagement in all aspects of the creative arts process in an appropriate medium.

The more successful responses commonly:

* provided detailed visual/multimodal documentation of their full engagement in each stage of the creative arts process
* practical work was highly sophisticated and clearly informed by the exploration of existing practitioners and/or technique
* provided evidence of experimentation and refinement in the development of the product which was clearly linked to their intentions
* reflected throughout the folio, justifying the value of the decisions made, challenges faced and further areas for improvement, at each stage of the product realisation process
* when evaluating their own work, students could draw connections between sources of inspiration and their own practical application. Students who demonstrated breadth of exploration of techniques, ideas and materials (i.e. specific vocal techniques or photography framing techniques) were able to evaluate their application of the creative arts process insightfully.

The less successful responses commonly:

* did not document all phases of the creative arts process and therefore missed opportunities to document their thinking in depth
* lacked evidence of the development and refinement of the product(s)
* poor or limited links to creative arts practitioners and/or existing artworks
* lacked evidence of refinement and originality, focusing more on the development of a skill or technique rather than the creation of a resolved product i.e. replicated existing work, following step-by-step tutorials or performing an existing song
* evaluations were limited to step-by-step summaries of each stage they completed. When reflecting on the overall success of the idea, product and process, students focused purely on elements that they were satisfied with and were unable to reflect critically or make connections between their intentions and the final product.

Assessment Type 2: Inquiry (20%)

Students investigate an area of creative arts practice that is closely related to their creative arts product(s) or is of specific interest to them. It is important that the inquiry does not directly repeat evidence of learning used in other assessment types. A key feature of the inquiry is analysis, critique and evaluation of established artists’ practices and how they influence and intersect with student learning as an artist.

Teachers can elicit more successful responses by:

* encouraging students to explore topics and artists of specific interest to them rather than a “whole class” approach
* ensuring student word counts are adhered to and clearly stated within each submission.

The more successful responses commonly:

* demonstrated deep engagement with their chosen area of exploration which was clearly defined and researched broadly
* were highly evaluative and showed a strong understanding of the media, materials, techniques, processes, and technologies of their chosen area of investigation
* evaluated the work of existing practitioners in depth, drawing conclusions about the materials, techniques and processes used while also considering artistic intentions and contexts
* demonstrated strong understanding of relevant terminology
* had highly focused approaches, which provided opportunities for students to analyse more deeply and evaluate with greater insight.

The less successful responses commonly:

* were characterised by personal opinions with little reference to specific or reliable sources of information, resulting in a superficial understanding of their chosen discipline
* focused too heavily on biographical information that did not relate to the topic of exploration
* provided descriptive comments regarding visual elements of the artwork with limited analysis of artistic intentions or use of specific techniques, materials, technologies and processes
* appraisals of the practitioner(s) explored were opinionated (i.e. discussing their personal admiration for the practitioner) and lacked substantiated evaluation of their products
* failed to use subject specific terminology when exploring their chosen topics and practitioners
* did not utilise the word count or time limits available which subsequently limited the depth of knowledge and analysis presented.

# External Assessment

Teachers can elicit more successful responses by:

* supporting students in carefully selecting a relevant Creative Arts focus (refer to subject outline for examples)
* guiding students in selecting the most appropriate presentation format for their arts focus e.g. video for filmmaking, music and performing arts
* encouraging students to clearly signpost their own practical application
* ensuring students adhere to the strict word counts/duration limits stipulated in the Subject Outline.

Assessment Type 3: Practical Skills (30%)

Students conduct an exploration of appropriate skills relevant to their preferred creative arts area, as well as provide documentation of the key phases of this exploration and present an evaluative response.

It is important that students provide clear evidence against the assessment design criteria and specific features as specified in the Subject Outline. The evidence provided by students against the required specific features of the assessment design criteria is what guides the final assessment decision made by the marking panel.

Where possible, a single file should be submitted for each student (e.g. one PowerPoint document opposed to separate PowerPoints documents for each skill). Where students have submitted evidence in several forms (e.g. Word, Video, PowerPoint), multiple file submissions are acceptable.

The more successful responses commonly:

* explored a variety of skills within one arts discipline which extended beyond basic skills development, indicating a strong understanding of the techniques explored while also allowing for creative exploration and expression
* thoroughly investigated the work of existing practitioners, drawing clear links between the skills they were developing and established artists/processes
* when evaluating practitioner’s work, ensured it was relevant and meaningful to the skill being explored
* had an even balance of evidence covering investigation and analysis, practical application (including refinement) and evaluation of their personal skills development
* provided evidence of a disciplined and methodical approach to the development of each skill over time, showing depth in practice and experimentation. Each skill was accompanied by evaluative comments regarding the success and challenges faced at each stage of development
* demonstrated technical understanding using subject specific terminology accurately
* selected an appropriate mode of presentation of the chosen focus area e.g. multimodal for music, dance, and film skills
* utilised the full word/time limits which resulted in greater depth of analysis and evaluation
* acknowledged a broad range of sources.

The less successful responses commonly:

* provided insufficient evidence of engagement and evaluation of the work of established creative arts practitioners
* lacked evidence of practical skills development. Students are unable to demonstrate skills development without visual/aural/multimodal evidence of their engagement with each stage of the skills development process
* provided evidence of one or two attempts at developing the skill rather than documenting the sustained development and refinement of chosen skills over time
* focussed on basic techniques with no opportunity for creative exploration (i.e. swatches demonstrating how to blend watercolours) which are too simplistic for a Stage 2 course
* where students developed skills using online tutorials, there was a lack of analysis and evaluation of established practitioners/artworks
* provided a list of steps they followed, failing to reflect in any depth on how their skills had developed over time
* favoured style over substance, presenting visually appealing presentations which were lacking in substantive evidence against the prescribed assessment criteria
* were limited by mode of evidence (particularly in performing arts disciplines). A written reflection and/or photographs do not provide sufficient evidence of practical application or exploration
* many samples were self-penalising due to excessive word counts, limiting the amount of skills/evidence considered in determining student achievement against assessment criteria. Teachers are required to verify that word counts have been adhered to (this was a particular issue for PowerPoint submissions)
* under-utilised word counts which limited evidence of analysis and evaluation.

General

* It is the responsibility of the teacher to verify word counts. In particular, word counts in PowerPoint documents should be checked carefully as many were excessive and the maximum word count was exceeded early into the document. If students are embedding video evidence which is to be considered during the marking or moderation process, this should also be considered when determining if assessment conditions have been exceeded.
* Students who submit video content should not speed-up the recording of their videos in an attempt to condense more content into the maximum time limit. If a video is flagged by markers/moderators as impacted by speed, schools will be requested to provide a transcript and markers/moderators will be advised to mark/moderate based on the evidence in the transcript, only considering evidence up to the maximum word limit (e.g. up to 2000 words for AT3).
* If students are submitting multimodal evidence, including written text and embedding video content, both the video duration and word counts should be considered collectively when determining if assessment conditions have been exceeded.
* ensure all evidence to be accessed during marking and moderation is embedded within the submission (i.e. embed online videos). External links are not accessed by markers and moderators during the assessment process.
* sketches and handwritten work must be legible otherwise this may hinder the student’s ability to communicate clearly.