2020 Creative Arts 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: 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. The focus of learning requires students to judiciously select a practitioner’s role or roles within one or more specific arts disciplines. Students work productively to create one product (for a 10-credit subject) or two products (for a 20-credit subject) and use a support folio to show evidence of key elements of their learning in the creative arts process. The products in the 20-credit option can be related or unrelated. The products are not required to be of equal size, and links between them should be analysed and evaluated.

The more successful responses commonly:

* demonstrated extensive and genuine experimentation by the student (for example: prototyping, trialling, exploring possibilities, ‘trying things out’, audience-testing, etc.) using the Creative Arts process of: Investigation, Development, Production, and Reflection. This process guided successful students to keep the focus on the process(es) of development and production of their product(s)
* made detailed, continuous connections between the student’s own product(s) and that of established arts practitioners, evolving technologies or movements they studied. In their products and support folios the relationship between conventions in their chosen arts field(s) and their own creative choices and/or re-invention of conventions was evident
* used visual media to clearly demonstrate (sign-post) the pertinent stages of the student’s journey through the Creative Arts Process. For example, utilisation of still-shot photo sequences or video and/or audio documents to provide specific details, analysis and evaluation of the evolution of their product(s)
* worked through the specific features of the assessment design criteria identified by the teacher in their learning and assessment plans. The sustained documentation, discussion and reflection of the student’s learning against these nominated assessment design criteria were evident
* utilised presentation platforms appropriate to their chosen arts discipline to provide evidence of their learning. For example, students working in the performing arts used multimodal and/or video formats to demonstrate their learning in both the folio and the product(s)
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* demonstrated a high degree of knowledge and understanding of their creative arts practice through insightful reflection and evaluation that went beyond simple recount – especially where the evaluation component was included progressively rather than just as one final reflection. These samples also had a clear structure, were well outlined with a contents page, and signposted as part of their presentation
* demonstrated clear understanding of what the student has learned with regard to all four assessment design criteria: Knowledge and Understanding, Practical Application, Investigation and Analysis, and Evaluation
* focused on analysing and evaluating the student’s findings and outcomes using the creative arts process.

The less successful responses commonly:

* demonstrated only limited or inauthentic experimentation in their process
* did not link in the folio how their experimentation (trialling, prototyping, etc.) had developed and improved the aesthetic value and/or intended impact of their product(s)
* missed opportunities to link and synthesise information and learning gathered from artistic influences with the development of their own products, to show their understanding of the arts discipline(s), artistic processes and the creation of others’ products
* used a ‘journal’-‘narrative’ style approach which merely documented what the student had done, rather than how and why (analysis and evaluation)
* did not display a range of creative solutions to artistic tasks or problems, and instead tended to only provide a single craft-style imitation of another practitioner’s work
* chose to present evidence of their learning in a format that did not coherently demonstrate the practical nature of their work. For example, using essay form or recount to describe performance technique
* under-utilised space available in their support folios to show key elements of their learning against nominated performance standards. For example, using a whole page of the folio to show a simple mind map.

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 these influence and intersect with students’ learning as an artist. In a 10-credit subject, students conduct one inquiry. In a 20-credit subject, students conduct either two separate inquiries or one in-depth inquiry.

The more successful responses commonly:

* provided a continuous review of, and reflection on, the student’s discoveries through their exploration and research of multiple resources
* reflected on connections between their own artistic understandings and those of specific established arts practitioners
* addressed the specific features of the criteria nominated by the teacher in their learning and assessment plan
* conveyed a detailed and in-depth understanding of the chosen artistic discipline(s) through their research and analysis.
* demonstrated advanced language skills through the correct use of arts terminology specific to the discipline being studied
* utilised a format of presentation that enabled students to best show in-depth evidence of their learning. For example, using a video document to show the nuances of film editing.

The less successful responses commonly:

* provided unsupported personal opinions with little reference to specific artistic sources of information
* did not adequately consider the validity and relevance of information
* relied on descriptive and general information without looking deeper for sources that may provide opportunities for in-depth analysis and evaluation
* did not acknowledge sources used in the inquiry process
* did not provide evidence against all of the performance standards nominated in the teacher’s learning and assessment plan.

External Assessment

Assessment Type 3: Practical Skills (30%)

A broad variety of art forms were explored and applied by students and presented in a range of formats. It is important that students are able to demonstrate evidence of the assessment design criteria and specific features as specified in the subject outline and subject operational information. The evidence provided by students against the specific features of the assessment design criteria is what guides the final assessment decision made by the marking panel.

The more successful responses commonly:

* focused on the development of a range of skills including practical and conceptual skills, and
* demonstrated a high degree of individuality that included work undertaken outside of the school, for example, extra-curricular classes/workshops they have attended to further their understanding and development of their chosen skill. These projects appeared to match the student’s interest well and evidently developed their skill set
* demonstrated in-depth and detailed reflection on how their skills developed over time through thoughtful practice and sustained dedication to improvement
* specifically linked the ways that learning from established practitioners (either through research or in-person) helped their skills growth and development
* were presented coherently and logically, articulating their synthesis of theory and practice
* used language appropriate to the chosen arts fields(s)
* provided practical and analytical evidence of the student’s learning journey in their chosen field(s) of artistic endeavour
* revealed process-based investigation, practice and reflection by the student over a substantial period of time
* chose to present the evidence of learning clearly, ensuring all of the required specific features of the assessment design criteria were met within the prescribed word-limit and/or time-limit
* identified and investigated the work, skills and creative arts processes of established practitioners
* were in a suitable format to enable the student to convey detailed and in-depth analysis and evaluation of the development of their skills. For example, video was a good choice for dance-arts students showing skills-development, analysis and evaluation
* used ‘signposting’ techniques such as colour-coding to indicate direct evidence of student learning with reference to the specific features of the assessment design criteria
* demonstrated an appropriate balance of evidence against all of the required specific features of the assessment design criteria
* conveyed depth and complexity in the development of skills in the artistic discipline(s) as a result of guidance from a mentor or mentors
* judiciously utilised the task’s word limit/time limit to present key elements of learning against all the nominated assessment design criteria.

The less successful responses commonly:

* generalised and provided superficial or vague statements about how skills developed
* were presented in a format that did not suit the art form. For example, presenting the development of performing arts-based skills solely in print form, when video may be a more advantageous mode to illustrate evidence against specific features of the assessment design criteria — especially practical application
* contained information that was superfluous to the task or had little connection to student learning, such as unacknowledged and unannotated cut-and-paste of general information from the internet
* were produced primarily in response to scaffolding that tended to reveal only a low level of achievement against the practical application specific features
* tended to be in the form of journal entries or recount essays rather than having an analysis and evaluation clearly connected with practical application
* did not make connections between the student’s work and the work of inspirational artists and established practitioners
* exceeded the word-limit and/or time-limit as specified in the subject outline
* did not use the correct language or terminology related to the art discipline they were working in
* did not contain obvious and sustained evidence of the student’s practical skills development.