Visual Art General Senior Syllabus 2019 v1.1

Subject report 2020

February 2021

210047

Contents

Introduction

The first summative year for the new Queensland Certificate of Education (QCE) system was unexpectedly challenging. The demands of delivering new assessment requirements and processes were amplified by disruptions to senior schooling arising from the COVID-19 pandemic. This meant the new system was forced to adapt before it had been introduced — the number of summative internal assessments was reduced from three to two in all General subjects. Schools and the QCAA worked together to implement the new assessment processes and the 2020 Year 12 cohort received accurate and reliable subject results.

Queensland's innovative new senior assessment system combines the flexibility and authenticity of school-based assessment, developed and marked by classroom teachers, with the rigour and consistency of external assessment set and marked by QCAA-trained assessment writers and markers. The system does not privilege one form of assessment over another, and both teachers and QCAA assessors share the role of making high-stakes judgments about the achievement of students. Our commitment to rigorous external quality assurance guarantees the reliability of both internal and external assessment outcomes.

Using evidence of student learning to make judgments on student achievement is just one purpose of assessment. In a sophisticated assessment system, it is also used by teachers to inform pedagogy and by students to monitor and reflect on their progress.

This post-cycle report on the summative assessment program is not simply being produced as a matter of record. It is intended that it will play an active role in future assessment cycles by providing observations and findings in a way that is meaningful and helpful to support the teaching and learning process, provide future students with guidance to support their preparations for summative assessment, and promote transparency and accountability in the broader education community. Reflection and research are necessary for the new system to achieve stability and to continue to evolve. The annual subject report is a key medium for making it accessible to schools and others.

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Background

Purpose

The annual subject report is an analysis of the previous year's full summative assessment cycle. This includes endorsement of summative internal assessment instruments, confirmation of internal assessment marks and external assessment.

The report provides an overview of the key outcomes of one full teaching, learning and assessment cycle for each subject, including:

- information about the application of the syllabus objectives through the design and marking of internal and external assessments
- information about the patterns of student achievement in each subject for the assessment cycle.

It also provides advice to schools to promote continuous improvement, including:

- identification of effective practices in the design and marking of valid, accessible and reliable assessments
- identification of areas for improvement and recommendations to enhance the design and marking of valid, accessible and reliable assessment instruments
- provision of tangible examples of best practice where relevant, possible and appropriate.

Audience and use

This report should be read by school leaders, subject leaders and teachers to inform teaching and learning and assessment preparation. The report is to be used by schools and teachers to assist in assessment design practice, in making assessment decisions and in preparing students for external assessment.

The report is publicly available to promote transparency and accountability. Students, parents, community members and other education stakeholders can learn about the assessment practices and outcomes for General subjects (including alternative sequences and Senior External Examination subjects, where relevant) and General (Extension) subjects.

Report preparation

The report includes analyses of data and other information from the processes of endorsement, confirmation and external assessment, and advice from the chief confirmer, chief endorser and chief marker, developed in consultation with and support from QCAA subject matter experts.

Subject data summary

Subject enrolments

- Number of schools offering the subject: 356.

Completion of units	Unit 1	Unit 2	Units 3 and 4*
Number of students completed	3548	3786	4020

*Units 3 and 4 figure includes students who were not rated.

Units 1 and 2 results

| Number of students	Satisfactory	Unsatisfactory	Not rated
Unit 1	3548	213	6
Unit 2	3786	207	13

Units 3 and 4 internal assessment results

2020 COVID-19 adjustments

To support Queensland schools, teachers and students to manage learning and assessment during the evolving COVID-19 pandemic in 2020, the QCAA Board approved the removal of one internal assessment for students completing Units 3 and 4 in General and Applied subjects.

In General subjects, students completed two internal assessments and an external assessment. Schools made decisions based on QCAA advice and their school context. Therefore, across the state some instruments were completed by most schools, some completed by fewer schools and others completed by few or no schools. In the case of the latter, the data and information for these instruments has not been included.

Total results for internal assessment
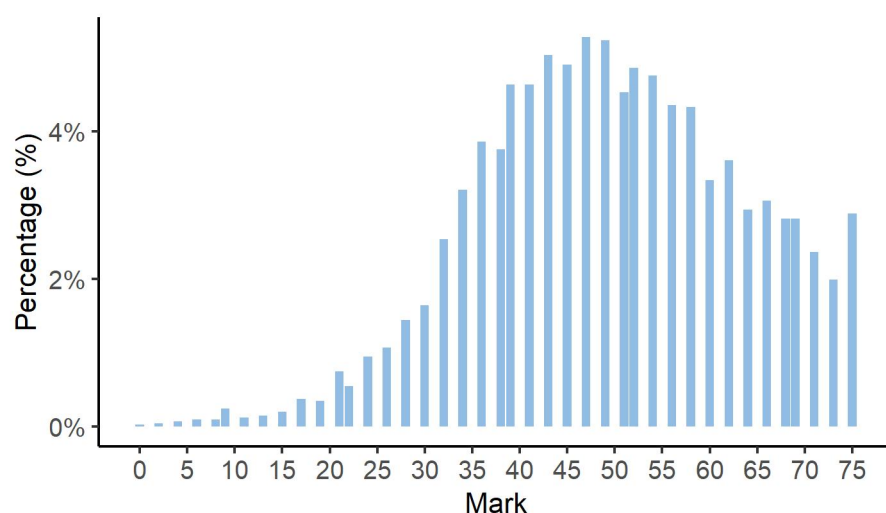
IA1 results

