2020 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:

* made clear links in idea development to the artists and art forms researched, integrating their knowledge and understanding in creative thinking and problem solving
* experimented with a variety of media responding to possibilities as the explorations evolved, allowing for accidental and spontaneous sources of inspiration to develop a variety of concept interpretations
* included a clear statement of idea or concept to be explored, refining direction and intent as the folio evolved
* explored media and ideas explaining and analysing and making connections with clear intentions re: idea development and creative thinking
* included a range of media experimentation as well as various testing of practical solutions (experimenting with compositional structures and elements and principles of Art and Design)
* explored a variety of artists’ or designers’ works, extending beyond replicating and copying work to create own concepts inspired by the aesthetic or media
* highly organised presentation of folio which organically flowed into well planned end product that clearly showed the students influences, how they developed their skills and final ideas
* explored, developed and/or trialled skills, media and a range of approaches including the elements of and principles of art
* well annotated and/or had explanatory notes focusing on the ‘reasons why’ rather than the ‘descriptive how’
* looked at the style or purpose of an artists or designers work to synthesise own interpretation or skill development exercise rather than attempting to just reproduce e.g. creating an oil painting in colour pencil and then documenting it didn’t work?
* researched a wide variety of resources (books, internet, interviews, YouTube clips, tutorial, galleries and exhibitions)
* sourced a variety of practitioners (from historical and contemporary contexts) that related to own work (style, media or technique)
* analysed artists’ works - using art related terminology (including the art elements and principles), observations and appraisals
* included experimentation with artists’ style, but not directly copying the work. Annotation added to explain their visual thinking
* used primary imagery including own photography to inspire work and ideas
* developed a clear and logical/well-planned ideas/concepts through to successful resolution of strong/innovative or personally relevant ideas that demonstrated a methodical process in the folio
* developed their Arts journey from idea (mind map) through to final practical that was clear and sequential
* showed strong technical skills and exploration of a good number of media/materials and methods of working
* selected appropriate artists, styles, forms to support their ideas and showed strong visual responses to advance their work
* responded with consistent and sophisticated use of arts language to interpret, respond to art and showed synthesis of thoughts directly related to their ideas and selected artists etc.
* evaluated artists’ work and own with comparisons that were strong throughout, including conclusions about their learning
* included relevant research to the amount that did not compromise pages of concept and idea development/exploration
* produced media experiments that were connected to the concepts rather than simply experiments for their own sake
* showed a development from broad concepts, narrowing down to a specific idea, exploration, summaries and comparisons and reflection of visual arts learning
* included reflective and problem-solving annotations
* engaged with the Visual Arts – whether that be through the student’s own personal reflection, exploration and choice of art works or by establishing connections with artists/designers and the art world
* developed a strong knowledge and understanding through carefully selected research purposeful to their intentions or influences
* showed a diverse selection of artists – ideas, cultures, gender, time period, media and/or technique that connected with their final practical
* developed highly effective presentation of potential directions, producing pages that were rich with arts language, evaluation and problem-solving
* showed comprehensive evidence of the use of the potential directions as the basis for the development of the folio of finished works
* presented a visual and written documentation including a compressive description and discussion of the subject matter and focus of the folio with annotations on every page
* highly skilful and thoughtful application of art elements contribute towards the development and resolution of aesthetic qualities throughout the folio
* demonstrated a comprehensive understanding of materials and techniques that the student was investigating to help them create their final work
* developed a variety of ideas and made strong connections to the works of other practitioners throughout their creative process
* created concepts through thorough execution that were achievable in scope and sequence that were coherent and allowed one to follow from initial ideas to a resolved practical.

The less successful responses commonly:

