



GENERAL COMMENTS

Teachers should note that the comments made in this report are based on the reaccredited Art Victorian Certificate of Education Study Design 2004–2007, which included some of the following changes:

- ‘inter media and cross media’ replaced with ‘art form(s) and/or media’
- ‘progressive documentation of thinking and working practices should be demonstrated’ has been expanded to ‘progressive development and refinement of art ideas with appropriate written and visual material’
- investigations of working practices in the body of work need to be ‘considered and insightful’
- an additional skill was added to Unit 4 which requires students to demonstrate the ability to ‘critically appraise’ the resolution of achievements in the development of a sustained body of work
- a specific reference to ‘considered and appropriate use of formal elements’ has also been added.

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 through an investigation of selected art form(s) and/or media.

Personal art responses are the focus of a broad and innovative investigation in Outcome 1 of Unit 3. The body of work may have several starting points that form the basis of the student’s exploration in Unit 3, and these ideas are progressively refined, primarily in Unit 4 although starting points and the resolution of ideas can occur at any stage throughout the body of work.

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. Thinking and working practices must be documented with appropriate written and visual material throughout the folio and should reflect an investigation involving exploration and experimentation in the development and refinement of the student’s personal art responses.

All work from Units 3 and 4 in the school-assessed task is assessed as one body of work, and the key focus of the school-assessed task is the progressive resolution of concepts, ideas, direction, technical skills and aesthetic qualities. The written and visual documentation should show critical reflection and evaluation, which is essential to explain and strengthen the student’s investigation of their thinking and working practices with specific reference to considered and appropriate use of formal elements.

While students explored a wide variety of approaches and directions in their 2004 folios, there is no specific ‘formula’ that results in a successful folio. Some students worked with a limited range of concepts and ideas in a sustained and imaginative manner, producing a broad investigation into selected art forms and/or media. Others began with a number of starting points that evolved as they documented their thinking and working processes. These students developed and refined their ideas, leading to aesthetic and technical resolutions that were presented in diverse artistic manners.

Many of the folios were presented in a format different from a standard visual diary, which allowed individual students to work on a larger scale. It was necessary for these larger folios (often large, loose pieces of paper) to be organised through the grouping of ideas so that they reflected the **exploration and refinement** of the student’s personal art responses. To achieve a high score, students needed to produce written and visual annotation of the refinement of techniques and processes to reflect the evolution of their ideas, concepts and skills. Some students developed and refined their ideas in a very practical manner, working from exploratory works on paper through to larger canvases, which demonstrated the progression of their thinking and working practices. These canvases were often accompanied by written, critical evaluation of the work. Other students presented highly effective, smaller scale collections that were broad and imaginative and had clearly defined visual solutions that were innovative and fully resolved throughout the body of work.

It was evident that painting, drawing and photography are still the predominant art forms explored by VCE Art students; however, a much wider variety of three dimensional work, multimedia pieces (including installations), textiles and printmaking were explored with highly effective resolutions.

High-scoring work

To achieve a high score for their folio, students needed to clearly address the requirements of the assessment criteria detailed in the Art Assessment Guide VCE 2004 and fully satisfy the ‘very high’ and ‘high’ descriptors. Successful



folios presented a broad and innovative investigation that demonstrated well-developed technical skills and insightful application of formal elements, supported by a 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. Some folios demonstrated strengths in one or more criteria, but they were not able to maintain the consistency, breadth or quality required for a high-scoring folio.

SPECIFIC INFORMATION

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

Many students began by collecting visual material in the form of magazines clippings or photographs to use as the basis for their exploration, with most students adding highly informative written and visual material to communicate their thinking and working practices. These were simply starting points for higher-scoring folios, which were focused, imaginative and supported by concise annotation, and which showed the variety of directions that these concepts could lead to.

To generate ideas, some students used a theme or issue, which was developed through experimentation of techniques and processes into a broad and innovative investigation. Others explored the work of specific artists or personal images from their own life, which developed through the reworking of images and ideas.

Successful folios included highly informative explorations of personal art responses that demonstrated an imaginative investigation of selected art form(s) and/or media to provide insights that could be later refined as the body of work progressed.

Less successful students often relied on borrowed material and glossy magazine images. They seemed to have difficulty generating their own personal responses and showed inadequate investigation of media and skill development.

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

In the refinement of ideas and directions, students should attempt to acknowledge strengths and weaknesses and produce a body of work that shows imaginative refinement of ideas and techniques. This process must be documented through written and visual material.

Successful students experimented and refined their techniques and processes in ways 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, so that any final artworks that are identified in the body of work should be 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 were required to investigate materials and techniques appropriate to their chosen art form(s) and demonstrate an understanding of the relevant characteristics and processes. It was essential that this experimentation be sustained and documented throughout the folio, from the initial exploratory work through to the resolved artworks.

There were many successful folios that revealed students' competence as they progressed towards a final resolution of skills and ideas. The most successful students were 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 trials and exploration throughout the folio must be demonstrated consistently and show continuity from the initial exploratory work through to the final resolved pieces.



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

In the body of work, students had to show their awareness of formal elements and aesthetic qualities through the use of appropriate written and visual material throughout the folio.

In some high-scoring folios, students identified qualities such as colour variations or design concepts that were evident in their experiments, and 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 not in the resolved artworks.

Less successful students found it difficult to explain 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 is discouraged.

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

The body of work required a sustained exploration of personal art responses that was progressively developed and refined. The resolution of these concepts, ideas, directions, technical skills and formal qualities should occur throughout the body of work and students needed to document these ideas and resolutions with critical evaluation or reflection.

A progressive resolution may be demonstrated as an innovative body of work that explores ideas, concepts and skills through a sustained investigation of art form(s) and/or media, leading to a range of solutions that are clearly documented through written and visual material.

The body of work may be an experimental collection of ideas and concepts that demonstrates well-developed technical skills and insightful use of formal elements throughout the folio as well as in the final artworks, or 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 investigation had been resolved, and the process was annotated in the folio throughout the year. These students were able to explain the changes and development of the final artwork(s) and commented on the strengths and weaknesses of techniques, processes and formal qualities that led to these final artwork(s).

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.

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

The body of work needed to be presented in a manner that demonstrated the student's thinking and working practices. Students must be aware that there is no separate support material and that the folio should include all exploration, development and refinement accompanied by reflection and/or evaluation of this process.

The body of work may be presented as a visual diary, or simply on loose sheets that are organised into themes which show the initial starting points of exploratory work through to the resolution of concepts and skills in the final artworks. These folios should show effective and progressive documentation that communicated the student's intentions and achievements.

Photographs and printouts of layers in computer programs were often used to support the development of three dimensional work. Digital imagery was used to show the evolution of ideas and skills, and visual diaries were 'book-marked' to direct the viewer to related explorations.

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

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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 did not demonstrate the student's thinking and working practices with any personal appraisal or reflection.

All folios should include documentation and personal appraisal of the starting points and communicate the student's thinking and working practices.

Students and teachers should note that artworks should not be framed for final presentation, because the quality of technical skills and control of media is difficult to assess under glass.