IA1 total
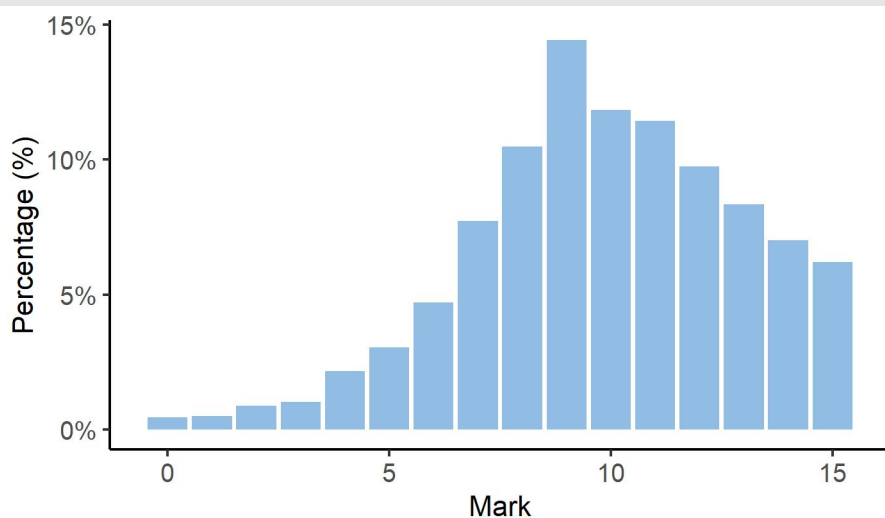
IA1 Criterion 1
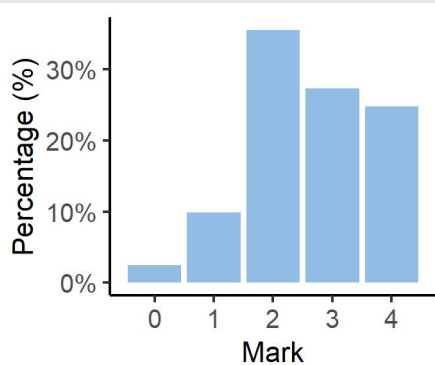
IA1 Criterion 2
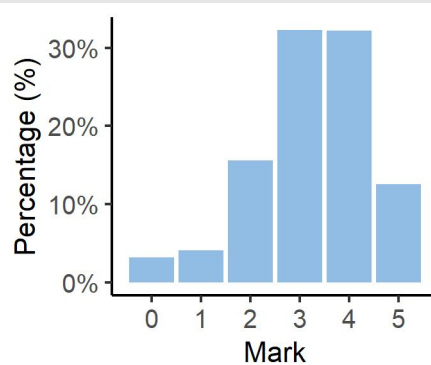
IA1 Criterion 3
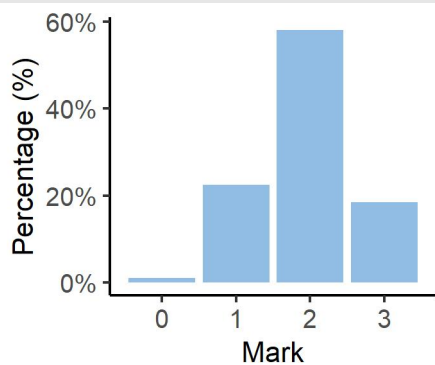
IA1 Criterion 4
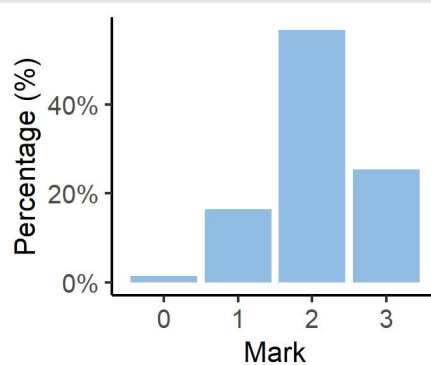
IA2 results

