



# Visual Art 2025 v1.2

## IA2: Sample assessment instrument B

This sample has been compiled by the QCAA to assist and support teachers in planning and developing assessment instruments for individual school settings.

<b>Student name</b>	sample only
<b>Student number</b>	sample only
<b>Teacher</b>	sample only
<b>Issued</b>	sample only
<b>Due date</b>	sample only

## Marking summary

Criterion	Marks allocated	Provisional marks
Developing — generating solutions	6	
Researching — reacting to stimulus	5	
Reflecting — considering ideas and information	5	
Resolving — communicating as artist and audience	9	
<b>Overall</b>	<b>25</b>	

# Conditions

<b>Technique</b>	Project — inquiry phase 2
<b>Unit</b>	Unit 3: Art as knowledge
<b>Topic/s</b>	<p>Area of study: Developing</p> <p>Area of study: Researching</p> <p>Area of study: Reflecting</p> <p>Area of study: Resolving</p> <p>Area of study: Key terminology</p>
<b>Mode / length</b>	Project: Multiple components
<b>Individual / group</b>	Individual
<b>Other</b>	<p>Students can develop their responses in class time and their own time.</p> <p>Students maintain a connection to the stimulus or experience through sustained inquiry and response to the IA1 focus and inquiry question. The focus from Inquiry phase 1 assists communication of ideas and representations. The focus is not reassessed.</p> <p>Student submission must include:</p> <ul style="list-style-type: none"> <li>• Resolved artwork/s <ul style="list-style-type: none"> <li>– Student-selected media</li> <li>– Resolved artwork: unlimited pages/slides of photographic documentation, including images of detail and/or display; text to specify title, media and size only — one of the following <ul style="list-style-type: none"> <li>▪ single resolved artwork</li> <li>▪ a collection of related, resolved artworks</li> </ul> </li> </ul> </li> <li>• Artist's statement/s <ul style="list-style-type: none"> <li>– Written: up to 150 words per statement (name, title, media and size are not included in word count) — one of the following: <ul style="list-style-type: none"> <li>▪ one artist's statement for a single artwork or a collection of artworks</li> <li>▪ multiple statements for individual artworks in a collection</li> </ul> </li> </ul> </li> <li>• Annotations <ul style="list-style-type: none"> <li>– Multimodal (at least two modes delivered at the same time): 1 page/slide with images of all resolved works in the submission and up to 200 words — one of the following: <ul style="list-style-type: none"> <li>▪ annotations for a single artwork</li> <li>▪ annotations for a collection of artworks presented together on one page/slide</li> </ul> </li> </ul> </li> </ul>

- Supporting evidence
  - Multimodal (at least two modes delivered at the same time): up to 4 pages, slides, or similar, containing experimental artwork/s, sketches, diagrams, graphic organisers, images, photographs and/or collections of stimulus with notes, annotations and/or reflective commentary.

**Resources**

A wide range of art materials, equipment and technologies are available for your selection and use.

The art library and online resources are available for your continued research. You are welcome and encouraged to explore primary and secondary sources of your choosing to identify areas for further research and build your depth of knowledge.

# Context

Unit 3 explores the concept of 'Art as knowledge'. This project provides opportunities for you to enrich your knowledge and aesthetic experience of the world through critical thinking, making and responding to art in the contemporary, personal, cultural and/or formal contexts.

As an artist, you will extend your constructed and imaginative knowledge as you continue your inquiry and develop your art practice. Constructed knowledge challenges perceptions and the status quo, is intellectually engaging, innovative, provocative, can present alternative futures, and may involve interpretation from a different context. Imaginative knowledge can entertain, express, record, invent, encapsulate the human condition, and may require the suspension of disbelief.

As audience, you will consider what you can learn from works of art and how prior knowledge of culture and society influences our systems of decoding visual language. Through viewing the work of others, you can expand your understanding of expression, different layers of meaning and diverse interpretations of the world.

