



2007 ART GA2:

School-assessed Task

GENERAL COMMENTS

Teachers should note that the comments made in this report are based on the *Art Study Design, 2004–2009* and although this Art Study is under review this year, teachers should ensure that they continue to follow this Study Design until the new *Art Study Design* accreditation period begins in 2010.

The School-assessed Task in VCE Art is designed to enable students to develop the technical skills and artistic awareness necessary to produce works of quality by developing and refining diversity in art practice through a sustained investigation of selected art form(s) and/or media. Students should not simply follow specific teacher-directed tasks, as this will result in all students producing exactly the same work each lesson.

Teachers should note that personal art responses are the focus of a broad and innovative investigation in Outcome 1 Unit 3. All starting points in a folio need effective documentation and personal appraisal to communicate the student's thinking and working practices. Even though the body of work may have several starting points that form the basis of the student's exploration in Unit 3, the resolution of ideas can occur at any stage throughout the body of work.

In Unit 4 (Outcome 1) the student refines a number of the ideas explored in Unit 3 so that on the completion of Unit 4 the student should be able to progressively realise and resolve a sustained and articulate body of work that communicates, documents and presents concepts, observations and/or ideas with technical skill and awareness of aesthetic qualities. It is unfortunate that some schools still appear to simply focus on "finished artworks" rather than encouraging students to explore and progressively refine each idea.

The 2007 School-assessed Task in VCE Art produced many innovative folios where students developed and refined their ideas in a very practical manner, working from exploratory works on paper through to sculptural, multi media or works on canvas, which demonstrated the consolidation and progression of their thinking and working practices. These final resolutions were accompanied by written documentation that contained reflection and critical evaluation of the work. Other higher-scoring students presented highly effective smaller scale collections that were still broad and imaginative and had clearly defined visual solutions that were innovative and fully resolved throughout the body of work.

Students continued to choose to explore digital and multi-media presentations and it is important to note that these artworks still must be supported by the printing of screen dumps/layers (or story boards for film) to support the digital exploration, because without these layers and written material that was considered and insightful, these folios were not able to score highly. All video and multi media explorations must be accompanied by informative written and visual material to support the refinement of ideas and directions as students explore and investigate their directions and concepts.

Painting, drawing and digital photography are still the predominate art forms explored by VCE Art students, however a much wider variety of three dimensional work and multi media pieces including installations are being explored along with ceramics, textiles and printmaking to achieve highly effective resolutions.

All work from Units 3 & 4 in the School-assessed Task is assessed as one body of work, and the key focus of the study is the progressive resolution of concepts, ideas, direction, technical skills and aesthetic qualities. A critical reflection and evaluation is essential in the written and visual documentation to explain and strengthen the student's investigation of their thinking and working practices with specific reference to a considered and appropriate use of formal elements.

It is also worth noting that separate visual diaries/bodies of work are not required for Units 3 & 4, in fact some successful students simply work on large sheets of loose paper that are carefully organized by dates or annotation to explain the exploration and investigation.

While students explored a wide variety of approaches and directions throughout 2007, there is no specific "formula" that results in a successful folio. Some worked with a limited range of concepts and ideas but in a sustained and imaginative manner with a broad and innovative investigation into selected art forms and/or media. Others had a number of starting points throughout their folio that evolved and changed as they documented thinking and working processes to progressively develop and refine ideas that lead to the aesthetic and technically competent resolutions presented in artistic and diverse manners. It is worth noting that students who simply use a "borrowed" image and make no attempt to develop and refine this image cannot score highly on the criteria.

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To achieve a high scoring folio, students must have clearly addressed the requirements of the assessment criteria detailed in the 2007 *School Assessment Bulletin Supplement* and have fully satisfied the descriptors for the *Very High* and *High* folios in the six criteria list. Successful folios throughout 2007 presented a body of work that was a broad and innovative investigation demonstrating well-developed technical skills and the insightful application of formal elements, supported by a sustained and critical reflection and/or evaluation of the development of the work.

Less successful folios did not provide evidence or appraisal of their thinking and working practices and the use of formal elements was inadequately explored throughout the body of work as well as in the resolved pieces. Some folios demonstrated strengths in one or more criteria, but they were not able to maintain the consistency, breadth or quality required for a higher- scoring folio.

Finished artworks are not a mandatory focus of the School-assessed task. However, where they are identified and included in the body of work they must have developed from exploratory and investigative beginnings; they cannot simply “appear” without any exploration. These resolutions of thinking and working practices must be documented with appropriate written and visual material throughout the folio and should reflect a broad and innovative investigation involving exploration and experimentation in the development and refinement of the student’s personal art responses.