IA2 total
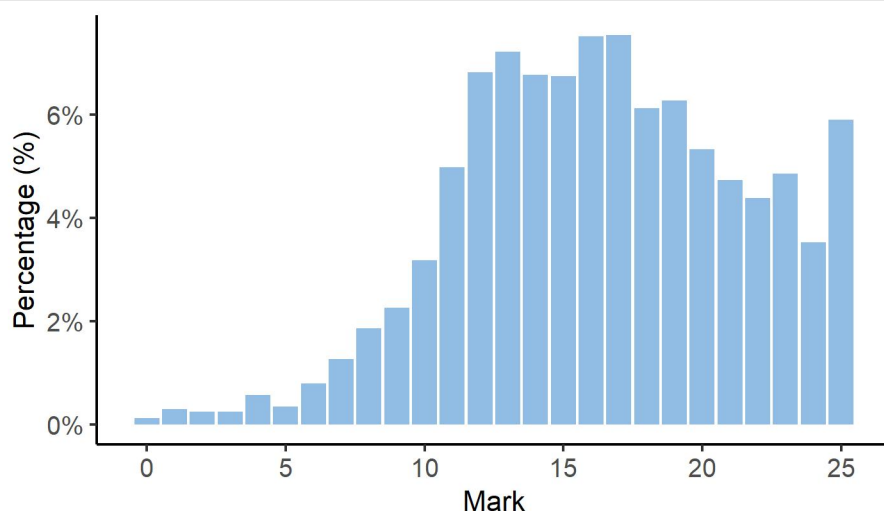
IA2 Criterion 1
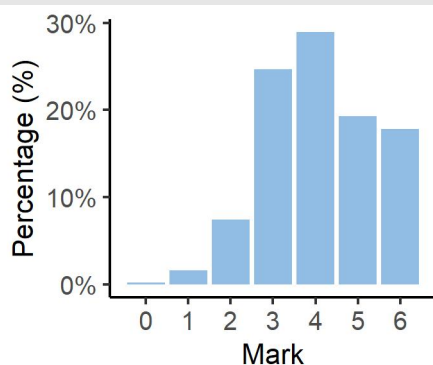
IA2 Criterion 2
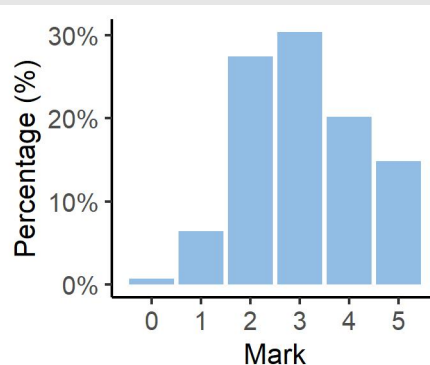
IA2 Criterion 3
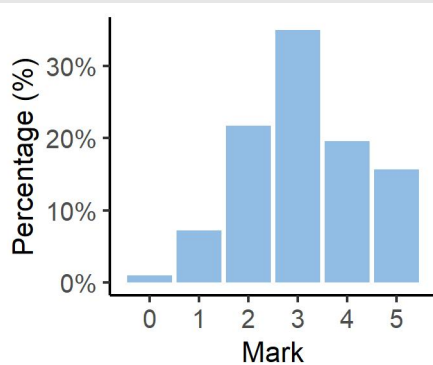
IA2 Criterion 4
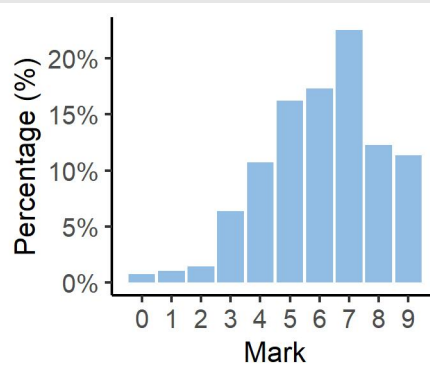
IA3 results

Due to COVID-19 pandemic adjustments, there were insufficient student responses to this instrument to provide useful analytics.

External assessment results
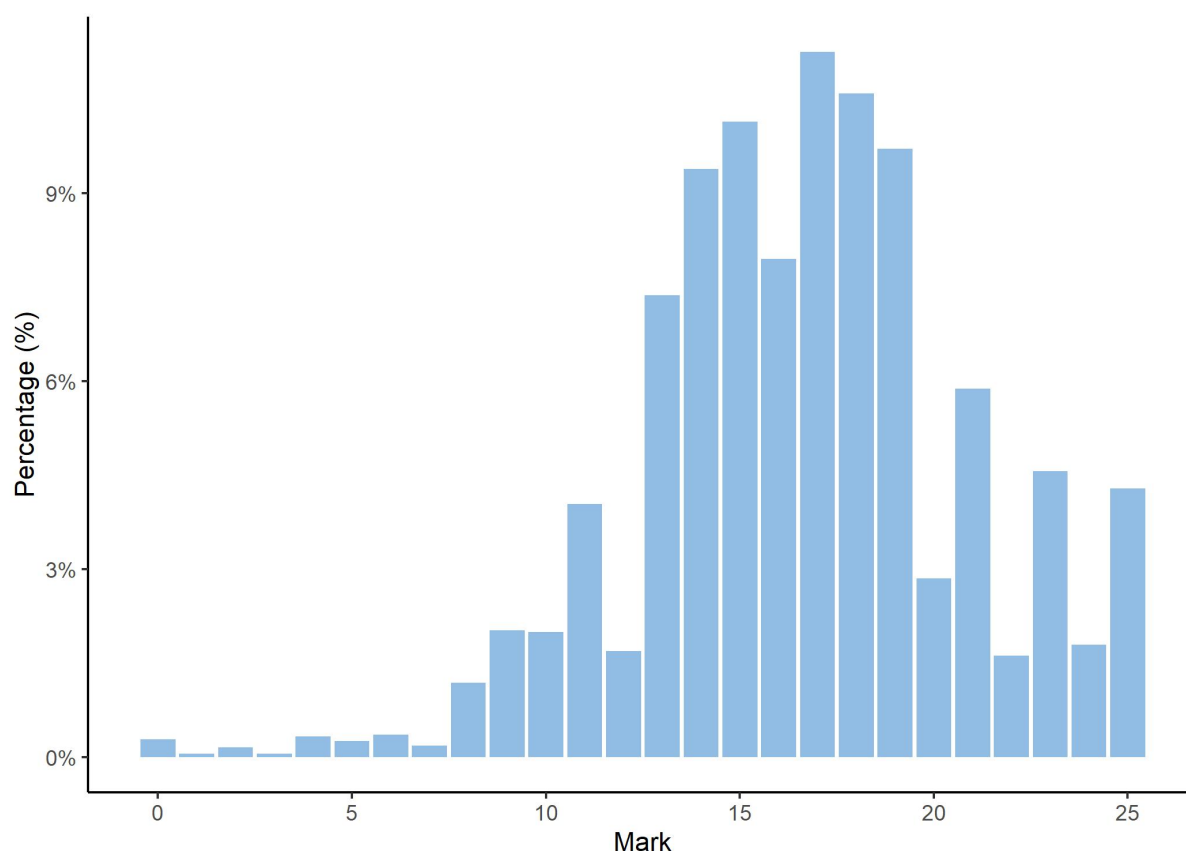
Final standards allocation

The number of students awarded each standard across the state are as follows.

