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Visual Arts

2016 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

The more successful responses

* addressed all the relevant specific features
* explored artists’ or designers’ works and were able to explore their own visual concepts through a variety of media and techniques
* were well structured and documented to show a progression of thinking and decision-making processes leading to the refinement of ideas
* explored visual arts concepts, forms, styles, and conventions
* included references to practitioners, which was an integral component of the idea development
* explored the role that artists play in society through a variety of cultural and social contexts in the folio to extend and explore ideas
* had an emphasis on conceptual development throughout the folio; these types of folios made strong reference to the research in the development of ideas
* provided extensive idea development and media experimentation with alternative interpretations and responses to the trialling of compositional structures and the 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 of practitioners referenced
* supported idea development and aesthetic consideration of media exploration through the use of annotations throughout the folio, with reference to manipulation and effectiveness of the elements and principles being trialled and applied.

The less successful responses

* demonstrated poorly structured folios that lacked relevant information in relation to the idea or brief
* lacked definition of an idea or direction to follow into any conclusion as a basis for creative thinking and/or problem-solving
* demonstrated minimal documentation of the development of an idea or concept, and hence were unable to demonstrate how the final resolution was arrived at
* lacked direction, especially in design, where a well-structured design brief is needed to solve a set problem
* lacked visual arts language (reference to elements and principles) and evaluative commentary relating to artists’ work and the student’s own idea development
* contained too many pages with a research focus and minimal evidence of media experimentation or problem-solving
* relied on derived images and trends for inspiration (such as anime, fashion design, henna designs, sugar skulls, and tattoo art), replicating the ideas, which led to minimal scope for authentic idea exploration and experimentation.

General information

When submitting folios in digital format, the file should be a PDF, instead of a Word document that in some instances takes a long time to display. The PDF file format allows for smaller files and loads faster for viewing.

Folios need to be clearly labelled with the student’s SACE registration number on the front of the folio for ease of identification and handling.

It is recommended that pages be inserted in A3 folios for moderation purposes.

Teachers are reminded to include their learning and assessment plan, and any addendum, in the moderation package.

Assessment Type 2: Practical

The more successful responses

* pushed boundaries with ideas complemented by refined practical techniques, indicating a carefully considered knowledge and understanding of aesthetics
* presented practicals with authentic concepts developed from diverse media experimentation
* provided evidence of personal engagement with creative processes and problem-solving, resulting in imaginative solutions based on the student’s social, cultural, and emotional experiences
* demonstrated a conceptual strength and meaning through a variety of interpretations and applications of media and technologies
* used imagery sourced and inspired by the student’s own photos and experiences
* indicated knowledge and understanding of stylistic applications and aesthetic sensibilities relevant to the student’s ideas
* explored complex and achievable design briefs with unique problems and defined parameters
* showed a creative approach in graphic design solutions to problem-solving, based on hands-on experimentation with a variety of media which was then refined and resolved with digital manipulations and applications
* provided clear evidence in their body of work of two or more distinct outcomes (graphic design applications, product design, and/or environmental design)
* applied innovative art-making practices, influenced by contemporary practitioners, to create installations and three-dimensional works applying new media possibilities
* demonstrated in the practitioner’s statements rich use of visual arts language throughout when responding to other practitioners’ works and their own
* articulated in the practitioner’s statements how specific art elements and principles had been manipulated to achieve the desired aesthetic and functional results to express their concept or idea.

The less successful responses

* contained derived imagery, often resulting in practical works that lacked refinement or personal engagement with the idea or concept
* provided evidence of generic design briefs for a whole class, which limited creative thinking and problem-solving possibilities for individual students
* had many presentations of a body of work, not equating to two practicals, with one idea being replicated or applied to a variety of products
* selected too many specific features for the practitioner’s statement, resulting in students not being able to achieve all the requirements within the 500-word limit
* became a simple recount or explanation of the processes, with little reference to the idea or an attempt at analysis
* made generic references to artists, with limited indication of connection to practical resolution
* made superficial connections to practitioners, without any links being made to influences on problem-solving or creative processes
* lacked use of visual arts terminology.

General information

Once again students presented a diversity of ideas and styles in resolved works, ranging from conceptual to traditional forms, exploring both innovative and traditional media and technologies.

It is important that the selection of photographs of students’ practical works sent in for moderation does justice to all aspects of the work.

