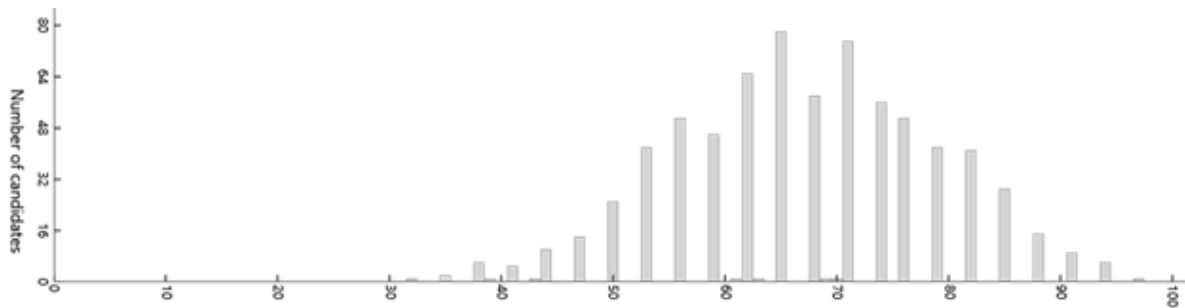




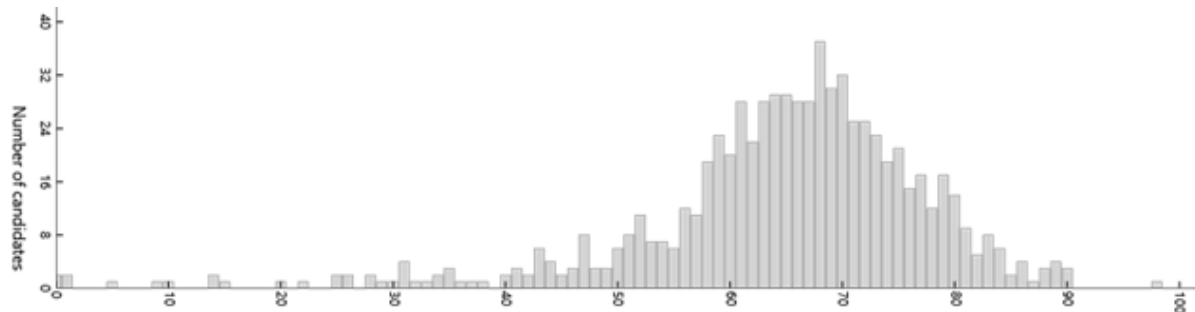
Summary report of the 2019 ATAR course examination: Visual Arts

Year	Number who sat all examination components	Number of absentees from all examination components
2019	725	8
2018	776	3
2017	836	6

Examination score distribution–Practical



Examination score distribution–Written



Summary

Although there is a trend of decreasing numbers of candidates, the mean has improved in both the Practical and Written components of the Visual Arts examination compared to previous years. Candidates demonstrated a good understanding of the Practical examination requirements with substantially fewer breaches evident. There continues to be examples of exceptional quality in all categories with fewer candidates unable to meet the demands of the Visual Arts course. The written examination proved to be an effective tool to measure candidates' understanding of the syllabus content. The questions were specific and concise, enabling candidates to demonstrate their ability.

Practical examination

Attempted by 734 candidates Mean 67.19% Max 97.06% Min 32.35%

Section means were:

Category 1 – 2D artwork	Mean 66.44%		
Attempted by 489 candidates	Mean 66.44(/100)	Max 97.06	Min 32.35
Category 2 – 3D artwork	Mean 68.27%		
Attempted by 141 candidates	Mean 68.27(/100)	Max 94.12	Min 35.29
Category 2 – 3D accompanied with 2D	Mean 68.82%		

Attempted by 73 candidates	Mean 68.82(/100)	Max 94.12	Min 38.24
Category 3 – Motion and time-based	Mean 70.30%		
Attempted by 31 candidates	Mean 70.30(/100)	Max 88.24	Min 47.06

Written examination

Attempted by 723 candidates	Mean 64.56%	Max 97.00%	Min 1.00%
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Section means were:

Section One: Short answer

Attempted by 721 candidates	Mean 13.01(/20)	Max 20.00	Min 1.00
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Section Two: Compare and contrast essay

Attempted by 714 candidates	Mean 26.46(/40)	Max 39.50	Min 0.00
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Section Three: Essay based on research/investigations

Attempted by 705 candidates	Mean 26.10(/40)	Max 40.00	Min 1.00
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General comments

Practical examination

Candidates presenting fresh, innovative approaches, to simple ideas were equally rewarded as those who were ambitious, bold and complex in their concepts. Candidates who had confidence in their media of choice and demonstrated authentic and extensive media testing in their documentation, were more often successful. Those who took measured risks, whilst maintaining discernment in their design choices, often created work of a very high standard.

