

Visual Arts

2012 Chief Assessor's Report



Government
of South Australia

SACE
Board of SA

VISUAL ARTS

2012 CHIEF ASSESSOR'S REPORT

OVERVIEW

Chief Assessor's reports give an overview of how students performed in the 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, the quality of student performance, and any relevant statistical information.

SCHOOL ASSESSMENT

Assessment Type 1: Folio

The more successful Art and Design folios were thoroughly documented, clearly indicating a high level of conceptualisation, skill development through extensive exploration, and diligent attention to detail defined by exploration and experimentation with a variety of materials and technologies. These processes were clearly annotated with observations and appraisals linked to the problem-solving and ideas explored. Teachers and students should bear in mind that when a folio is simply a recount it will not adequately address the performance standards.

The most successful folios documented the journey of exploration and problem-solving involved in the development and refinement of the idea or concept. These folios clearly demonstrated many possibilities for interpretation of the idea or concept as defined by the student.

Students should be aware of the clear link between the creative processes used in both Art and Design, and that this may be used as a framework to develop their ideas. Potential learning activities include brainstorming to define an idea or concept; research; idea-generation, incorporating visual thinking and problem-solving, with acknowledgment of relevant knowledge and understanding.

Visual elements of an idea, such as sketches and thumbnails, are just as important as the annotations and the analysis and synthesis that accompany them.

The more successful folios drew on students' own original or photographic images as sources of inspiration.

Design students who had clearly articulated briefs with specific requirements and limitations set the boundaries for their problem-solving, providing them with a structure for the design process. This allowed for greater depth of exploration.

It is important to provide visual and written evidence as justification for the decisions made in the resolution of the idea.

Some students provided photographs of final outcomes.

Successful folios demonstrated links and a balanced response to the specific features of the assessment design criteria for this assessment type. Students did well when they provided evidence in the use of materials and technologies, problem-solving, knowledge of visual art concepts, and understanding of aesthetic and/or functional qualities.

Students who based their ideas on themes they were familiar with, or from personal experiences or issues to which they were emotionally connected, produced work that was clearly independent and individualistic.

Assessment Type 2: Practical

Art or Design Practical Work

This year, more students had evidently worked to present highly resolved imaginative conceptual work(s) that were challenging and demonstrated a creative use of materials.

Teachers are reminded that the content and evidence within the folio should not influence their assessment of student work for the practical. In 2012, the resolved practical task was assessed against both PA1 and PA4, and students had the opportunity to develop their practical work effectively under PA1.

The more successful practicals used the process of researching, developing and interpreting ideas into successful concepts. The practitioner's statement indicated and reflected a synthesis of the student's personal learning as a connection to the practical work(s).

Where students used the more traditional craft materials and techniques for their practical, they were able to explore ideas in creative ways to produce visually aesthetic responses.

Students' acquired knowledge from their creation of the visual study in Assessment Type 3 often informed the direction of the practical work(s).

Where students chose to present digital work(s), many demonstrated great technical skill in communicating an idea, but in some instances the development and resolution of the idea somewhat limited assessment against PA1.

Time management is an important issue for teachers and students to ensure consistent depth and quality in a student's practical work or works.

When students present a body of resolved work, the body of work should *not* comprise multiple copies or a series of repeated works. Students should demonstrate a conceptual strength and meaning both within and across the works, for example, a collection of works that represents an idea through a variety of interpretations.

Practitioner's Statement

It is advised to limit the number of specific features attached to this assessment task, as the use of too many specific features can often lead to students merely recounting. This year, when students used two specific features (e.g. AS2 and AS3), their responses demonstrated the use of visual arts language to respond to and synthesise thoughts on issues and questions. They were also more likely to provide

evaluations, links, and discussions about an artist's works and their motivation in the development of their work.

Connections to other practitioners, especially local artists, allowed students to develop a greater depth of understanding of media possibilities and concepts. This in turn aided the ability to develop and evaluate their own work.

Successful practitioner's statements used visual arts language to comment on the application and manipulation of the media, through the use of visual art and design elements to respond to and evaluate their work as well as other practitioners.

The practitioner's statement is an integral component of the assessment type, and as such can have an impact on students' overall grade.

Teachers are reminded to use the subject outline's clear statement on the learning requirements to support their initial scaffolding of student work.

Practitioner's statements for Design must provide a summary of the brief, evaluate how the design meets the brief, and review the final results in order to make connections to other artist/designers, which will assist students in discussing the development of a personal aesthetic.

EXTERNAL ASSESSMENT

Assessment Type 3: Visual Study

Teachers are encouraged to work closely with students to select a topic of personal interest and to guide students to have a narrow focus, as these are more successful in demonstrating critical analysis and synthesis.

Students may decorate their pages but the text that discusses their ideas and findings must always be legible.

