2022 Visual Arts – Art/Design Subject Assessment Advice

Overview

Subject assessment advice, based on the 2022 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.

Across the Assessment Types for this subject, students can present their responses in oral or multimodal form, where 6 minutes is the equivalent of 1000 words. Students should not speed-up the recording of their videos excessively in an attempt to condense more content into the maximum time limit.

From 2023, 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 the speed of the recording makes the speech incomprehensible, it affects the accuracy of transcriptions and it also impacts the ability of markers/moderators to find evidence of student achievement against the performance standards.

School Assessment

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

* ensuring the uploaded tasks are legible, all facing up (and all the same way), and removing blank pages, student notes and formula pages
* ensuring the uploaded responses have pages the same size and in colour so teacher marking and comments are clear.

Assessment Type 1: Folio

Students produce one folio that documents their visual learning, in support of their work(s) of art or design. A work of art or design may be a single resolved practical or body of resolved work.

Teachers can elicit more successful responses by:

* ensuring the design of your program has an achievable balance and spread of performance standards across AT1 and AT2. This is more likely to allow students to demonstrate performance standards in various areas of strengths and focus on the fundamental learning of the task.

The more successful responses commonly:

* had a clearly articulated artistic intentions or topics with high personal relevance that often had links to social issues of today
* documented a clear journey of the creative progression ideation to resolution, including well-organised visual thinking and decision-making that led to the refinement of ideas
* included references to a broad range of practitioners that were of high relevance for the student. This was balanced so a variety of practitioner’s could be investigated without compromising depth of analysis
* demonstrated in-depth knowledge of their chosen practitioners and their work, especially the social and contemporary contexts relevant to their work
* made ongoing thorough connections across concepts, such as in a mind map, as well as made ingenious connections across mediums, techniques, artists and movements
* included annotations throughout the folio that led to decisions, reflections and evaluations
* demonstrated ideas that were innovative, original and creative through providing their own ideas rather than relying on other artists’ concepts
* demonstrated thorough evidence of problem solving and experimentation through the ongoing refinement of initial ideas. These responses often resulted in a thoughtful and well-presented idea
* used visual arts language in a proficient, consistent and coherent way through all aspects of the folio, such as interpretation of artists, analysis of works and reflections on experiments
* showed focussed and intentional refinement of technical skill through multiple experiments.

The less successful responses commonly:

* demonstrated limited connection to practitioners researched, rather discussing biographical details instead of analysing elements, principles, and the connection the practitioner has with their own intentions
* focussed on an art movement or period in time rather than specific artists. This limited the student’s ability to analyse in depth
* had an imbalance between research, analysis and development. These responses tended to have an excess of research, limiting the student’s opportunity to demonstrate their idea and skill development
* used descriptions of artworks rather than analysis
* followed ideas that relied heavily on the replication of derived images and practitioners’ works, limiting their own development of authentic exploration and experimentation of an idea or concept
* missed opportunities to use specific visual arts language (reference to elements and principles) and evaluative commentary relating to artists’ work and the student’s own idea development
* emphasised process at the expense of authentic research, resolving ideas or concepts and connections with themselves or practitioners
* contained too many pages recording the progress of the final practical being completed. Rather, students should provide evidence of the refinement of skill, technique and experimentation with media that leads up to the resolution of the practical.

Assessment Type 2: Practical

All practical works are resolved from visual thinking and learning documented in the folio. The practical consists of two parts: art or design practical work and the practitioner’s statement.

The more successful responses commonly:

* had resolved practicals that featured concepts that were personally meaningful to students
* demonstrated conceptual strength and meaning in their practicals through a variety of interpretations and applications of media. In particular, these responses used imagery sourced and inspired by the students own photographs and experiences
* used a consistent style for practicals that were a body of work to ensure cohesiveness
* used refined and well-practiced application of medium and techniques to create refined and resolved practicals
* wrote a practitioner's statement that discusses concepts as well as their arts practice, with sophisticated use of vocabulary
* used a clear structure in their practitioner’s statement. This enabled students to explain their ideas, methods, inspiration and influences in a coherent and succinct manner
* explained the details of artists' works which influenced them, rather than briefly mentioning their names and a basic element of influence
* had a clear and balanced evaluation of their work, including strengths and weakness.

The less successful responses commonly:

* contained derived imagery, often resulting in practical works that lacked personal engagement with the idea or concept
* copied an artist’s style rather than demonstrate the development of a personal aesthetic
* showed evidence in the practical that was non-resolved with limited refinement of skill and application
* wrote a Practitioner’s Statement that featured an imbalance of recounting the process undertaken for completing the practical. These responses were limited in their discussion of ideas, concepts, influences and self-evaluation
* used statements that only described the practical, without reference to influences, practitioners or conclusions of their work
* featured basic use of visual arts vocabulary, including generalised statements of being successful, without meaningful reflection of their own processes.

External Assessment

Assessment Type 3: Visual Study

A Visual Study is an exploration of, and/or experimentation with, one or more styles, ideas, concepts, media, materials, methods, techniques, technologies, or processes. Students base their exploration and/or experimentation on critical analysis of the work of other practitioners, individual research, and the development of visual thinking and/or technical skills.