Project — inquiry phase 2 is the second stage in the self-directed body of work.

## Task

You will:

- create and resolve artwork/s that communicate the concept 'Art as knowledge', and the focus you defined in inquiry phase 1
- write artist's statement/s and display artwork/s to communicate your focus and artistic intentions to an audience.

**To complete this task, you must:**

- implement ideas and representations to communicate concept, context/s, the inquiry question and focus
- apply literacy skills in artist's statement/s that make connections between the focus, inquiry and artwork/s using relevant visual art terminology and language conventions
- analyse and interpret visual language, expression and meanings in artworks to explore student-directed focus through specified context/s
- evaluate influences that impact on decisions and communication with audiences
- justify viewpoints and selection of visual language and expression
- experiment with media and ideas relevant to the focus and in response to the inquiry
- create visual response/s using knowledge and understanding of media to complement the chosen focus
- realise artwork/s to communicate artistic purpose and acquired knowledge.

## Stimulus

The inquiry question and focus generated in inquiry phase 1 are the stimulus for your body of work. Your inquiry question and focus reflect your response to the BBC podcast *The Inquiry* episode 'Is extinction a thing of the past?'

Your focus will maintain a connection to the initial stimulus and may continue to evolve as your inquiry continues. Further inspiration may come from new knowledge, additional key artists, art practices, history, influences, personal interests, beliefs and observations of the world.

### Reference

Cozier, C. (Presenter). (2025, May 4). Is extinction a thing of the past? [Audio podcast episode]. In *The Inquiry*. BBC World. <https://www.bbc.co.uk/programmes/w3ct722f>

## Checkpoints

- ☐ Week 1: Consultation meeting
- ☐ Week 3: Preliminary artwork presentation for peer and teacher feedback
- ☐ Week 6: Select artworks and evidence for inclusion in body of work
- ☐ Week 7: Display artworks and write artist statement/s
- ☐ Week 8: Annotate illustration of resolved work

## Authentication strategies

- You will be provided class time for task completion.
- Your teacher will observe you completing work in class.
- Your teacher will collect and annotate a draft.
- You must acknowledge all sources.
- Your teacher will conduct interviews or consultations as you develop the response.
- Your teacher will ensure class cross-marking occurs.
- You will each produce a unique response by generating visual solutions to your individual inquiry question and focus.
- You will provide documentation of your progress at each of the checkpoints listed above.

## Scaffolding

Use the inquiry learning process to:

- develop, create and display visual responses that communicate your student-directed inquiry question and focus, the concept and context/s
- research and experiment with visual language, expression and media to communicate your focus, concept and context/s
- reflect on new knowledge and influential art-making approaches and practices that demonstrate an aesthetic understanding when evaluating and justifying decisions
- resolve and communicate intended meaning through artwork/s and artist's statement/s
- document the inquiry process, including
  - photographic evidence of resolved artwork/s, showing
    - details of media application as required
    - multiple angles for three-dimensional artworks

- display in physical form, or intended display demonstrated through digital or virtual forms
- video and audio recording of time-based media or site-specific work as required
- artist’s statement/s that assist audience understanding of body of work focus and critical thinking
- annotated image/s of resolved artwork/s to indicate connections and support performance descriptors in developing, researching and reflecting criteria as required
- supporting evidence to
  - communicate relevant development of solutions, research and experimentation in the creative process, and evaluation and judgment during problem-solving
  - demonstrate a connection between processes of conceptual development and resolved work; appropriate evidence is dependent on the nature of the work, media and approaches
  - support the authenticity of student work through evidence of primary sources, acknowledgment of secondary sources and/or documentation of progressive development.

