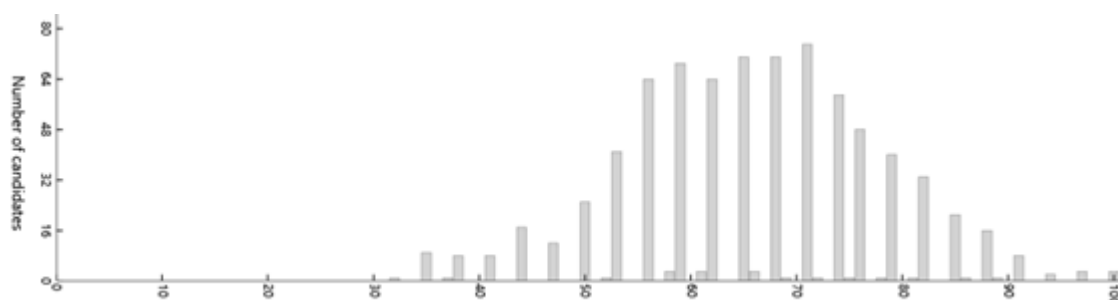




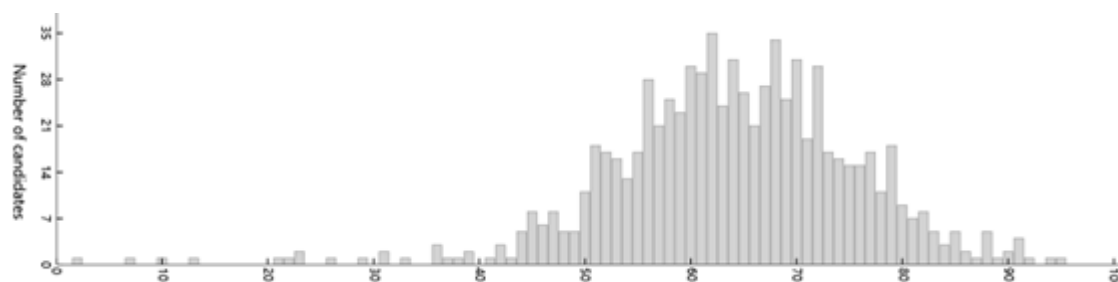
## Summary report of the 2018 ATAR course examination: Visual Arts

Year	Number who sat all examination components	Number of absentees from all examination components
2018	776	3
2017	836	6
2016	846	9

### *Examination score distribution—Practical*



### *Examination score distribution—Written*



### **Summary**

The Visual Arts ATAR examination continues to offer rigour. The practical and written examinations have provided the candidates with the opportunity to demonstrate their knowledge. The 2018 examinations have provided a valid assessment resulting in a broad distribution of results.

The practical examination continues to provide opportunity for excellence, with the minimum achievement generally higher than previous years. The written examination results were similar to 2017, which indicates that candidates are equipped to handle a range of question types and structures.

The mean of the practical and written examination increased in 2018 which was pleasing but the drop in candidature in 2018 in Visual Arts is of concern.

### **Practical examination**

Attempted by 786 candidates                      Mean 65.98%                      Max 100.00%                      Min 32.35%

Section means were:

Category 1 - 2D	Mean 66.13%		
Attempted by 542 candidates	Mean 66.13(/100)	Max 100.00	Min 32.35
Category 2 - 3D	Mean 64.77%		
Attempted by 95 candidates	Mean 64.77(/100)	Max 97.06	Min 38.24
Category 2 - 3D accompanied with 2D	Mean 66.09%		
Attempted by 70 candidates	Mean 66.09(/100)	Max 91.18	Min 35.29
Category 3 - Motion and time-based	Mean 66.31%		
Attempted by 79 candidates	Mean 66.31(/100)	Max 100.00	Min 41.18

### **Written examination**

Attempted by 777 candidates                      Mean 63.68%                      Max 95.00%                      Min 1.50%

Section means were:

Section One: Short answer			
Attempted by 776 candidates	Mean 12.15(/20)	Max 20.00	Min 1.00
Section Two: Compare and contrast essay			
Attempted by 774 candidates	Mean 25.63(/40)	Max 39.00	Min 2.50
Section Three: Essay based on research/investigations			
Attempted by 772 candidates	Mean 26.18(/40)	Max 38.50	Min 0.50

### **General comments**

#### **Practical examination**

A growing command of the course requirements by schools and candidates has been exhibited in the practical examination. The unit descriptions of Commentaries (Unit 3) and Points of View (Unit 4) are reflected in the use of subject matter and are complimented by a more rigorous exploration of media testing, skills and techniques. Successful submissions demonstrated attention to detail, enhancing artistic meaning and purpose, with an integrated selection of media. Candidates were successful when they worked to their technical strengths, and presented a personal but informed perspective on their ideas.