Standard	A	B	C	D	E
Number of students	613	1810	1208	306	14

Grade boundaries

The grade boundaries are determined using a process to compare results on a numeric scale to the reporting standards.

Standard	A	B	C	D	E
Marks achieved	100–85	84–62	61–45	44–15	14–0

Internal assessment

The following information and advice pertain to the assessment design and assessment decisions for each IA in Units 3 and 4. These instruments have undergone quality assurance processes informed by the attributes of quality assessment (validity, accessibility and reliability).

Endorsement

Endorsement is the quality assurance process based on the attributes of validity and accessibility. These attributes are categorised further as priorities for assessment and each priority can be further broken down into assessment practices. Data presented in the assessment design sections identifies the reasons why IA instruments were not endorsed at Application 1, by the priority for assessments. An IA may have been identified more than once for a priority for assessment, e.g. it may have demonstrated a misalignment to both subject matter and to the assessment objective. Refer to the quality assurance tools for detailed information about the assessment practices for each assessment instrument.

Total number of items endorsed in Application 1

Number of items submitted each event	IA1	IA2	IA3
Total number of instruments	364	364	364
Percentage endorsed in Application 1	16	51	60

Confirmation

Confirmation is the quality assurance process based on the attribute of reliability. Teachers make judgments about the evidence in students' responses using the instrument-specific marking guide (ISMG) to indicate the alignment of students' work with performance-level descriptors and determine a mark for each criterion. These are provisional criterion marks. The QCAA makes the final decision about student results through the confirmation processes. Data presented in the assessment decisions section identifies the level of agreement between provisional and final results.

Number of samples reviewed at initial, supplementary and extraordinary review

IA	Number of schools	Number of samples requested	Supplementary samples requested	Extraordinary review	School review	Percentage agreement with provisional
1	356	1667	351	79	56	95.63
2	356	1856	376	0	104	91.04

Internal assessment 1 (IA1)

Investigation — inquiry phase 1 (15%)

The investigation is in response to a teacher-facilitated direct stimulus or experience and frames the individual inquiry question for the initial inquiry phase 1. Students respond to researched knowledge to develop an individualised focus in a particular context, which provides opportunities for students to build on their knowledge and art practices. This summative internal assessment uses research or investigative practices to assess problem-solving and the realisation of a student focus, assessing a range of cognitive processes in both making and responding (syllabus Section 4.7.1).

Assessment design

Validity

Validity in assessment design considers the extent to which an assessment item accurately measures what it is intended to measure and that the evidence of student learning collected from an assessment can be legitimately used for the purpose specified in the syllabus.

Reasons for non-endorsement by priority of assessment — validity practices

Validity priority	Number of times priority was identified in decisions*
Alignment	237
Authentication	16
Authenticity	93
Item construction	103
Scope and scale	17

*Total number of submissions: 364. Each priority might contain up to four assessment practices.

Effective practices

Validity priorities were effectively demonstrated in assessment instruments that featured:

- teacher-facilitated direct stimulus or experience contextualised for the school setting and aligned to the subject matter of the syllabus

- instruction to respond to an individual inquiry question through contemporary, personal, cultural and/or formal contexts

- direction for students to adhere to research conventions and follow succinct checkpoints

- clear instruction for inquiry learning and scaffolding that aligns to Unit 3 subject matter. In particular, such instruments directed students to:

  - explore and develop multiple solutions to individually devised visual art problems

  - research individual approaches and react to stimulus through an inquiry question

  - reflect on self-directed investigation and art-making of self and others

  - resolve and communicate a self-directed focus

- a challenging and intellectually engaging task description that aligns to the syllabus specifications.

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Practices to strengthen

It is recommended that assessment instruments:

- are quality assured prior to submission using the IA1 quality assurance tool to ensure all cognitive processes being assessed are included in the task description

- provide opportunity for students to respond in all three modes: written report, multimodal presentation or digital presentation

- clearly direct students to resolve and communicate a self-directed focus, informed by research, development and reflection

- utilise the unit subject matter and include the inquiry learning process in scaffolding

- sequence checkpoints to support a self-directed inquiry question prior to a draft investigation checkpoint.

Accessibility

Accessibility in assessment design ensures that no student or group of students is disadvantaged in their capacity to access an assessment.

Reasons for non-endorsement by priority of assessment — accessibility practices

Accessibility priority	Number of times priority was identified in decisions*
Transparency	40
Language	39
Layout	8
Bias avoidance	8

*Total number of submissions: 364. Each priority might contain up to four assessment practices.

Effective practices

Accessibility priorities were effectively demonstrated in assessment instruments that featured:

- all assessment objectives included in a 'To complete this task you must' section of the assessment instrument's task description, e.g. experiment with visual forms, materials and processes in response to stimulus and experiences

- a challenging, appropriate and intellectually engaging task description for students, contextualised for the school setting and aligned to the syllabus specifications.

