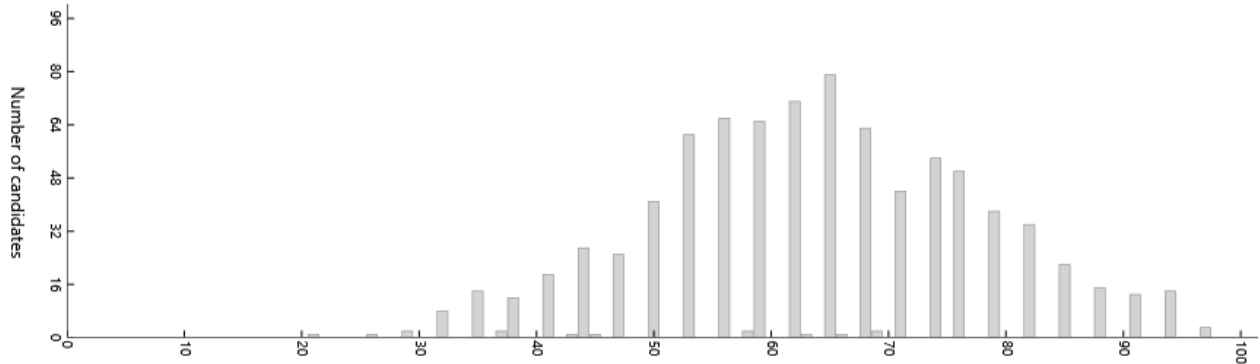




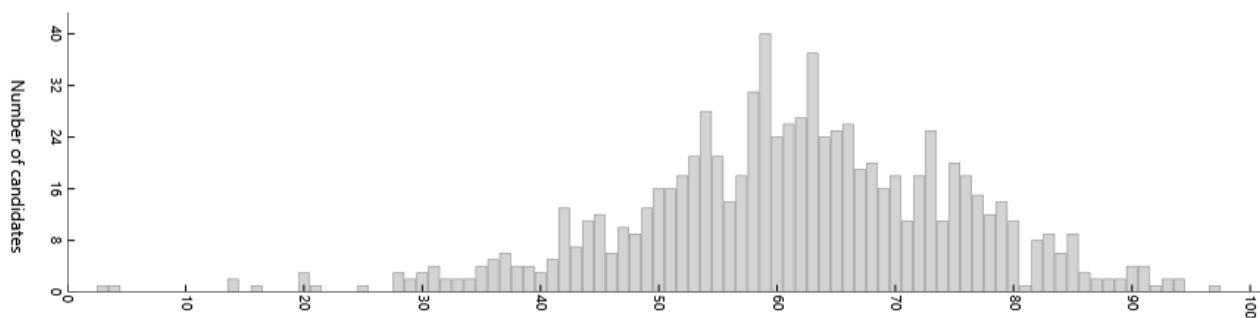
Summary report of the 2017 ATAR course examination: Visual Arts

Year	Number who sat all examination components	Number of absentees from all examination components
2017	836	6
2016	846	9

Examination score distribution – Practical



Examination score distribution – Written



Summary

Positive trends in candidates' achievements in the Visual Art examination continued in 2017, with strong means in both the practical and written components. There was a very slight decrease in the number of candidates in 2017 compared to 2016. The overall mean of the practical examination was 63.74% which is slightly less than the mean of 64.42% achieved the previous year.

The mean of the written examination was 61.13% which was slightly higher than 61.03% in 2016. Candidates appeared well prepared for each section of the paper and most were able to provide sound answers to questions from the short answer, compare and contrast essay to the essay based on research/investigations.

Practical examination

Attempted by 852 candidates	Mean 63.74%	Max 97.06%	Min 20.59%
Category means were:			
CAT1 - 2D artwork	Mean 63.54%		
Attempted by 618 candidates	Mean 63.54(/100)	Max 97.06	Min 20.59
CAT2A - 3D artwork	Mean 62.77%		
Attempted by 144 candidates	Mean 62.77(/100)	Max 97.06	Min 29.41
CAT2B - 3D accompanied with 2D	Mean 65.31%		

Attempted by 49 candidates	Mean 65.31(/100)	Max 88.24	Min 35.29
CAT 3 - Motion and time-based artwork	Mean 68.22%		
Attempted by 41 candidates	Mean 68.22(/100)	Max 88.24	Min 50.00

There were some outstanding practical (production) submissions evident in all categories demonstrating that candidates are able to successfully use the Visual Arts course to foster excellence. There were highly inventive works using both traditional mediums and new technologies. Candidates continue to explore contemporary practice with increasing confidence and have continued to embrace new ways to communicate through their artwork. It was pleasing to note that in general there was an improvement in the presence of works that reflect a more rigorous approach to visual inquiry, resulting in some unique submissions across all categories. There were less clichéd or copied images in 2017; however, there was still evidence of this in some weaker submissions.

