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Visual Arts – Arts and Visual Arts - Design

2015 Chief Assessor’s Report

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# Overview

Chief Assessors’ reports give 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, the quality of student performance, and any relevant statistical information.

# School Assessment

Assessment Type 1: Folio

Successful students submitted folios with annotated comments and observations accompanying the research material, the media exploration and the problem solving. These folios contained personal connections with the thematic approach, demonstrated a strong personal voice and vision and extensive research of a variety of practitioners. These students explored a number of iterations of their ideas in sketch form prior to committing to a particular concept, composition or format. Students then demonstrated evidence of exploration that confirmed an in depth understanding of the development of an idea or concept.

Teachers should dissuade students from spending time on collecting biographical information about artists but encourage them to adopt a discerning approach to selecting material that develops their learning, creative thinking and problem solving.

Successful students in design, created folios with a brief suited to the student’s capabilities. These students experimented and explored with methods, techniques and material extensively and were influenced by an excellent range of inspiring and relevant research leading to the exploration of a wide range of possibilities and or concepts. Their folios addressed the design elements and principles, concepts, responses to the techniques and methods which were then used in the creative process to produce their own work.

Teachers are encouraged to advise students who choose to do a body of work, to demonstrate in their folio, a range of responses to a theme or idea. Exploration should include a diversity of media, techniques and possible resolutions.

The better folios for a body of work, interwove research, annotations, media experiments and concepts throughout their documentation. They demonstrated a depth of ideas and resolutions showing clear evidence of creative thinking, knowledge and understanding and a synthesis of processes.

Teachers are encouraged to direct students to explore a range of practitioners and their work and to clearly show their understanding of aesthetics and function.

Teachers should not expect students to demonstrate their learning against too many specific features of the assessment design criteria; Analysis and Synthesis.

Students who used their own authentic imagery for sources of inspiration annotated, and clearly indicated their own photographic sources, provided greater insight into their creative thinking processes and evidence of authentic visual arts learning.

Arts language refers to compositional structures and stylistic features in relation to how artists and designers manipulate the art elements and principles in the creation of their work. Highly successful students were able to use extensive and appropriate visual arts terminology when analysing the aesthetic qualities of the art and design works of other practitioners, as well as decoding their idea development and annotating personal responses to their media exploration.

Teachers are encouraged, in task design, to explicitly provide students with a clear deconstruction of the assessment design criteria and guidelines to understanding and applying visual arts terminology.

Assessment Type 2: Practical

In 2015, it was pleasing to see a range of different materials used by students in the resolution of their work including; painting on glass, printing on metal and canvas, video and mixed media.

Students who achieved at the higher level used their skills and abilities to an exceptional standard, utilising a variety of techniques and media. These students experimented with many approaches to practicals with interesting themes and concepts that they developed into authentic art or design works.

Successful students in design created works which clearly evidenced new ideas and concepts for unique problems rather than a re-design.

In some cases there was evidence of borrowed images. Teachers must direct students to demonstrate and explore the use of a variety of media skills and technologies along with conceptualisation and imaginative personal visual ideas to create successful authentic works.

Many students presented their practicals as a body of work with very creative and thought provoking presentations underpinned by a challenging or personal concept. When presenting a body of work students need to understand it must equate to two practicals. The resolutions should show a diversity of problem solving and creative applications.

The SACE Art Show is a good resource for teachers and students to appreciate the breadth of possibilities in this assessment type.

Practitioners Statement

The practitioner’s statement is an integral part of this assessment type and students who did not submit a statement compromised their achievement in the area.

Successful students created practitioners’ statements using visual arts language to show sensitivity to the aesthetic and functional aspects of the work and to synthesise thoughts on visual arts. Conclusions and evaluation that supported the students learning were an important part of these statements.

It was obvious when a student had not researched widely; the statement became a recount of the process involved in creating the practical work.

Teachers are to support students in planning statements by encouraging them to makes connections between inspiring practitioners, their developing ideas and the final resolved work. The student’s folio documentation should inform the substance of the statement.

## **External Assessment**

Assessment Type 3: Visual Study

Students were most successful when the Visual Study was a comparison of practitioners works linked by:

* a technique / style
* a specific concept, a theme
* an aspect of culture
* an individual approach to a specific subject matter
* an exploration of media and or materials.

The most successful students created and developed questions that allowed them to explore a range of artist and or designers. From their explorations they documented creative visual thinking critically analysing their own works and the relationship with the artists and designers studied. Students who were meticulous, in pursuing a variety of sources such as, local artist visits, gallery visits, short courses, and tutorials online created very successful final pieces of work.