Practices to strengthen

It is recommended that assessment instruments:

- utilise local contexts and school-specific teacher-facilitated direct stimulus or experiences, with appropriate ratings for all digital media presented to students as stimulus

- are proofread and checked for use of jargon and for spelling and grammatical errors

- are proofread for formatting using the print-preview function, checking font size, task layout and clear use of headings and checkpoints

- avoid using images and have limited bolding, underlining and highlighting.

Assessment decisions

Reliability

Reliability is a judgment about the measurements of assessment. It refers to the extent to which the results of assessments are consistent, replicable and free from error.

Agreement trends between provisional and final results

Criterion number	Criterion name	Percentage agreement with provisional	Percentage less than provisional	Percentage greater than provisional
1	Developing — generating solutions	94.74	5.19	0.07
2	Researching — reacting to stimulus	95.44	4.47	0.1
3	Reflecting — considering ideas and information	96.19	3.07	0.75
4	Resolving — communicating as artist and audience	96.16	3.36	0.48

Effective practices

Accuracy and consistency of the application of the ISMG for this IA was most effective when:

- clear photographic evidence of initial experimental work/s that were clearly in response to the defined stimulus was included

- there was clear photographic evidence of additional experimental works that were informed by or related to the defined stimulus but also showed exploration of increasingly more personalised responses

- experimental works were clearly informed by reflection on or new knowledge gained by research into key artists

- there was evidence of analysis of key artists' artworks or the experimental artworks created by the student and discussion of the way visual language had been used in these works to create literal and non-literal meaning

- students explicitly stated the context/s both they and key artists used to guide their artistic inquiry and the creation of artworks, using the language of the syllabus

- students demonstrated the ability to explicitly describe what they believed were the strengths, implications and limitations of the approaches they had taken in their experimental artworks and the focus they had ultimately chosen to pursue

- there was evaluation of the impact of contemporary and/or historical influences on the experimental works that were created as part of the inquiry

- the investigation (presented either as a written report, digital or multimodal presentation) effectively used the genre-specific features and language to sequence and connect ideas together in a logical way

- students included the inquiry question which had guided their inquiry and concluded the investigation by naming the defined focus they intend to take for the next stage of their inquiry.

Samples of effective practices

The following are excerpts from a response that illustrate the characteristics for the criteria at the performance level indicated. The sample may provide evidence of more than one criterion. The characteristics highlighted may not be the only time the characteristics have occurred throughout the response.

Criterion: Developing — generating solutions

Effective student responses developed and explored ideas in response to the teacher-facilitated direct stimulus or experience.

Developing — generating solutions (4 marks) This response provides evidence of ideas and representations informed by constructed knowledge and solutions to personalised visual art problems that explore diverse pathways.	

Criterion: Researching — reacting to stimulus

Effective student responses demonstrated research of art practices of selected key artists and relevant knowledge, and experimentation with visual approaches in response to the inquiry question.

Researching — reacting to stimulus (5 marks) This response provides evidence of analysis and interpretation of researched art practices in response to stimulus and experimentation and exploitation of artistic approaches to explore interrelationships between context, focus and new knowledge.	

Criterion: Reflecting — considering ideas and information

Effective student responses reflected on the impact of influences from a variety of sources to evaluate and justify decisions.

Reflecting — considering ideas and information (3 marks)
This response provides evaluation of historical influences of researched artists and contemporary art practice approaches. Strengths, implications and limitations of approaches are considered to justify the direction of the inquiry.

Experiments

Inspired by Michelangelo's interpretation of touch as the force by which human life was brought into being, I focused on his device of expressive hands. I experimented with colours and textures to examine whether the evident power of his image is connected to the realistic style in which Michelangelo painted them. Using cool and warm colours; texture; and greyscale vs colour, mood and tone was explored. It appeared to me that the realistic colour of the final hand did bring a great deal more power to the image than the other trials.

Acknowledging that visual forms of artistic expression have a privileged position in our society, I wanted to explore how the requirement to touch art could be communicated to an audience.
I used heat sensitive pigment mixed in medium on three different canvases with close-up photos printed on them so that on touch the background photo becomes visible.
The top photo is the skin of my dogs nose, the middle and bottom ones are of my and my mum's hands.
While the experiment itself was successful, I feel with these materials, what was gained by incorporating a need to touch the artwork to reveal the image, was lost in the aesthetics of the final work.

Criterion: Resolving — communicating as artist and audience

Effective student responses resolved and communicated a self-directed focus informed by development, research and reflection.

Resolving — communicating as artist and audience (3 marks)
This response defines a focus that interrelates new knowledge gained through research of art practices, contexts, stimulus and the resulting inquiry.
Literacy skills have been applied to sequence and connect personal ideas and understandings of new knowledge.

Focus

Stimulus material by Amy Herman provoked deeper consideration of our senses in general and touch in particular, as it applies to art. Inquiring into the concept of art as knowledge, and prompted by a recent experience where my sister's newborn needed hospital treatment and isolation in an ICU 'incubator', and the grief and disconnection that caused, I was inspired to investigate how artists communicate the importance of touch and its fundamental connectedness to life.
Research documents how vital touch is: "babies who are not held, nuzzled and hugged enough can stop growing and, if the situation lasts long enough, even die" (Szalavitz, 2010). This is supported by historic evidence - death rates in the UK and the US, early in the twentieth century among children living in orphanages and 'foundling hospitals', "were in some cases, close to 100%" (Varela-Silva, 2016).
My developing investigation has been informed by Renaissance artist Michelangelo and his depiction of touch as the instrument of creation; and contemporary artist Rosalyn Driscoll, through her rawhide sculptures exploring "touch as a way of knowing" (Driscoll, 2007b). By examining, through a formal context how art elements and principles contribute meaning to their artworks, as well as the personal context of how they use symbols, metaphors and expression to communicate their personal interpretations of philosophies and ideas, the work of these artists will inform and influence my own inquiry into touch.