Some candidates, however, produced submissions that appeared rushed and unresolved. Poor skills and lack of discernment was noticed in some submissions which showed inadequate control of media and an under-developed visual language. The lack of rigour in visual inquiry, media testing and design development was often substantiated by the supporting paperwork and which resulted in a weaker submission overall.

#### *Advice for candidates*

- It is important that you work to gain proficiency in whatever media you choose and rely on your strengths in your resolved artwork. When using digital mediums such as Photoshop/photography it is important that you explore methods and develop sound skills to handle this medium with confidence.
- You should be familiar with all supporting documentation at the beginning of the year for the course and specifically with the practical (production) examination marking key. You are encouraged to read through each criterion on the marking key at the commencement of the course and seek clarification if you are unsure of what words mean. The standards of some criteria and key descriptors can be difficult to understand, so it is important that you seek guidance from your teacher.
- You refer to the marking key at various point throughout the production of your body of work and final resolved artwork. This will help to guide you in meeting all requirements to the best of your ability.

- Be aware that examination breaches exist and penalties do get applied in certain circumstances. For example you must comply with the size, weight and duration restrictions, supply all supporting documentation on submission and remove all identification. Clear instructions are visible on each document.
- You must not identify yourself, school, teachers, family and/or friends on paperwork and artwork. In particular do not identify these people in the acknowledgement of secondary sources – use generic naming of those who have provided assistance for example do not put your father’s name but say my father assisted instead.
- Referencing and copyright acknowledgement is an essential requirement. Internet sources must be accompanied by a URL (copied link). Screen shots accompanying the URL’s, although not a requirement, proved helpful to markers considering the Production validation (*source acknowledgements*) documentation. It is advisable that you keep accurate records of your sources throughout the design process so that you do not accidentally overlook any.

#### *Advice for teachers*

- Teachers should ensure that students are familiar with the practical requirements for submission categories – maximum size, weight or time requirements, prior to commencing their art making.
- Begin the *Visual evidence of work in progress* documentation early in the year; the documents are available on the Authority’s website by the end of March.
- Thorough examination of the current practical (production) marking key must be done and students assisted in understanding what is required.
- Teachers should proof read and ensure that all paperwork for submission is correct as per guidelines. Check that there is no reference to any identifying names on paperwork or artwork to be submitted.
- *Visual evidence of work in progress* documentation suggests the weaker students have poor design development informing their practical submission. Teachers may consider scaffolding their teaching programmes for weaker students, so that they explicitly target art making course content in the design process (inquiry, visual language, visual influence, art forms, media and techniques). *Visual evidence of work in progress* documentation should have continuity that informs the thinking and authenticity of the resolved artwork.

#### **Written examination**

The written examination was well pitched and gave candidates the opportunity to demonstrate their knowledge and understanding of the course. An overall improvement in time management and art terminology resulted in all questions in the paper being completed. Candidates were challenged by the changed structure of questions in Section Three, but managed to address the question which resulted in a higher mean than the past for this section. Less able candidates had insufficient knowledge of visual language and use of terminology to achieve well. They have also made poor choices in the selection of the research/investigation artist(s) by using artists without enough contextual information. This limited their ability to answer the questions in Section Three.

#### *Advice for candidates*

- Ensure that you read questions carefully and that you respond directly to what is being asked of you. Deconstruct each question carefully to ensure that every point is addressed in the answer.
- Your understanding of art terminology should include a more complex use of visual language (elements and principles of art). This includes the ability to describe three dimensional work, art forms and art styles. Do not ignore the principles of art as they are essential to the understanding the elements of art.

- Art terminology and the ability to analyse artwork is addressed in each section of the written examination. It is important that you are able to use of art terminology for the aesthetic, formal analysis required in Section One and as a support to the interpretation of meaning required in Sections Two and Three.
- Choose your investigation/research artists wisely. Ensure that there is plenty of information available about their contexts and their art making over time.
- If a question has parts, you must respond accordingly. You must observe the question structure and respond to it to maximise your possible achievement.
- Be well prepared with your investigation/research artist(s) so that you can discuss artists' contexts, art making and artwork in depth, in relation to the question being asked. You are applying your knowledge and understanding to the question, so you may need to be selective with what you discuss or place emphasis on to address the question and manage time. Thorough research will prepare you to respond to different prompts and question structures with confidence.
- Academic responses require that an artist is not called by their first name. Use their full name in the first instance and last name thereafter.
- Handwriting must be legible to be marked fairly and avoid excessive scribbling out of mistakes.