Teachers can elicit more successful responses by:

* providing guidance to students to define the scope of the topic chosen. Topics should have personal relevance and clear purpose for students, as well as enough depth to explore in an original and insightful manner
* guiding students in the effective use of technology to document and present their work. It can be difficult for students to edit their work if they have hand-written their initial responses.

The more successful responses commonly:

* had a clear and methodical plan to approach the Visual Study. This enabled students to use research to guide their own original and unique exploration of concepts, rather than relying on copying artists’ work
* had a clear and specific intent or question and sub questions, that was usually of personal interest. This enabled structure, direction and personal connection throughout the visual study
* explored a question, design, or topic that allowed for scope across time periods, cultures, artists, and media
* used strategic and intentional research from a wide range of varied sources. This included sources such as books and YouTube clips, as well as purposefully engaging with the art world through exhibitions, contact with artists, engagement with workshops
* detailed sources clearly in a bibliography, including organising sources separated into primary and secondary sources
* referenced and identified links between themselves, as well as cross-referencing between artists and designers as the study progressed. This helped students to reinforce and synthesise their understanding
* critiqued and analysed the visual features of the art or design works with clear explanations linked to compositional structures and devices, manipulation of design elements and principles, and styles using relevant visual arts terminology
* continually critiqued and analysed visual features of artworks and practical responses with clear annotations. These annotations and analyses were connected to the student’s visual arts thinking, problem solving or decision making
* connected the analysis of visual art elements with the topic, question and artists or designers’ work
* included discussion of the artist’s work that went beyond the analysis of the visual elements, and analysed the artist’s/designer’s intentions, vision and motivations
* included a clear introduction and conclusion to articulate and synthesise their visual arts learning, including synthesis of the development of their personal aesthetic
* included practical work that developed and explored personally-relevant works. This allowed students to personally synthesise their work linked to the topic
* included examples of the student working in the style of the artist, solving problems and responding to works using personalised imagery.

The less successful responses commonly:

* identified a poorly developed or generalised topic with no clear focus. These responses were either too broad or complex to manage, thereby limiting ability to provide a clear direction and arrive at conclusions about learning. These topics would benefit from having further unpacking, sub-headings and sub-questions
* had limited research, either in variety or number of sources
* used google images with limited referencing
* lacked a bibliography or documentation of resources used. All relevant sources need to be appropriately acknowledged throughout the Visual Study (IE1)
* included large slabs of information copied from websites or books, which limited the students’ ability to reflect, analyse or synthesise the artists and the artwork. It is important for students to explain how the information is relevant to their topic
* included large amounts of historical or biographical information on the art movement or artist, which limited the students’ ability to analyse or synthetise their own visual arts learning
* included only step by step photographs and descriptive narration on practical processes rather than critically analysing (AS1) or evaluating the visual arts learning occurring
* used descriptive commentary rather than interpreting or analysing art or design works
* planned or aimed to emulate or replicate an artist’s work. This limited students’ ability to develop their own personal aesthetic and synthesise learnings, and often resulted in presenting their work as a ‘recount’ of actions taken
* included evidence of replications or emulations with different media, with no follow up of the students own personal experimentation. This limited students’ ability to demonstrate imaginative or innovative ideas
* lacked evidence of the student’s own problem-solving in response to practical applications
* included conclusions with generic observations about actions taken or if success achieved, without connection to topic, comment about personal aesthetic development, critical analysis or specific visual learnings. These responses limited student’s ability to demonstrate synthesis of learnings
* exceeded the maximum word count. As a result, the evaluations and conclusions in some responses could not be assessed. In such responses, visual evidence was not self-explanatory enough to be assessed at the higher grade-band.

General

* For the submission of Visual Studio and Folios, please ensure pages are compiled into a single file, rather than submitted as individual pages. Check scanned PDF files for consistency of page layout prior to uploading. Markers experienced problems with having to rotate pages, which included combinations of portrait, landscape, upside down, and pages repeated or out of order. This can impact the continuity of marking.
* Check to ensure scanning has not cropped or cut off annotations.
* Take the time to ensure that files are optimised, compressed, or zipped before uploading. Refer to the ‘HandBrake’ file size reduction tool available via the SACE Website (<https://www.sace.sa.edu.au/documents/652891/f086d711-c6b9-fa4f-d4fb-3a696764097d>).
* Check scanned PDF files for legibility of writing and clarity of images. Pencil and tone drawings can be hard to view, and some handwritten annotations can be difficult to read.
* Presentation format and styles need to be carefully considered for ease of viewing. Decorative collaged backgrounds and features such as white writing on black backgrounds can make relevant content difficult to view.

External Assessment Advice regarding online submission

Students were not disadvantaged in any way regarding any arising issues with online submission. Markers suggest teachers and students address the following points in preparation for future year’s submission:

* ensure PDF and documents provided for assessment do not identify school or student
* do not include marked or highlighted performance standards rubrics with students work
* provide accurate word counts. Markers can visually establish basic word count even if in a PDF format. Important content, such as the conclusion, is not considered for assessment if it doesn’t fall within maximum of 1000 words for 10-credit subject or 2000 words for 20-credit subject.