In the more successful visual studies, students collected much information from researching their topic, then synthesised the information into a clear presentation. They demonstrated personal engagement based on interviews, visits, and other relevant research.

Instead of spending time copying or replicating artists' work, students are advised to explore the ideas and techniques of the artist in order to develop some ideas of their own. Similarly, in a visual study that focuses on a technique or method of a style of art, there needs to be a clear intention. A student who produces only a general overview may not be able to demonstrate sufficient depth in their visual study.

If students in a class are studying and creating a visual study on the same topic, they should be aware of the requirement to demonstrate their development of a personal aesthetic, learning, growth, individual authentic research, exploration, and analysis.

Practical Application

PA1

Students are encouraged to create their own personally relevant visual ideas, perhaps inspired by research rather than copied straight from other artists' works. They should then be able to clearly differentiate their own work from that of the artist

or designer. This will enable students to demonstrate their understanding of conceptualisation leading to resolution of ideas. When students include work by other practitioners they should identify the name of the practitioner(s), title of the work, and date of its production. The work should also be appropriately referenced on the page or in a reference list at the end of the visual study.

Where students choose to act as a curator, the success of the visual study is dependent on the student being able to demonstrate their curating skills in both the curator and practitioner roles.

PA3

Students who demonstrated creative thinking performed well against this specific feature, although some students need to be encouraged to document their problem-solving more carefully.

This year, many processes for problem-solving and documentation were clearly teacher-driven. Students are encouraged to strive for individuality.

Analysis and Synthesis

AS1

Successful students selected more than one artist and/or work to explore, so that they interpreted works in different contexts. Most students included some analysis in their study. The students are encouraged to go beyond the use of dot points to analyse artworks, so that they can demonstrate insightful perceptions or interpretations.

AS2

The students who had started their study with a question or intention and finished with a written conclusion gave themselves an opportunity to evaluate and make conclusions. Some of the conclusions were insightful and others confirmed the original thesis. Students did well when they made reflective comments throughout the study that were well informed and showed evaluations and conclusions about visual arts learning. Students should always include an evaluation as a part of their visual study, so they bring together their analysis and synthesis with inquiry and exploration, and address their learning in a conclusion.

AS4

Students are encouraged to build on a repertoire of arts language to use in the visual study, in order to discourse on the Art and Design elements and principles such as:

- how tones are used
- what tonal range is present
- what types of pattern and texture exist
- whether highlights have been used
- what level of contrast exists
- whether the colour scheme can be categorised or analysed in terms of its relationship to the intended effect or message.

Inquiry and Exploration

IE1

Students need to demonstrate care and effort in locating and acknowledging sources. Students should clearly identify and reference the ideas or words used in

their assessment that are from another person's work, including information from the internet, books, pamphlets, etc.; any quoted work should be kept to a minimum. Students who used a variety of research techniques, for example, books, interviews, emails, visits, and the Internet, created a rich, diverse, and interesting inquiry base on which to create their study. Students need to ensure that correct referencing or acknowledgments for information is used throughout the visual study.

IE2

Students are encouraged to self-reflect and analyse and demonstrate the development of their personal aesthetic, using their written or practical work.

Students' success in providing evidence against the specific features largely depends on their own understanding of each performance standard. The link between Practical Application and Inquiry and Exploration is extremely important in the relationship between the student's own conceptual work and examples. Students should avoid copying an artist/designer's work or rendering their style exactly, as this does not allow effective demonstration of their own visual ideas.

OPERATIONAL ADVICE

For details of the learning requirements, and information about dates and assessment processes, teachers should download the 2013 subject outline and subject operational information, available on the subject minisite.

Moderation of Assessment Type 1: Folio

Learning and assessment plans should be included in the white bags presented for final moderation.

Teachers send the samples of student work as indicated by the SACE Board.

Students are encouraged to submit their work either in an A3 spiral-bound visual art diary or an A3 display folio. These are lightweight and easier for moderation and handling purposes.

For a 20-credit subject, teachers should indicate in the sample whether the folio is part of practical 1 and 2, or for a body of resolved work.

Moderation (On Site) of Assessment Type 2: Practical

When the practitioner's statement is displayed alongside the art/design works, these should be set at eye-level and clearly labelled with the students' name and registration number, with an indication of whether it is part of practical 1 or 2, or for a body of resolved work.

When a large number of students are exhibiting work, teachers should provide a map of the works for the moderators so they can easily identify and access the sample works selected by the SACE Board.

Teachers collaborate to confirm how to interpret and apply the performance standards that are used to assess all of the students, when students from two classes are in the same assessment group.

Presentation of Assessment Type 3: Visual Study

The student registration number should be on every page of the visual study.

Evidence of the teacher's marking should not be included.

GENERAL COMMENTS

The SACE Board will conduct clarifying forums for Visual Arts teachers early in 2013.

Support materials will continue to be updated and available on the SACE Board website during the year.

Visual Arts
Chief Assessor