#### *Advice for teachers*

- Focus on equipping the student with art terminology which will allow them to describe and analyse artwork. Overall there has been some improvement in 2018, but more use of the challenging elements and principles of art is required, particularly in discussing three dimensional works and style with more fluency.
- Teachers should impress upon students that they are discussing artwork, and it is essential that style and techniques be addressed when the question asks for this information.
- The use of dot points in Section One should be only used in a scaffolded structure that clearly organises the response. Although dot points can be useful, they should not be at the expense of full sentences and complete explanations. Teachers would need to model this strategy so that less able students are not misguided in using dot points like abbreviated notes.
- Section Three may have variations in the question structure. If a question has parts, students must respond accordingly. Ensure that students are given practice questions in class using different question structures as is detailed in the written examination design brief.
- The prompt in Section Three needs to be connected to the candidate's research artist and may take different forms (verbal prompt, quote or image). Teachers need to prepare students for these forms and to use the prompt as a discussion on the broader issues of art making in relation to their research/investigation artist(s).
- Teachers must assist students in selection of the most appropriate research/investigation artist(s) that will best demonstrate their knowledge and understanding in the written examination.
- Teachers should instruct students on how to apply rote learned facts and information to an examination question. While much of Section Three is prior learned knowledge, this must be applied to the question at hand to demonstrate understanding. Rote learned information alone is not suffice to address the nuances of a question.

## **Comments on specific sections and questions**

### **Practical examination (34 Marks)**

#### **Category 1 - 2D**

Two dimensional artwork continues to be the most popular category, with many outstanding submissions showing technical proficiency with inspiring creative use of visual language.

Exploration of a wide range of two-dimensional media was employed, with a resurgence of gouache, pastel, pen, ink, charcoal and paint. An increase in experimental ways to communicate ideas was also evident.

#### **Category 2 - 3D (34 Marks)**

Although there were fewer submissions in the three-dimensional category in 2018, many candidates demonstrated strength in the diversity of the selection and handling of materials used to showcase the unit topics. A wide selection of media was used including resins, perspex, ceramics as well as the use of assemblage and installation. Acknowledgement of any outsourcing must be appropriately made in the support documents. Many submissions were a clear snapshot of the capabilities of each candidate.

#### **Category 2 - 3D accompanied with 2D (34 Marks)**

Many mixed media works indicated that candidates were challenging themselves and extending their skill bases in different dimensions. Many artworks showcased the candidate's ability to communicate successfully through a variety of media, making informed and sensitive choices in selection of materials and use of technical skills.

#### **Category 3 Motion and time-based (34 Marks)**

Motion and time-based work showed a variety of abilities and approaches. Sophisticated submissions demonstrated technical proficiency and the candidate's ability to confidently manipulate the media to communicate to their audience. It was encouraging to see how some candidates respond to the technology and resources available to them and how they use digital technologies to be innovative and creative in a non-traditional sense. There were, however, many candidates not utilising the medium to its full potential with some submissions lacking the technical skill and knowledge of cinematography to create an authentic and convincing submission.

### **Written examination**

#### **Section One: Short answer (20 Marks)**

Candidates answered Question 1 well generally with many key elements and principles of art described and a developed understanding of composition in terms of a suburban-scape. The majority of candidates engaged with the subject matter. Only a few candidates still discussed meaning. Candidates who chose to answer using dot points tended to provide an abridged sentence structure which lacked convincing art terminology. Some candidates were only able to list and superficially describe different elements and principles of art but could not expand into a discussion of the characteristic features of specific art elements and principles. More able candidates used associated art terminologies with art elements and principles to describe the composition. For example, it is expected that candidates should be able to use art terminology to identify colour schemes or specific characteristics of colour. There were some sophisticated responses which used extensive art terminology to discuss formal features.

The inclusion of an installation work discriminated between stronger answers and weaker answers showing limited understanding in Question 2. Candidates were rewarded for demonstrating their understanding of art forms and increased knowledge of the principles of art. The omission of obvious subject matter in the artwork helps candidates to focus on the formal qualities using appropriate art terminology. Less able candidates discussed meaning which was not required in this question.

### **Section Two: Compare and contrast essay (40 Marks)**

This question was well done with most candidates being able to engage with the artwork and apply an analysis framework to both images. Weaker answers focused on the evaluation and justification of human labour without discussing the elements and principles. Some candidates' responses did not go beyond the 'obvious' similarities and differences and ideas related to the theme of 'labour'. Simple, straightforward answers lacked detailed use of visual language and art terminology and arrived at obvious comparisons and interpretations of the theme. Candidates who planned their response and addressed each dot point were aptly rewarded. Stronger candidates successfully synthesised the analysis of art elements and principles of art, symbols and compositional devices with possible and had alternative ideas and messages related to the theme of 'labour'. Some candidates were able to read and discuss the different layers of meaning in the artworks. Knowledge of style and technique varied between responses.

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

The questions in this section had predictable course content, as per the design brief, but were presented in a different structure used in past examinations. Some candidates did not observe that the questions had parts and continued with a rote learnt essay format which was quite oblivious to the specific question in each part. Those who planned their response to reflect the question achieved higher. Stronger candidates were rewarded because their answers demonstrated detailed critical and historical understandings of their research/investigation artist(s) and artwork.