Candidates are becoming more adept at using the documentation to convey the full breadth of their work, extending on what is evident in their final submission. However, there are still some candidates not addressing the requirements of the paperwork with artist statements that were either too short or too long and verbose.

Advice for candidates

- Acknowledge all software programs that have been used in the development of artworks.
- Do not provide links to Instagram accounts or other sources of information that is unrelated to your submission, through social media links or QR codes.
- The inclusion of long and cumbersome URLs in the source acknowledgements is largely unworkable. Include screenshots of URLs to assist in the reading of your documentation.
- The visual evidence photographs should also include inquiry, stimulus ideation, artistic influences and design development. It is important to acknowledge and reference the artists who influence you in terms of ideas or techniques in your artist statement or within your documentation.

Advice for teachers

- Ensure that student submissions have been entered in the correct category.
- Avoid breaches by identifying students.
- Encourage students to submit the 'TinyURL'. Students should avoid including URLs to random sites that have no direct correlation to the final artwork.

Written examination

Candidates appeared to connect with the images in all sections, with very few non-attempts. Candidates continue to improve with time management and generally appeared sufficiently prepared for the demands of the examination.

Section Three was answered in parts and although not a new initiative, many candidates continued to ignore the parts and regurgitate a rote-learned response. When candidates responded to the question with a prepared essay they missed the nuances of what was being asked. In addition, candidates who referred to two case study artists in Section Three

often found difficulty addressing the question parts, answering part (a) with one artist and part (b) with the other.

Advice for candidates

- Ensure that your handwriting is legible.

Advice for teachers

- Revise terminology with students. Candidates frequently misused specific words in the examination, such as 'salient' and 'anthropomorphic'.

Comments on specific sections and questions

Practical examination

Category 1 – 2D artwork (34 Marks)

Generally, candidates who relied heavily on borrowed imagery, visual ideas and designs were weaker than those who were more innovative and process-driven in their choices. Digital prints should be mounted onto foam core boards to avoid damage to the works and allow the artworks to be placed upon an easel for marking. Candidates are reminded to remove all hanging devices including velcro from artworks and avoid submitting works on paper in tubes. There were some examples of photography where candidates illustrated an understanding of contemporary photographic styles and approaches demonstrating competency with camera craft, studio and natural lighting. There was an awareness of the importance of post-production techniques and processes to refine final production pieces.

Category 2 – 3D artwork (34 Marks)

Compared to 2018, there was a continued increase in the use of technology as an integral component of art works, including 3D printing, computer-aided imagery, light boxes, laser cutting, digital printing and audio-visual components, sound and lighting consolidating candidates' art practise. Outstanding examples were evident in this category where candidates were able to demonstrate their versatility in working across media to communicate their ideas and explore themes.

Category 2 – 3D accompanied with 2D (34 Marks)

There were some excellent examples where candidates successfully repurposed and transformed found materials with an intention to inform or elaborate on the conceptual underpinning of works. This category continues to showcase some exceptional examples of creativity as well as strong handling of materials. Candidates should avoid the use of hot glue guns in the construction of three-dimensional pieces as sometimes the glue was unable to hold the artworks together. It is important that ceramic works are well documented in the case of unforeseen events in the firing or exhibiting of this fragile medium.

Category 3 – Motion and time-based (34 Marks)

Some candidates developed sophisticated narratives based on a thorough understanding of cinematic techniques and editing techniques across animation and conceptual presentation of the art form. Many candidates were not fully cognisant of the codes and conventions of film with no evidence of understanding of elements such as camera angles, shot sequences, sound and/or lighting effects. Documentation of the process of motion and time-based work also needed improving. The nine photographs needed to contain screen shots of editing suite, a detailed shot list, artistic influences and onsite filming set up. Candidates need to acknowledge music/sound sources.

Written examination

Section One: Short answer (20 Marks)

Most candidates were able to respond reasonably well using the correct art terminology in this section. However, the use of dot points by some candidates restricted the fuller explanation required when discussing the utilisation of elements and principles of art.

Section Two: Compare and contrast essay (40 Marks)

Candidates demonstrated most capably that they were able to analyse two different artworks by examining the influences, elements and principles of art of both artworks and how these were used to explain in varying degrees of depth, the meaning and symbolism found in the artworks.

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

Most candidates chose Question 4, as they appeared to be comfortable with how to apply the quote to their chosen case study artist(s). Weaker responses used artists that were lesser known and often limited their discussion to subject matter and biographical details rather than a deeper understanding of contextual influences.