Written examination

Attempted by 836 candidates	Mean 61.13%	Max 97.00%	Min 2.50%
Section means were:			
Section One: Short answer	Mean 61.26%		
Attempted by 835 candidates	Mean 12.25(/20)	Max 20.00	Min 0.00
Section Two: Compare and contrast essay	Mean 62.59%		
Attempted by 833 candidates	Mean 25.04(/40)	Max 39.00	Min 2.50
Section Three: Essay based on research/investigations	Mean 60.44%		
Attempted by 828 candidates	Mean 24.18(/40)	Max 40.00	Min 1.00

Candidates responded favourably to the images and content of the paper which elicited some sophisticated and thoughtful answers. The variety of art mediums and approaches in the source material afforded candidates the chance to showcase their ability and to apply their visual analysis skills to a variety of stimulus and used a diverse range of art terminology when referring to visual language. Section Three continues to elicit rote learnt essays. The over use of particular artists should be reviewed by teachers on a regular basis. Candidates and teachers should be encouraged to seek research/investigation artists that are relevant, well documented and have strong, rich links to social, cultural and/or historical contexts.

Practical examination

Advice for candidates

- You are reminded to be vigilant in ensuring that you do not leave your name, the names of teachers or the school on paperwork or artwork. This will avoid a breach of examination rules.
- When you submit two artworks both should incorporate all information into one artist statement only.
- The nine photographs submitted as part of the *Visual evidence of work in progress* should be an accurate reflection of the development of ideas and media exploration you used in the final resolved artwork and not a documentary of the progress of your final artwork.
- Do not include images that do not have any direct reference to the work submitted
- Refer to artistic influences in your artist statement.
- Your *Artist statement* must remain closely linked to the content of the resolved artwork.
- Acknowledge any copyright (including music) used in artwork.

Advice for teachers

- When appropriating Aboriginal or Torres Strait Islander artwork both teachers and students should be made aware of the cultural protocols required. Refer to: <http://indigenous.education.qld.gov.au/eatsips/classroom-ethos/Pages/protocols.aspx>
<http://det.wa.edu.au/aboriginaleducation/apac/detcms/navigation/general-resources/culture/>

- Teachers should familiarise themselves more closely to what is required from students when completing the *Production validation (source acknowledgements)* form and guide them appropriately.
- Ensure that students acknowledge any copyright (including music) used in artwork.

Written examination

Advice for candidates

- The importance of legible handwriting cannot be underestimated. A script that is difficult to read and contains handwriting that is unable to be deciphered will not get you the best marks.
- Do not use fluorescent highlighter pens throughout essays as it can be distracting and is unnecessary except perhaps on the question where you may want to highlight key points.
- You are encouraged to use the planning pages that are in the question/answer booklet to help plan and arrange your thoughts throughout the examination.
- Section one is only about the use of elements and principles in artwork – see the written examination design brief in the syllabus about what should be discussed in each section of the examination.
- In section three you do not need to analyse the images if provided but you must make links between your research/investigation artist(s) and the question.

Advice for teachers

- There was evidence that many students needed to be more mindful of managing their time in the written examination to ensure that they can complete each section with the same degree of application.
- Students should practise managing their time in examination conditions in class tasks.
- Although students may use lists, tables, diagrams or dot points in answers as per the examination design brief, they frequently lead to generic short answers that do not allow the student to expand on an answer.
- Remind students that they should focus entirely on the artist's use of the elements and principles of art in section one and that meaning is only for sections two and three.
- Give students some guidance and practise on how to link their research/investigation artist(s) to the question – explain that they do not have to analyse the image if one is provided.