The subject outline indicates that, for this assessment type, students provide evidence of their learning primarily in relation to the assessment design criteria of practical application, and analysis and synthesis. For practitioner’s statements, it is recommended that at least one specific feature from the analysis and synthesis criterion should be included to give students the opportunity to show their best evidence.

It is important when submitting the practical work for moderation that all required material is included in an easily accessible and identifiable format for the moderation to take place effectively, with the student’s SACE registration number on all material. Each student should have a clearly labelled file with all material presented for them attached, including:

* cover sheet (accessed on the Visual Arts minisite) for each student
* practitioner’s statements, clearly labelled practical 1, practical 2, or body of work, and the accompanying images of the practicals, also clearly labelled (and practitioner’s statements and images that match the cover sheet)
* assessment rubrics.

These materials should be presented electronically (two copies on USB need to be submitted). In preparing student material for Assessment Type 2: Practical for central moderation, teachers need to access the subject operational information on the SACE Visual Arts minisite for dates and procedures, and follow the links for details, including the submission of electronic files.

External Assessment

Assessment Type 3: Visual Study

The more successful responses

* developed a question that allowed scope to research and document their learning
* used a broad range of artists, and students could guide their own, original, and unique explorations of concepts rather than copying them
* provided clear legends of artists’ work and their own in a very structured study that was easy to understand and follow
* provided clear evidence that was readable and comprehensible, and the student’s study of artists could be followed
* used their research to guide their own original and unique explorations of concepts rather than copying artists’ works
* demonstrated proficiency with media and personal technique, and had a purpose in mind when producing their own visually relevant ideas
* worked in the style of the artist, solving problems and responding to these works with their own interpretations
* identified compositional elements through directional arrows indicating their work and that of artists being studied
* critically analysed visual arts work from different contexts using the elements and principles of visual arts and provided succinct commentary of artists’ and designers’ works
* 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 the elements and principles to respond to, interpret, and synthesise their thoughts, showing an understanding of visual arts language
* evaluated and concluded their learning within the 20-page limit and 2000-word limit
* had bibliographies and references which included sources other than websites; that is, interviews, books, magazines, lectures, and YouTube clips provided more information for a successful study.

The less successful responses

* did not structure topic questions to reflect the specific features
* were more like folios than a visual study
* used terms like ‘eye-catching’, ‘I really love’, ‘I really like’, ‘nicely done’, and ‘looks good’, rather than basing comments on the elements and principles related to the visual arts
* demonstrated an excessive reliance on Instagram and Pinterest for artists
* ignored galleries such as MONA, MOMA, NGA, and Tate, thus missing an opportunity to explore verifiable artists and thus have a deeper understanding of their topic
* provided large blocks of text that were unnecessary, sometimes with only one small sentence relevant to the study
* concentrated on method and material approach and were unable to make connections with visually relevant ideas, either by an artist or for their own concepts
* pasted large slabs of unnecessary text from another source, which limited a student’s critical analysis from different contexts — these passages were often descriptive and lacked sophistication of analysis
* used a limited range of websites, and found it difficult to find sufficient relevant information
* showed no evidence of self-analysis and any development of a personal aesthetic in response to the concepts explored by artists and the student’s own visually relevant ideas
* provided too many additional annotations — when a student presents a film or video the voice-over should be sufficient without the marker needing to read any additional annotations (maximum of 12 minutes of recorded oral explanation).

Teachers are discouraged from asking students to all do the same topic, as most of the information presented by each student is the same, for example, the same artist or exhibition.

Teachers and students are reminded that markers stop reading at the word-limit.

General information

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

Teachers should consider reducing the number of specific features of the assessment design criteria per task 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.

Operational Advice

This year some teachers provided the visual study and folio on either a CD or a USB and this seems to becoming more prevalent. Where this occurred, many teachers ensured that the PDF document flowed as continuous pages and that all pages were set in the correct orientation. Where this was not the case, the document was difficult to read.

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

Teachers are reminded that the current learning and assessment plan (including the addendum, when appropriate), task design sheets, and assessment notes are part of the moderation materials.

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

In preparing the visual study for marking, teachers should ensure that the student’s SACE registration number is on each page of the work.

Teachers are reminded that large folders or visual studies are recommended to be a maximum of the soft A3 folder size.

Teachers are reminded to nominate student Art and Design work for the following year’s SACE Art Show. Teachers and students are encouraged to visit the SACE Art Show to look at standards for Assessment Types 1 and 2.

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Chief Assessor