SPECIFIC INFORMATION

Criterion 1: Exploration and development of personal art responses, concepts, observations and skills through a broad and innovative investigation.

Folios showed many successful starting points. Many students began by exploring personal responses by creating mind/concept maps, taking digital photographs or collecting visual material in the form of art material from magazines or exhibitions. It was evident that successful students added highly informative written and visual material to communicate their thinking and working practices. However, these were simply starting points for the higher-scoring folios that were focused and imaginative and supported by concise annotation, which reflected the variety of directions that these concepts and directions could lead to as possible solutions.

Many students used a theme or an issue to generate ideas or a concept, which developed with experimentation of techniques and processes into a broad and innovative investigation. Others explored the work of specific artists as a starting point or personal images from their own life through simple drawings from reality that developed into broad, innovative investigations through the reworking of images and ideas.

The strengths of successful folios were evident as highly informative explorations of personal art responses that demonstrate an imaginative investigation of selected art form/s and/or media to provide insights into concepts, skills and possible directions explored by the student that could be later refined as the body of work progressed.

Once again, less successful students relied on borrowed material and pages of glossy magazine images and did not explore these to make them personal or unique and so had difficulty generating their own personal responses, which then showed inadequate investigation of media and development of skills.

Criterion 2: Refinement of ideas and directions through the consolidation of thinking and working practices.

Students were required to communicate their ideas and to develop and refine their concepts and skills through an innovative and sustained investigation. In the refinement of the ideas, techniques and directions students should attempt to acknowledge strengths and weaknesses and consolidate a body of work that shows imaginative refinement of ideas and techniques. This process must be documented and communicated through sustained written and visual material.

Successful students were able to demonstrate competency through ongoing experimentation and refinement of techniques and processes that were innovative and highly imaginative. The refinement in these folios was supported by highly informative written and visual material that acknowledged strengths and weaknesses in the body of work.

Less successful students showed inadequate evidence of the refinement of their ideas and directions by not spending enough time investigating materials and techniques before moving on to a finished resolution. Students may consolidate thinking and working practices at any time through the year as they explore innovative and imaginative directions, so that any final artworks that are clearly identified in the body of work are obviously the result of exploratory beginnings.



Criterion 3: Trialling and application of materials and techniques within selected art form(s) through exploration, investigation and experimentation.

Students are required to fully investigate materials and techniques appropriate to their chosen art form(s) by demonstrating an understanding of the characteristics and processes relevant to their stated intentions. It is essential that this experimentation is sustained and documented throughout the folio, from the initial exploratory work to the resolved artworks.

There were many successful folios that demonstrated an innovative exploration of the selected art form(s) and/or media, revealing competence and control as they progressed towards a final resolution of skills and ideas. More successful students were also able to communicate this exploration with effective written and visual material throughout the body of work.

Less successful students simply relied on the technical skills demonstrated in the final resolution and revealed limited exploration, investigation and experimentation in the whole folio. These folios often lacked competence and control and were not supported with appropriate written and visual material.

All trialling and exploration throughout the folio must be demonstrated consistently and show evidence of continuity from the initial exploratory work to the final resolved pieces.

Criterion 4: Understanding and application of formal elements and aesthetic qualities through exploration and refinement.

The body of work must demonstrate aesthetic awareness, plus an understanding and refinement of formal elements from the initial exploratory work to the resolved artworks. Students must show their awareness of these formal elements and aesthetic qualities through the use of appropriate written and visual material throughout the whole folio.

Students showed their understanding in different ways. Some high-scoring folios provided annotations identifying qualities such as colour variations, or provided images of design concepts that were evident in their experiments and commented on the strengths or weaknesses evident in each exploratory piece. Many students were able to demonstrate their understanding of formal elements in the development of their ideas, but were not able to demonstrate these qualities or awareness in the resolved artworks.

Less successful students found it difficult to explain and explore the use of formal elements in their exploratory work and it was evident that there was a lack of understanding of the requirements of this criterion as they approached their final resolutions. Students must be aware that the exploration and refinement of formal elements needs to be accompanied by appropriate written and visual material.

Students should also note that simply writing definitions of art elements and principles that are generally unrelated to the exploration and refinement of their work does not show awareness or understanding and is to be discouraged.

Criterion 5: Resolution of concepts, ideas, directions, technical skills and formal qualities.