* presented research of artists and art movements with biographical information in large slabs with limited reference to style, visual aesthetics or concepts, and proceeded to explore ideas with no reference or connection made to the initial research
* only one idea explored with most pages allocated to showing photos of progress in creating and assembling final practical. Limited evidence of problem solving or creative decision making
* padded out pages with research and pictures relating to issue and or concept with no explanation on relevance and proceeding to make no link to the practical applications or exploration that followed
* developed minimal hands on media exploration and poor technical skills showing limited application of diverse media
* created final practical pieces that were evident early on in folio evidence with subsequent minimal creative problem solving and idea development
* limited their media exploration and did not demonstrate an appreciation or sensitivity for the media or techniques they chose
* directly copied information sourced from the internet (including artist statements and analysis of artworks) to accompany folio pages, relying on derived imagery that limited their scope for their own work
* disjointed ideas and documentation, with a poor understanding or development of concept and restricted use of arts language
* showed minimal reference to the works of other artists/influences that were superficial or no connections made to own work
* were disjointed, skipping from one idea to another throughout, rather than showing development of a concept in the later stages
* included annotations describing a process rather than evaluating the learning
* produced large slabs of information that didn’t purposefully relate to the student’s intentions or influences
* developed an exploration, an array of ideas that didn’t relate or show growth in a concept, technique or media, and were not connected through self-reflection
* used informal language chosen rather than appropriate language/terminology – vibe, like, love etc.
* developed a folio that was process driven as the student had no connection with artist/s media and then suddenly an artwork appeared not connected to the folio at all
* showed a lack of visual arts language, knowledge and evaluative commentary relating to artists’ work and the student’s own idea development did not occur
* included irrelevant pages (contents pages) with a research focus and minimal evidence of media experimentation or exploration
* developed their problem-solving skills resulting in repetitive ideas with minimal changes
* had little discussion or refinement or refocusing undertaken of the folio when producing finished art works from their ideas, lacking coherent layout, difficult to follow the development of an idea to the final work
* developed a folio that was structured more like a visual study as opposed to an exploration of a visual art concept or idea and there was no evidence of any personal aesthetic
* developed weak evaluations and annotations using art language of how the practical works reflect the student’s potential directions
* developed a process driven folio with no connection with artist/s media and then suddenly an artwork appeared not connected to the folio at all
* used the bulk of their pages to document the process of making their final artwork, rather than exploring alternate ways of creating - demonstrating problem solving and idea alternatives
* included a collection of downloads, “cut and paste” approach with little analysis as to why they were important to the final practical
* developed a cliché of ideas and appropriated images with basic and superficial use of visual arts language. Generally showed a lack of understanding of visual arts conventions/historical and cultural contexts.

Assessment Type 2: Practical

The more successful responses commonly:

* practical resolutions supported by practitioners’ statements with idea clearly articulated and referenced to intended style and aesthetics. Explanations enabling an appreciation of both the skills and intent
* showed innovative and thoughtful concepts with the use of non-conventional media and techniques, interpreted into creative artworks
* used highly articulate art language to describe learning in the Practitioners Statement
* produced works that were the result of strong, relevant conceptual exploration and experimentation with media to determine the most appropriate and expressive for their application
* demonstrated strong and refined skills with the chosen media that focussed their responses on highly personal and original themes
* wrote a Practitioner’s statement that accurately summarised and elaborated on the overarching theme in their work, connected to a variety of authentic practitioners from historical and contemporary contexts, reflected on their personal journey and provided insight and evaluation of the final work
* made relevant connections with practitioner’s that were woven throughout
* reflected upon problem solving and/or growth as an artist confirming learning which had taken place during the process
* referred to the elements of art and/or initial intentions (and a brief – design) to discuss successes and improvements. There was strong use of sophisticated, formal language when reflecting upon personal art works and connecting with other practitioner’s work
* varied media or techniques demonstrated across both practicals or a body of work with highly refined skill. Students used the appropriate selection of art medium or technique to create the finished artwork
* developed a comprehensive understanding and consistent highly skilful application of materials, techniques, and processes in the practical to create a strong resolution
* responded with a comprehensive discussion, refinement or refocus that was undertaken when producing finished art works from the cohesive folio
* developed thorough and informative evaluations using art language of how the art works reflect the student’s potential directions
* produced clear and comprehensive evaluations using Visual/design art language of how finished practicals were produced and presented and the relationships between the student starting point and the final practical established
* developed highly effective use of aesthetic qualities that provided strong support for the successful communication of original ideas
* identified clear ideas and intent to explore and annotated their development throughout the design process
* developed original practical pieces from sourced material/s and were successfully able to articulate why they were used and how they created the concepts
* developed their own personal imagery using a variety of aesthetic qualities that reflect the aims and ideas identified in the Folio
* demonstrated a high level of technical skill to explore unique and innovative ideas that were clearly communicated through a personal aesthetic. Excellent media selection and technical refinement
* produced body of works that were comprehensive in media use, showing variations of a concept to demonstrate depth of idea (a body of work needed to consist of more than one artwork)
* wrote practitioners statements that made clear and astute connections to the influence of various practitioners
* developed creative ideas/concepts that were clearly evident from the ideas explored that resonated with the student, showing a real passion that became apparent in the resolved practical
* developed a “Body of work” that explored extensive ideas that were personally coherent and relevant
* showed an extensive exploration of ideas, media, techniques and styles connected to influences from artists
* explored a range of solutions to the final practical.

