2019 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

The more successful responses commonly:

* addressed all the relevant specific features to a high level
* implemented an insight into their chosen methods, media and materials with highly refined application of technical skills that showed clear links to their visual art/design intentions, influences, artistic inspiration and visual arts connections
* provided strong depth of research to a chosen topic that was personally relevant
* personalised investigation of a topic with the use of appropriate examples selected relating to the topic and idea of intent
* referenced a range of artists that related to the topic selected with personal comments clearly stating what they found out, how it relates to the topic/study with personal conclusions and leading to further questions
* explored a variety of artists’ or designers’ works, successfully connecting their own visual concepts through the media, techniques and ideas of the artists/designers to develop anaesthetically pleasing ideas
* developed a clearly structured and documented progression of thinking and decision-making processes, leading to the refinement of creative and original ideas
* explored the role of visual artists in society through a variety of cultural and social contexts to question and extend the exploration of ideas, visual arts concepts, forms, styles, and conventions
* provided a strong emphasis on conceptual development throughout with clear annotations making strong reference to the research and connections resulting in the development of complex, unique, original and personally relevant ideas
* extensively explored media through ongoing experimentation and trialling of compositional structures that led to alternative interpretations, responses and application of the visual elements and principles in both art and design
* used extensive and appropriate visual arts and design terminology when analysing the aesthetic qualities of the works with practitioners continually referenced.

The less successful responses commonly:

* attempted basic exploration of media, application of technical skills and experiments to develop an idea
* cut and pasted extensive photocopied and superficial information highlighting descriptive comments that lacked connection, personal annotations and related evidence
* selected inappropriate topics that were beyond the scope of the student
* restricted and simplistic use of visual arts language in the analysis, evaluations and conclusions of visual arts learning with limited annotations and content
* unable to make relevant associations to a range of practitioners with superficial connections to their visual arts ideas
* lacked definition of an idea, creative thinking and problem-solving progression to result in a successfully refined conclusion
* provided minimal documentation of the development of technical skills and experimentation that unsuccessfully lead to an emerging idea
* limited use of visual arts language, knowledge and evaluative commentary relating to artists’ work and the student’s own idea development
* irrelevant pages with a research focus and minimal evidence of media experimentation or problem-solving resulting in repetitive ideas with minimal changes
* 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
* process driven as opposed to authentic research and connections with artist/s media
* 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
* evidence and connections between the student idea’s thoughts and processes and practitioner/s works lacking with poorly developed technical skills
* relied on derived images and trends for replicating the ideas, which led to minimal scope for authentic idea exploration and experimentation.

Assessment Type 2: Practical

The more successful responses commonly:

* demonstrated sophisticated ideas complemented by highly refined practical techniques, indicating carefully considered knowledge and understanding of visual aesthetics
* presented practicals with authentic concepts developed from diverse media experimentation and subject matter
* provided evidence of personally relevant connections, resulting in imaginative solutions based on the student’s social, cultural, and emotional experiences
* demonstrated conceptual strength and meaning through a variety of interpretations and applications of media and technologies
* indicated knowledge and understanding of stylistic applications and aesthetic sensibilities relevant to the student’s source of inspiration
* explored complex and achievable design brief and/or ideas of intent to resolve highly unique problems with defined parameters that developed into highly mastered works of design and art
* showed a creative approach in graphic design solutions to problem-solving, based on hands-on experimentation with a variety of media leading to a highly refined and resolved graphic, fashion, environmental and/or product application
* provided clear evidence in their resolved pieces or body of work with distinct outcomes utilising the appropriate media through sculpture, painting, drawing, mixed media, photography and/or new media
* applied highly innovative art-making practices, influenced by contemporary practitioners, to create installations and three-dimensional works applying new media possibilities
* demonstrated rich use of visual arts language throughout when responding to other practitioners’ works making comparisons and connections of their own
* articulated a clearly defined practitioner’s statements, which included a full work count along with discerning evaluations, analysis and synthesis and connections with other practitioners and students own work concept, processes and thoughts
* strongly referenced and insightful statements that addressed ideas, personal aesthetic and connections to sources of inspiration and that of the artists and their work.

The less successful responses

* limited work that was unable to address the specific features in both the practical and practitioners’ statement
* contained derived imagery, often resulting in practical works that lacked refinement, depth or personal engagement with an idea or concept
* provided evidence of an idea that led to limited creative thinking, technical skills, execution of media that lacked in problem-solving possibilities
* aimed to produce multiple pieces for a potential ‘body of work’, but evidence provided not equating to a yearlong production of a resolved final piece of work
* selected specific features for the practitioner’s statement resulting in students not being able to align their knowledge and skills to successfully achieve the requirements
* lacked refinement and planning of the final pieces that were sometimes rushed, unfinished or one piece being stronger than the other
* became a simple recount or explanation of the processes, with little reference to the idea or an attempt at analysis and relation to the practitioners
* focused heavily on the folio process rather than the idea development and practitioner connections
* developed poor explanation of ideas from pieces that lacked strength in their technical skills and chosen selection of media with limited or no connections to practitioners
* made generic and at times no references to artists, with limited indication of connection, analysis, synthesis, evaluation to the practical resolution
* superficial connections to practitioners, with limited links being made to influences, inspiration or connections to their resolved pieces.

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 e.g. 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 e.g. 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 practitioner’s 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.