## Instrument-specific marking guide (IA2): Project – Inquiry phase 2 response (25%)

Developing — generating solutions	Marks
The student response has the following characteristics:	
<ul style="list-style-type: none"> <li>• implementation of ideas and representations that enhance reading and engagement for audience</li> <li>• creation of visual response/s through               <ul style="list-style-type: none"> <li>– refinement or mastery of selected methods</li> <li>– approaches with media that establish an individualised art practice</li> </ul> </li> </ul>	5–6
<ul style="list-style-type: none"> <li>• implementation of ideas and representations that demonstrate choices to extend the inquiry</li> <li>• creation of visual response/s through               <ul style="list-style-type: none"> <li>– selection and manipulation of media</li> <li>– creative solutions to defined problems</li> </ul> </li> </ul>	3–4
<ul style="list-style-type: none"> <li>• implementation of ideas and representations that communicate concept, context/s, the inquiry question and focus</li> <li>• creation of visual response/s using knowledge and understanding of media that complements the chosen focus</li> </ul>	2
<ul style="list-style-type: none"> <li>• implementation of ideas that use visual language relevant to the focus</li> <li>• creation of visual response/s using media.</li> </ul>	1
The student response does not satisfy any of the descriptors above.	0

Researching — reacting to stimulus	Marks
The student response has the following characteristics:	
<ul style="list-style-type: none"> <li>• analysis and interpretation of artworks of self and others that demonstrates how the specified context/s impacts individualised pathways</li> <li>• experimentation using insights gained through research to extend inquiry and art practice</li> </ul>	4–5
<ul style="list-style-type: none"> <li>• analysis and interpretation of visual language, expression and meanings in artworks that explore student-directed focus through specified context/s</li> <li>• experimentation with media and ideas relevant to the focus and in response to the inquiry</li> </ul>	2–3
<ul style="list-style-type: none"> <li>• interpretation of features and meaning in artwork of self or others</li> <li>• experimentation with media or ideas.</li> </ul>	1
The student response does not satisfy any of the descriptors above.	0

Reflecting — considering ideas and information	Marks
The student response has the following characteristics:	
<ul style="list-style-type: none"> <li>• evaluation of interrelationships of visual language and influences that demonstrate purposeful problem-solving and considered choices</li> <li>• justification of intended outcomes in artworks, supported by critical understanding of strengths, implications and limitations of the visual inquiry</li> </ul>	4–5
<ul style="list-style-type: none"> <li>• evaluation of influences that impact on decisions and communication with audiences</li> <li>• justification of viewpoints and selection of visual language and expression</li> </ul>	2–3
<ul style="list-style-type: none"> <li>• identification of artworks and approaches to state an opinion.</li> </ul>	1
The student response does not satisfy any of the descriptors above.	0

Resolving — communicating as artist and audience	Marks
The student response has the following characteristics:	
<ul style="list-style-type: none"> <li>• realisation of artwork/s through synthesis of knowledge, focus and context/s that enhance meaning and audience engagement</li> </ul>	8–9
<ul style="list-style-type: none"> <li>• application of literacy skills in authentic artist's statement/s that enable audiences to construct personal meaning and interpretations</li> <li>• realisation of artwork/s that reach end points and express intended meaning</li> </ul>	6–7
<ul style="list-style-type: none"> <li>• application of literacy skills in artist's statement/s that make connections between the focus, inquiry and artwork/s using relevant visual art terminology and language conventions</li> <li>• realisation of artwork/s that communicate artistic purpose and acquired knowledge</li> </ul>	4–5
<ul style="list-style-type: none"> <li>• application of literacy skills to describe focus</li> <li>• presentation of a visual response that communicates ideas</li> </ul>	2–3
<ul style="list-style-type: none"> <li>• use of terminology to identify artworks</li> <li>• presentation of a visual response.</li> </ul>	1
The student response does not satisfy any of the descriptors above.	0



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1. Cozier, C. (Presenter). (2025, May 4). Is extinction a thing of the past? [Audio podcast episode]. In *The Inquiry*. BBC World. <https://www.bbc.co.uk/programmes/w3ct722f>