The less successful responses commonly:

* produced practical statements that documented a process rather than addressing specific features identified in the schools LAP
* developed practical pieces with tenuous links to a creative arts process and not supported by a practitioner’s statement with explanation of idea or intent
* omitted reference to other artists in the Practitioners Statement
* responded with a practitioner’s statement that read more like a recount of process using informal language
* lacked creativity, ideas /concepts and were mainly derived images with little refined skill
* chose too many assessment criteria – in most cases, still a confirmation, but the student was perhaps at a disadvantage as they had to focus on so many criteria throughout the task
* used derived images with poorly resolved ideas
* submitted works that appeared rushed or unresolved with limited skill and technique and unable to demonstrate technical competency with the chosen media
* wrote Practitioner’s Statements that did not reference the practitioners who influenced or inspired their work
* wrote practitioner’s statements that relied too heavily on the process or explanation of the technique without responding to their learning
* responded with weak evaluations using art language of how finished artwork were produced and presented and use of limited visual arts terminology
* developed simplistic practical character design, butterflies, manga, tattoos and unable to develop beyond; only using derived images
* demonstrated a minimal understanding of the visual arts elements and principles
* produced a piece that was incomplete with little to no originality shown in the final resolution
* developed poorly executed practical pieces with a lack of skills and media manipulation.

Any other support information things you observed throughout the moderation process that schools need to consider or address.

School Feedback

Please note the following:

* the performance standards that are being highlighting and assessed against the specific features indicated in the schools accompanying LAP but align and match. If there are changes it is important to fill out the addendum
* save PDF’s in a singular file per practical, one file per student for easy access and to provide a continuum of images and practitioner statement
* convert and save practitioner’s statement as a PDF from a word or google doc so they can be easily read
* do not scan practitioner’s statements as this can make them difficult to read
* written comments in pencil are hard to read in scanned documents, often impossible
* keep connection of layout when scanning. Mixing landscape and portrait layouts hard to maintain continuity of viewing
* ensure LAPs are current and uploaded on the 2021 exemplar template
* teachers over assessing in tasks: e.g. Practical being assessed against PA3, PA4, KU3, AS2, AS3, AS4
* some schools are treating the Folio like the Visual Study (IE should not be assessed)
* some files were very large and would have been better to be exported as a PDF (instead of Word or Publisher documents for folios)
* consistent use of PS for all students in the class
* not to begin an Art Folio with a ‘brief’ as seen in Design – limits extensive exploration of concepts
* consider the difference between ‘Art’ and ‘Craft’
* word document often messes up video or images when opened save as PDF
* quality of scanned /photography of work in some cases poor and low resolution; led pencil annotation lost in scanning
* some downloads so large (1.1GB) would not download at all and further follow up needed with schools
* colour coding used by students to identify their own ideas, downloaded ideas, secondary sources etc. can become very confusing.

