# 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**

For a 10‑credit subject, students produce one folio that documents their visual learning, in support of their one work of art or design. For a 20‑credit subject, students produce one folio that documents their visual learning, in support of their two works of art or design. A work of art or design may be a single resolved practical or body of resolved work.

As a guide, for a 10-credit subject there should be up to a total of twenty A3 sheets (or equivalent), for a 20-credit subject there should be up to a total of forty A3 sheets (or equivalent) of visual and written and/or oral evidence to support the practical work/s or a body of resolved work.

For this assessment type, students provided evidence of their learning primarily in relation to the following assessment design criteria:

* + practical application
  + knowledge and understanding
  + analysis and synthesis.

The more successful responses commonly:

* demonstrated clear evidence, addressing all specific features as outlined in the performance standards
* showed evidence in a highly organised format that clearly defined all stages of student’s thinking and ideas that were well planned and researched
* resulted in comprehensive application of a complex and challenging topic that was insightful and thorough
* demonstrated diversity in the student’s approach toward a topic of inspiration or influence
* incorporated the use of visual arts specific language in the interpretation and analysis of research, and the development of ideas through an artistic contextual viewpoint
* developed thorough research on a topic, showing extensive evidence of the contexts and influences of society as well as analysis to interpret the works
* applied creative and visual thinking and/or problem-solving skills through a broad range of practical experiments with style, media, materials, technologies and processes
* analysed artists’ works resulting in clearly annotated ideas, experiments, observations and appraisals throughout
* annotated comments to clarify all thoughts, decisions and ideas
* used personal imagery to support ideas and primary imagery that identified the source
* reflected on sources of inspiration and influence that resulted in synthesis of movements/artists/techniques to create original ideas
* applied the practice and application of skills in the development of highly sophisticated ideas and concepts that were personal and imaginative
* researched a broad range of artist’s styles and techniques to inform connections and comparisons with their own practice and media experimentations
* explored a range of concepts and showed repetition, which often allowed students to develop and refine ideas that were highly insightful and imaginative
* clearly refined their ideas that led to decisions about the final resolved work which included sophisticated justification on the final decisions
* resulted in conclusions that challenge, support and or justify artistic or design conventions.

The less successful responses commonly:

* poorly structured folios that addressed minimal specific art/design features as outlined in the performance standards
* developed disjointed evidence, which often lacked clarity on the student’s chosen topic. This then often meant concepts were not resolved coherently, lacked organisation and original use of ideas
* generalised connections to artists with irrelevant details
* lacked strong use of sophisticated visual arts language/terminology
* contained research that did not necessarily connect to their own ideas
* focussed on one process/practitioner rather than a variety of different media, materials and technologies of a range of practitioners
* showed limited practical experimentation with a lack of understanding of the art and design elements and principals toward their written and visual responses
* copied artists’ works with no personal connection
* repetitive in their application exploring limited sources of information i.e. Pinterest with no reference to the artists.

**Assessment Type 2: Practical**

Practical’s 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.

For a 10-credit subject, students produce one practical, which must be a single resolved work or a body of resolved work. Students accompany with one (500 word limit) written practitioner’s statement. For a 20-credit subject, students produce two practicals, which must either be resolved works or one body of resolved work. Students prepare two written practitioner’s statements for the two practicals or one (1000 word limit) if they have produced one body of resolved practical work.

For this assessment type, students provided evidence of their learning primarily in relation to the following assessment design criteria:

* + practical application
  + analysis and syntheses.

The more successful responses commonly:

* created authentic refined, meaningful and accomplished works through the exploration of a range of possibilities and were highly skilled in the use of media that was often personally relevant based on a theme/topic/idea
* explored original and challenging concepts that were supported by a highly executed practitioner’s statement
* provided sophisticated use of visual arts terminology in the statement referring to a range of artists/designers
* included a full word count to explain the concept, process and thoughts
* discussed the topic that was often challenging and a personal response with reference to the process of investigation, artist inspiration, thoughts, challenges and final conclusions
* reflected on the artistic process using their personal experiences to justify and evaluate the final piece.

The less successful responses commonly:

* were unable to address all of the selected design criteria as outlined in the performance standards
* executed a final piece with limited technical skills and use of media expertise
* showed evidence of non-resolved pieces of work with one piece often stronger than other that were sometimes rushed and poorly applied
* provided a practitioner’s statement that was a recount of the process of producing the final piece that showed a lack of research, artist inspiration, conceptualisation, analysis and synthesis
* made little or no reference to practitioners in the statement with limited use of terminology that was poorly written and often had a limited word count
* limited their reference to concepts explored that were commonly non-original with little conceptualisation and evaluation of learning

# External Assessment

Assessment Type 3: Visual Study

The Visual Study is a presentation of the 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:

* identified a question with a clear topic focus
* used their research to guide their own original and unique explorations of concepts rather than copying artists’ work
* made consistent references and responses to the question or topic focus throughout the study
* used verifiable artists and designers
* chose topics with a high level of personal interest and engagement
* included comparative analysis linked to context
* were methodically planned with consistency in formatting, use of headings and page layout
* unpacked practical responses with annotations clearly linked to aspect of topic focus being explored
* critiqued and analysed the visual features of the artwork with specific and appropriate links to art and design elements and principles, which were succinctly explained
* included clear annotations accompanying practical responses which included; exploration and experimentation with ideas, styles, media, techniques and processes of a broad range of practitioners directly linked to topic focus and intent of study
* included experimentation with media sampling followed through to a more refined work
* provided clear analysis of practitioner’s art and design works and accompanying practical responses with responses with minimal biographical information
* provided a detailed bibliography separating primary and secondary sources
* engaged with the artists techniques and the specifics of the stylistic and compositional elements of the art and design work being referenced in their practical responses
* researched a diversity of relevant practitioners, articulating the connections and cross referencing to similarity of styles between artists and designers
* included an introduction and a conclusion clearly articulating their visual arts learning as well as the exploration and self-analysis in the development of a personal aesthetic
* included evaluative and conclusive short summaries in response to each practitioner’s work and associated personal practical responses throughout the study
* developed original and imaginative practical concepts directly linked to topic focus
* used systematic research skills and acknowledged their sources with extensive detailed bibliographies and footnotes which included sources other than websites; that is, interviews, books, magazine, lectures, and YouTube clips provided more information for a successful study
* 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.

The less successful responses commonly:

* included only step by step photographs and narration on process rather than analysing
* one word such as ‘nature’ used as topic with no further clarification
* no conclusive or personal evaluative commentary included
* used descriptive commentary rather than interpreting or analysing art or design works.
* presented historical studies
* 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
* pasted large slabs of unnecessary text from another source, which limited a student’s critical analysis using different contexts
* did not document student’s own problem solving in response to practical application
* made short overall sweeping statements of learning rather than any real attempts at evaluation
* only one final concept, artwork or design presented at end of the study, often presentation was formatted following the folio process
* 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’
* followed a class formula with prescriptive topics or split the study into disparate sections, which then limited authentic and personal insightful responses and opportunities to make comparative interpretations or analysis of practitioner’s works and ideas.