Practices to strengthen

To further ensure accuracy and consistency of the application of the ISMG in this IA, it is recommended that IA1 is designed to demonstrate knowledge gained from both making and responding experiences by specifying that responses should include:

- clear photographic or digital evidence of the experimental making work done by the student in reaction to the teacher designed stimulus. This evidence could be embedded in the body of investigation report or added as an appendix to the written report. The evidence could also be featured clearly within a digital or multimodal presentation

- written evidence that shows students are responding to their own artwork and the work of key artists. The making and responding that the students engage with should result in the communication of an inquiry question, the justification of a focus the student wishes to take with their work and the context through which they intend to produce the work.

Additional advice

Submit video evidence as separate files when uploading for confirmation. To streamline evidence collection and review, the embedding of videos into PowerPoint formats (.pptx) will be removed from the *Confirmation submission information: Visual Art 2019* resource for all internal assessments.

Internal assessment 2 (IA2)

Project — inquiry phase 2 (25%)

The project is the second stage in a self-directed body of work. Inquiry phase 2 involves the development of visual solutions relevant to the student-directed focus, concept and context. In this phase, students research and experiment with visual language, expression and media, and reflect on new knowledge, art-making approaches and practices to resolve and communicate intended meaning through an artwork or a collection of resolved artworks. This summative internal assessment focuses on a problem-solving process that requires the application of a range of cognitive, technical and creative skills and theoretical understandings in both making and responding (syllabus Section 4.7.2).

Assessment design

Validity

Validity in assessment design considers the extent to which an assessment item accurately measures what it is intended to measure and that the evidence of student learning collected from an assessment can be legitimately used for the purpose specified in the syllabus.

Reasons for non-endorsement by priority of assessment — validity practices

Validity priority	Number of times priority was identified in decisions*
Alignment	142
Authentication	2
Authenticity	27
Item construction	22
Scope and scale	4

*Total number of submissions: 364. Each priority might contain up to four assessment practices.

Effective practices

Validity priorities were effectively demonstrated in assessment instruments that featured:

- an explicit link to the teacher-facilitated direct stimulus or experience from inquiry phase 1

- instructions to develop visual solutions relevant to the student-directed focus, concept and contexts, to research and experiment with visual language, expression and media, and to reflect on new knowledge, art-making approaches and practices

- checkpoints for students to research, develop, reflect and resolve responses as they work to reach individualised end points and communicate intended meaning

- scaffolding that supported self-directed inquiry, problem-solving and the realisation of individualised visual responses relevant to the student-directed focus, concept and contexts

- explicit information, knowledge and skills that align with the syllabus subject matter and specifications.

Practices to strengthen

It is recommended that assessment instruments:

- avoid introducing additional concepts, teacher-facilitated direct stimulus or experiences in inquiry phase 2

- restate the stimulus from IA1: Investigation — inquiry phase 1 to direct IA2: Project — inquiry phase 2

- be developed for local contexts, are school-specific and are sufficiently different from QCAA sample tasks

- are quality assured prior to submission using the IA2 quality assurance tool to ensure all cognitive processes being assessed are included in the task description.

Accessibility

Accessibility in assessment design ensures that no student or group of students is disadvantaged in their capacity to access an assessment.

Reasons for non-endorsement by priority of assessment — accessibility practices

Accessibility priority	Number of times priority was identified in decisions*
Transparency	21
Language	11
Layout	5
Bias avoidance	2

*Total number of submissions: 364. Each priority might contain up to four assessment practices.

Effective practices

Accessibility priorities were effectively demonstrated in assessment instruments that featured:

- all assessment objectives included in a 'To complete this task you must' section of the assessment instrument's task description, e.g. create meaning through knowledge and understanding of materials, techniques, technologies and art processes that complement the chosen focus

- an open-ended task that allowed students to develop self-directed inquiry.

Practices to strengthen

It is recommended that assessment instruments:

- utilise Unit 3 subject matter and align to all IA2 specifications

- are proofread and checked for use of jargon and for spelling and grammatical errors

- are proofread for formatting using the print-preview function, checking font size, task layout and clear use of headings and checkpoints

- avoid using images and have limited bolding, underlining and highlighting.

Assessment decisions

Reliability

Reliability is a judgment about the measurements of assessment. It refers to the extent to which the results of assessments are consistent, replicable and free from error.