Practical examination

Comments on specific sections and criteria

CAT1 - 2D artwork (34 Marks)

In stronger practical (production) submissions there was evidence of depth of media exploration and sophisticated use of visual language. Many submissions explored the unit themes of *Points of view and Commentaries* with sensitivity and maturity. There was evidence of an overall improvement in the development and media experimentation in the artworks. Although it appeared to be less apparent this year, clichéd and or underdeveloped imagery taken directly from photographic sources was still evident and should be discouraged. Candidates working in digital print medium should ensure that the quality of the print retains its integrity when enlarged as the quality of editing and basic flaws are heightened when enlarged.

Works on paper need to be presented in such a way that they can remain intact and will not be vulnerable to damage throughout the marking period. Paintings that are submitted for marking that are still wet become hazardous to other candidates' submissions and can also be more vulnerable to damage themselves. It was evident from fewer framing issues that a better understanding of the framing requirements appears to have been achieved.

CAT2A - 3D artwork (34 Marks)

Practical (production) submissions where the candidate had communicated in inventive ways and demonstrated excellent technical skills, achieved well. However, there was an increase in submissions that did not demonstrate knowledge of how to handle the media, had poor construction skills and showed a lack of finish. There were often oversights where candidates had failed to acknowledge the outsourcing of skills in the creation of their artworks. Printing, laser cutting and any other technical help must be acknowledged, whether professional or school-based.

CAT2B - 3D accompanied with 2D (34 Marks)

Resolved artwork in this category saw candidates using a variety of media in their artwork submitted. It was encouraging to see candidates explore themes in novel ways. When candidates explored themes of personal significance, the submissions displayed deeper investigation and unique solutions. Some candidates formed connections between two artworks by exploring themes using materials or content.

CAT 3 - Motion and time-based artwork (34 Marks)

This category attracts some experimental and courageous submissions, where it was sometimes evident that candidates were able to communicate succinctly through a variety of mediums to create sophisticated artwork. Candidates often manipulated a variety of elements such as performance, lighting, sound and graphics as well incorporating both two and three dimensions. Weaker artwork in this category were overly reliant on either one or two of these elements and lacked the technical skills to effectively communicate using them.

Written examination

Section One: Short answer (20 Marks)

The inclusion of urban art in Question 1 was different and most candidates were able to use art terminology to successfully analyse the image. Candidates who were able to provide comprehensive examples of how the artist used the elements and principles of art achieved good results. Answers that used rich, descriptive art terminology with consideration given to both the principles as well as the elements of art, obtained excellent results. Candidates should avoid making generalised statements about the artwork. Candidates who gave answers using dot points should ensure that their statements are specific and include enough detail and description even though they are in dot points.

The ceramic sculptural artwork enabled candidates to give a wide variety of answers. Candidates generally demonstrated a good grasp of the elements and principles of art and could apply appropriate art terminology to describe the artwork. Many candidates alluded to the meaning of the artwork, which was not required and is not assessed in this section as per the written examination design brief. Analysis of sculptural artwork still proves to be a challenge for some candidates. Weaker answers showed a lack of appropriate art terminology, were extremely brief and/or only concentrated on two or three elements.

Section Two: Compare and contrast essay (40 Marks)

The compare and contrast images in Section Two provided many insightful and sophisticated answers to the interpretation of the images. Candidates expressed their ability to relate to the images and it was increasingly evident that they were more confident in their personal response to the artwork.

Stronger answers clearly identified both the difference and similarities between the two artworks and candidates were able to describe how the overall application of techniques and the elements and principles of art helped to contribute to the meaning and purpose of the artwork. It is crucial that candidates analyse both images in equal depth and detail to receive good results. Excellent answers provided evidence of discerning use of art terminology that

described how the artists had manipulated the elements and principles of art to communicate. In these answers, candidates supported their conclusions with visual evidence from the artwork.

Section Three: Essay based on research/investigations (40 Marks)

Candidates use rote learnt essays which they try to fit to the question asked. In general these candidates achieve lower marks using this method. The same artists are being used year after year and this practice should be reviewed by teachers on a regular basis. Candidates and teachers should be encouraged to seek research/investigation artists that are relevant, well documented and have strong, rich links to social, cultural and/or historical contexts. In this way, the candidate should have sufficient information to answer the essay well.