The body of work begins with an exploration of personal art responses and the *VCE Art Study Design* states that these require that each concept or direction is progressively developed and refined culminating in a broad and innovative investigation. The resolution of these concepts, ideas, directions, technical skills and formal qualities may occur throughout the body of work and students must document these ideas and resolutions with a critical evaluation or reflection.

Students must clearly identify and document with informative written and visual material the point/s at which this resolution has been achieved.

The body of work may be an experimental collection of ideas and concepts that demonstrate well developed technical skills and insightful documentation of how the formal elements are used throughout the folio as well as in the final artworks, or by the evidence of themes or sequences that culminate in major artworks.

The higher-scoring folios provided comprehensive visual and critical written material to indicate how the process of the investigation had been resolved by concisely annotating the whole process of the folio throughout the year. These students were able to explain changes and development of the final resolved artworks and commented on the strengths and weaknesses of techniques, processes and formal qualities that lead to the final artwork/s.

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Less successful folios showed no evidence of the progressive resolution of concepts and ideas and in some cases the initial idea was presented as the finished artwork without any refinement or development. Simply enlarging a photograph does not show exploration and refinement.

Criterion 6: Realisation and presentation of a sustained body of work communicating thinking and working practices.

The student's body of work includes all exploration, development and refinement of ideas and concepts and the progressive resolution of those ideas with an effective demonstration of technical skill and aesthetic awareness. The body of work needs to be presented in a manner that demonstrates the student's thinking and working practices. Students must be aware that there is no separate support material and that the folio includes all exploration, development and refinement accompanied by reflection and/or evaluation of this process.

Presentation of this body of work may be in a visual diary, or simply on loose sheets that are organised in themes which show the initial starting points of exploratory work through to the resolution of concepts and skills in the final artworks which also need to be clearly identified with some numbering/identification on the back of each resolution. These folios still need to show effective and progressive documentation that communicates the student's intentions and achievements.

Photographs and printouts/screen dumps of layers in computer programs are needed to support the development of three-dimensional work, installations or digital imagery to show the evolution of ideas and skills. The folio is like a personal "visual journey" that needs to be understood by the viewer and although it is not necessary, some visual diaries were even 'book-marked' to direct the viewer to related explorations.

Higher-scoring folios were innovative and imaginatively presented with effective visual presentations that consistently and imaginatively communicated their intentions from the early exploratory work to the final realization of thinking and working practices. These folios were also accompanied by a sustained and critical reflection and/or evaluation of the development the work.

Less successful folios were difficult to 'navigate' because there was no annotation to show the relevance of some early exploration and there was little evidence of the progression of ideas and concepts. These folios lacked organisation and had not demonstrated thinking and working practices with any personal appraisal or reflection.

All starting points in a folio need effective documentation and personal appraisal to communicate the student's thinking and working practices, but simple, concise statements or reflections that are contextualized are sufficient, rather than pages of written annotation.

Overall general advice on the Art Study:

- Teachers and students are advised to log on to the VCAA website www.vcaa.vic.edu.au to ensure they are familiar with the current *Art Study Design*, also the current *Assessment Criteria* plus the monthly *VCAA Bulletin* to check for recent updates in all subjects.
- Individual or personal responses, concepts and ideas are to be explored, so students should not be following a set "formula" when they commence their investigations.
- Attend any VCE Art workshops that are offered at VCAA, AEV or the NGV.
- Ensure that each idea is "developed and refined", not simply copied from an existing image.
- Annotations need to contain reflection, aesthetic awareness and self appraisal on the whole development/exploration, not just the process or materials used.
- The VCAA *Assessment Descriptors* provides specific performance descriptors for each of the six Art Criterion developed to assess the body of work. The descriptors contain terms such as "highly competent" or "competent" or "limited" etc to enable teachers and their colleagues to assess each folio correctly. Simply using the Art Assessment Criteria sheet alone is not sufficient in the marking of each folio and teachers are advised to cross-mark with another art colleague if possible. Teachers must ensure that the rank order of folios is correct in each class and it is advisable to highlight the key words in each performance descriptor before the initial marking of folios.
- Teachers and students should also note that Life Drawings may be useful in the interview process to gain access to Tertiary institutions, but where they have no relevance to the ideas explored in the folio, they do not enhance the mark allocation for each criterion unless the human form is the basis of the exploration.

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- It is also worth noting artworks should not be framed for final presentation because the quality of technical skills and control of media is difficult to assess under glass.