Agreement trends between provisional and final results

Criterion number	Criterion name	Percentage agreement with provisional	Percentage less than provisional	Percentage greater than provisional
1	Developing — generating solutions	91.04	8.19	0.77
2	Researching — reacting to stimulus	90.34	9.11	0.55
3	Reflecting — considering ideas	92.66	6.47	0.87
4	Resolving — communication as artist and audience	90.14	9.04	0.82

Effective practices

Accuracy and consistency of the application of the ISMG for this IA was most effective when:

- for the Developing criterion
    - a statement was included (not for reassessment) outlining the focus from the inquiry begun in IA1 as a way to demonstrate how choices were enhancing this previous inquiry question
    - diagrams, word webs and/or photographs in the four pages of supporting evidence indicate how a problem has been defined and materials have been selected and manipulated to further the inquiry
- for the Resolving criterion, up to mark range of 4–5
    - artist's statement of no more than 150 words per resolved work applied literacy skills using relevant art terminology and language conventions to communicate their concept and focus
    - artist statements communicated purpose and acquired knowledge instead of only describing processes and stages in the development of the artwork
- for the Resolving criterion, up to mark range of 8–9
    - each resolved artwork and accompanying artist's statement was clearly labelled
    - each resolved artwork was clearly documented by providing a range of clear high-resolution still images (e.g. wide, close, showing scale, showing detail, showing different display options, showing real and virtual display of the work)
    - resolved time-based work was provided as a standalone video file that could be accessed independently (videos embedded in other files such as Word or PowerPoint were not always accessible)
    - resolved works that formed part of a collection or were intended to be displayed as an installation were documented individually
    - immersive installations or multiple resolved artworks intended to be displayed together were documented by providing video or multiple still images.

Samples of effective practices

The following is an excerpt from a response that illustrates the characteristics for the criteria at the performance level indicated. The sample may provide evidence of more than one criterion. The characteristics highlighted may not be the only time the characteristics have occurred throughout the response.

Criterion: Developing — generating solutions

Effective student responses developed visual solutions relevant to the student-directed focus, concept and context

Criterion: Researching — reacting to stimulus

Effective student responses demonstrated research and experimentation with visual language, expression and media to communicate focus, concept and context.

Developing — generating solutions (6 marks)

Researching — reacting to stimulus (5 marks)

This response provides evidence of:

- the focus of inquiry from IA1 to demonstrate implementation of ideas and representations that engage audiences
- four pages of supporting evidence curated from different sources including visual diary, research of art practices and experimentation to create meaning through an individualised art practice.

Focus – Inquiry phase 1

The natural environment and seeing the landscape as its own being has prompted me to ask questions about its capabilities. By exploring physically and digitally manipulating my experimental artworks; I am able to evolve my concept of the relationship between self and landscape. The focus of my body of work revolves around manipulating the images of a landscape with mixed media and displaying them to indicate that the artist and the place had a previous connection together; a personal and cultural context. By pushing the boundaries of art, experimenting with performance and ephemeral artworks, a contemporary context will shape my inquiry. The personal context is explored through my relationship as the artist, my body and my senses responding to the landscape. This work will also explore a cultural context as it features local sites within Mackay.
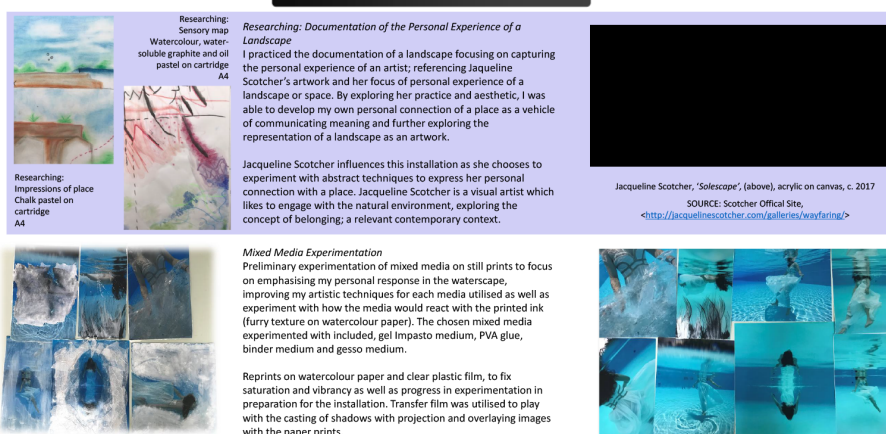
Supporting Evidence of Resolved Installation

Paul Blackmore's practice of underwater photography inspired my experimentation of the performance artwork.

Though I was the subject, I was the one directing and choreographing the movements for photographers. Relying heavily on the filmed responses of the subject, I was able to digitally choose the specific stills I evolved for the installation. By selecting these specific stills within a video, the images are precise and serve as a digital documentation of my interaction with the water.

This then develops the hybridization of media from performance to video, stills, mixed media, projecting and installation – constantly evolving the practice of new media and trans media.
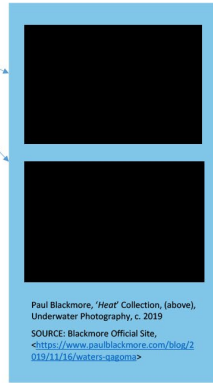
Paul Blackmore, '*Heat*' Collection, (above), Underwater Photography, c. 2019
SOURCE: Blackmore Official Site, <https://www.paulblackmore.com/blog/2019/11/16/waters-qagoma>

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Supporting Evidence of Resolved Installation

As the collection of performance artworks evolved, the installation developed through physical manipulation of the printed images. This added element of mixed media altered the stills to emphasise the focus of my personal responses to the environment of water.

Song Dong influences the personal context of the installation by deliberately compiling a collection of photos which suited his focus 'the concept of ephemerality'.

Multiple aspects were also recorded to emphasise the personal, cultural and contemporary context.

By recording clips of the Mackay beach and utilising regional areas to create installation, the cultural context is emphasised. This comparison to the sacred waterscape in which Song Dong used, highlights the personal relevance of the environment chosen as an artist.