Less successful students who had no research plan and who used the internet ineffectually as their only source of research were unable to demonstrate their learning at a higher level.

In order to create an insightful Visual Study, students should avoid choosing generic topics - such as *how to use a particular computer program* - or taking a curatorial approach to the study.

In some situations the whole class might use the same artists and techniques as a springboard for leaning. In this case, teachers need to be vigilant not to limit the opportunity for students to link to artists and critically analyse work, issues, statements and questions in a personal and relevant way.

Students should be discouraged from including in the Visual Study, large highlighted pieces of material that have been downloaded from the internet. Students should also ensure legibility in the handwritten sections of the document especially if these are referred to elsewhere in the work..

Teachers and students must be mindful of the word count and page limit as prescribed in the Visual Arts Subject Outline.

Teachers should not submit heavy or awkward artifacts for marking with a Visual Study. If these pieces are essential to the development of the study they must be photographed and included within the 20 page limit.

Practical Application

*PA1 - Conceptualisation, development, and resolution of imaginative or personally relevant visual ideas.*

Successful students demonstrated a variety of ideas that were relevant to the topic, art/design practitioners and their media approach to explore techniques and media to explore their own visual examples. They used this information to demonstrate their own personal conceptualisation and development of ideas to resolve them.

Students should avoid focussing too much on replicating artists or designers work. Students practical responses should be from personal concepts or own imagery.

*PA3 - Documentation of creative visual thinking and/or problem solving processes.*

Students who included the documentation and development of their own concepts or design process were able to meet this specific feature to a high standard.

It is important to demonstrate evidence of creative visual thinking and /or problem solving in more than one work or one artist.

Analysis and Synthesis

*AS1 - Critical analysis and interpretation of works of art or design from different contexts.*

Students who selected topics that gave them scope to explore a range of artworks from historical/ cultural/ social contexts addressed this specific feature to a high level.

Analysis is the key to the connection between artist’s work and personal interpretations.

Less successful students described artworks rather than critically analysing them.

*AS2 - Use of visual arts language to interpret, respond to, and synthesise thoughts on visual arts, including issues and/or questions.*

The most successful students used sophisticated and extensive visual arts language.

Students who chose topics or questions that were too broad found it a challenge synthesise their thoughts throughout the Visual Study.

*AS4 - Evaluation of, and conclusions about, visual arts learning.*

Successful students evaluated their own arts works as well as that of selected artists and were able to make clear conclusions.

Inquiry and Exploration

*IE1 - Use of research skills and understanding of inquiry methods to locate and acknowledge sources, explore, experiment, and develop insights into aspects of the visual arts.*

Successful students acknowledged a wide range of resources, including, documentation of interviews, and other primary research experiences such as attendance at workshops. This is important for providing evidence of authentic material for the study. All quotes should be referenced to acknowledge the sources.

Less successful students demonstrated a strong reliance on the internet, as their only source of material.

*IE2 - Exploration and self-analysis in development of a personal aesthetic through the visual arts.*

If the student has engaged in exploration and analysis of personal concepts and their own resolutions in response to the artist or designers investigated, they are able to develop a personal aesthetic.

# Operational Advice

School assessment tasks are set and marked by teachers. Teachers’ assessment decisions are reviewed by moderators. Teacher grades should be evident on all student school assessment work.

Teachers should ensure that student samples selected for moderation are clearly labelled.

In preparing the Visual Study for marking, teachers should ensure that each page of the work is labelled with student’s SACE registration number.

Teachers are reminded that the Visual Study and the Folio are submitted in soft A3 folders.

# General Comments

The SACE Board will conduct clarifying forums for Visual Arts teachers in 2016.

Support materials, including examples for all assessment types, will continue to be updated and made available on the Visual Arts mini site. Suitable references to support learning in Visual Arts can be found under ‘Subject Advice and Strategies’ in the ‘Support Materials’ section of the mini site.

Teachers should consider reducing the number of specific features of the assessment design criteria in the learning and assessment plan, in order to give students a realistic and achievable set of criteria against which they will demonstrate their learning.

Important to note, there are changes in the 2016 Visual Arts Subject Outline in relation to the assessment conditions for Assessment Type 1: Folio.

The 2016 Subject Operational Information includes the guidelines and procedures for the submission of moderation materials at final moderation for Assessment Type 1: Folio and Assessment Type 2: Practical.

This document covers information on how teachers can nominate student Art/ Design works for the 2017 SACE Art Show.

Visual Arts

Chief Assessor