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 artist’s/designer’s 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
* question design or topic allowed for scope across time periods, cultures, artists, and media
* chose a focus with a theme of personal interest maintaining engagement throughout with imaginative and creative practical responses supported by insightful informed commentary
* question focus was specific with identified perimeters providing guidelines to unpack practical applications in extensive and varied responses
* investigated a diverse range of relevant, verifiable, and authentic practitioners who directly informed the identified focus
* 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 key 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. Used arrows and lines to point to relevant features
* 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 with clear explanations linked to compositional structures and devices, manipulation of design elements and principles, and styles using relevant visual arts terminology
* indicated a clear understanding of artists practices; media and techniques related to topic with explicit use of correct terminology throughout study, e.g. Photography, Digital Art and Design
* 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
* signposting discoveries or summaries after sections on each designer / artist was a way to demonstrate learning
* asked sub questions as discoveries and learning evolved
* 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
* demonstrated a clear understanding of artists practices; media and techniques with explicit use of correct terminology related to the relevant disciplines and technologies, e.g. Photography, digital art and design
* used systematic research skills and acknowledged their sources with extensive detailed and appropriately formatted bibliographies and footnotes which included a variety of sources; interviews, books, workshop involvement, exhibitions, and YouTube clips providing informative and in-depth resources
* showed engagement with the art world, seeking out exhibitions (online and visits) and contact with artists
* researched a diversity of relevant practitioners, articulating the connections and cross referencing to similarity of styles between artists and designers with comparative studies enabling a synthesis of thought and ideas
* 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
* practical responses initiated in direct response to topic focus and artworks researched with personal and authentic sources documented in idea development
* made explicit connections between their own work and the artists studied, explaining why they created their artworks and where the ideas came from
* created imaginative and innovative practical responses that were not limited to one medium
* setting a brief, allowed students to synthesise the designer’s workflow and methodologies in response to a personally relevant idea
* 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
* clear deconstruction and synthesis of ideas supported by examples in response to aesthetic considerations
* 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
* imaginative synthesis of ideas, concept, and media applications directly responsive to artist/designers’ use of techniques
* described the development of conceptual possibilities providing visual evidence of the design process annotating its use and relevance to the aims identified in the topic question
* included an introduction outlining perimeters of study followed by succinct, relevant, and personally derived annotations 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 practitioners and topic focus
* 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 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, clay, coloured pencil 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
* incorporated the term ‘emotion’ in topic title and did not refer to ‘emotion’ – indicating a misunderstanding of the term in its relation to art works. E.g. portraiture and emotion, landscape and emotion, colour and emotion
* topics were often poorly understood and lacking in depth of inquiry, analysis, and practical responses. More scaffolding needed to unpack topic to aid research
* the term abstract was often misused, the difference between figurative and nonfigurative art mis understood
* topics with tenuous links to the Visual Arts (art or design) 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 (AS1) or evaluating the visual arts learning occurring in response to the art making practices and concepts of the artists being investigated (AS4)
* disjointed documentation indicating lack of planning in presentation of research on practitioner’s practices and personal practical applications through a self-directed investigation
* lacked depth of investigation, formatted with excessively large font size and repeated unacknowledged images of artists work with limited personal responses
* practical applications in response to practitioner’s works were emulations, replications, or copies and therefore unable to show evidence of the development of a personal aesthetic (IE2) through an exploration or experimentation of artists or designer’s practices (PA1,3)
* reproduced emulations 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. Artists themes and ideas 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. Aboriginal artists names and language groups should be recognised rather than ‘free stock’ images of artworks
* no conclusions or personal evaluative commentary to provide a context or evidence of learning (AS4)
* 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 copied images. Lacked personal analysis or practical exploration to inspire the development of a personal aesthetic (AS1, PA1, PA3. IE2)
* game or character design topics poorly developed just a description of the characters no conclusions, analysis or visual arts learning demonstrated
* album art: all about the band no reference to the designer, or the art elements and principles considered in the creation of designs
* 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 (PA1, PA3. AS4)
* disorganised, limited or no 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 were formatted following the folio process and subsequently limited ability to address all 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 as dot points or lists leading to basic interpretations of art and design works
* design studies lacking in correct use of current terminology and processes with no references to context and aesthetics
* followed a class formula with prescriptive topic with specified practitioners or too generalised with a multitude of tasks which limited ability to make authentic and personal insightful practical and written or oral responses
* 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 with the visuals not self-explanatory enough to be assessed at the higher grade band.

Issues/advice from first year moving to an online environment for submission – External Assessment

Students were not disadvantaged in any way regarding assessment with issues raised below, however, in future we would like teachers to ensure these areas that have been noted by markers and highlighted in their feedback/recommendations are addressed in preparation for future year’s submission.

Submission of large files. It is important that teachers/students take the time to ensure that files are optimised, compressed, or zipped before uploading. Some files took up to 40 minutes to download and as such was time consuming for the marker.

* check scanned PDF files for consistency of page layout. Problems with having to rotate pages including combinations of portrait, landscape, upside down, and pages repeated or out of order impacts continuity of marking
* check to ensure scanning has not cropped or cut off annotations
* 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 (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
* take pages out of plastic sleeves for scanning to ensure clarity of images and legibility of writing
* check scanned PDF files for legibility of writing and clarity of images. Pencil and tone drawings can be hard to view. Some handwritten annotations difficult to read
* presentation format and styles need to be carefully considered for ease of viewing. White writing on black backgrounds (digital and hard copy), decorative collaged backgrounds and features can make relevant content difficult to view
* suggest minimum 10 or 12 pt font size to avoid zooming.