The personal context is also relevant in this aspect as I am the artist filming, editing and directing these images. Once those images were compiled; they were installed in a composition which was aesthetically cohesive - arranging the prints to determine a foreground interest, and sense of depth.

Song Dong, '*Stamping the Water*', (above), Photographs on Paper of Performance Piece, c. 1996
SOURCE: Queensland Art Gallery of Modern Art 2002, <http://collection.qagoma.qld.gov.au/qag/imu.php?request=display&port=45001&id=a5f2&flag=ecatalogue&offset=0&count=default&view=details>

Song Dong influenced the performance aspect of this installation due to his relevant concepts and documentation of his performance. His performance lasts only momentarily as he repeatedly stamps the water, to emphasise the transitory presence of the artwork (a contemporary context explored). His exploration of ephemeral artworks guided my practice to utilise the similar element of water. This practice of capturing a performance developed the installation to try utilising new media, and also transmedia, evolving the focus. His direction of personal context evolved my concept of personal interaction within an environment, guiding exploration of an artist's personal interaction.
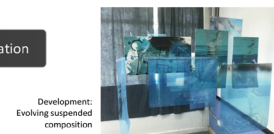
Development:
Evolving suspended composition
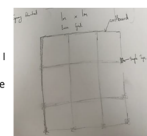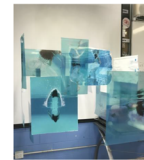
Development:
Installation planning sketches

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Supporting Evidence of Resolved Installation

As my installation developed, I refined my ideas on what means of media I would utilise inorder to create the most suitable installation for my focus.

Projection – the projection created utilised multiple clips of the physical manipulation of water, these include
- Water ripples
- Ink spreading within water
- Water movement between plastic layers
- Waves crashing at a beach

These clips were then overlayed and edited for the effect that the display would constantly move (never still, like water) and contributed to the relaxing immersive experience.

Audio – the audio chosen was recorded edits of waves crashing and rolling over rocks, as this was relevant to the focus and developed the audience interaction in relation to the installation.

Audience interaction is an important element to the development of this work as it allows the audience to connect with my own personal relationship through a similar experience in the environment. Their active engagement alters and manipulates the work allowing them to reflect on their own presence both in the work and in nature.

New Media was utilised to reinforce the contemporary context as the media transforms constantly, from video to image to video to interactive installation and video projection.

Hybrid Media was referenced by Daniel Boyd's incorporation of video projection and audio as an immersive experience – contemporary relevance. By hanging the artworks, projecting an overlayed video and even the incorporation of audio, heightens the immersive experience so that all elements rely on each other.

Consoled by Water
Video projection (with sound) over suspended mixed media images H 3m x D 3m x W 3.2m
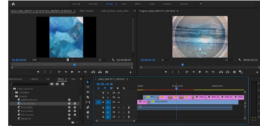
Consoled by Water
Screenshot of Video
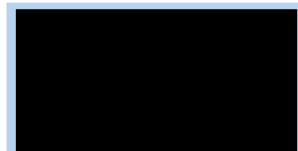
Daniel Boyd, 'VIDEO WORKS', (above), Video Installation, c. 2020.
SOURCE: Carriageworks 2020, <https://carriageworks.com.au/events/daniel-boyd-video-works/>

Daniel Boyd's "VIDEO WORK" was my main inspiration for my *Consoled by Water* Resolved Installation. The choice of elements incorporated in his installation was detailed as a means of showcasing his personal relation with time and space. He is intentionally utilising this as an immersive experience for visitors as well, as their shadows alter the work and evolve the installation to the form of hybrid media.
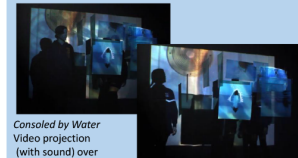
Consoled by Water
Video projection (with sound) over suspended mixed media images
H 3m x D 3m x W 3.2m

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Criterion: Reflecting — considering ideas

Effective student responses reflected on new knowledge, art-making approaches and practices that demonstrate an aesthetic understanding when evaluating and justifying decisions.

Criterion: Researching — reacting to stimulus

Effective student responses resolved and communicated intended meaning with evidence of deep research, development and critical reflection about concept, focus, context and media to solve complex problems of visual language and expression.

Reflecting — considering ideas (5 marks)

Resolving — communicating as artist and audience (9 marks)

This response provides evidence of:

- the application of literacy skills in an artist statement of no more than 150 words that articulates the intended meaning and invites a dialogue between artist and audience
- visual responses that demonstrate how the student solved visual problems in relation to a concept, self-directed focus, and a chosen context enhancing meaning and audience engagement with resolved display.

Annotated Details of the Resolved Installation

Developing

Personal Context – inspired by my personal connection with the landscape, emphasised by the use of mixed media. Exploring the environment, my personal responses and interaction with the water. This involved balancing in the water and relaxing in the depths as I interacted with the water, controlling it, it inevitably controlled me. The complexity and scale of this installation emphasises the immersive nature and experience.

Researching:

Research influencing my focus:
Jacqueline Scotcher's "Expression of Place and Space" references emotional documentation (sensory mapping) of place & landscape.
Paul Blackmore's "Water" guides the development of underwater photography and the exploration of the environment.
Song Dong's "Stamping the Water" focuses on the documentation of ephemeral artworks and repeated performance.
Daniel Boyd's "VIDEO WORKS" explores immersive installations of a landscape to develop his intention of audience interaction.

Reflecting:

My visual expression utilised multiple forms of media (hybrid, trans, mixed and new media) to emphasise contemporary context. The overlayed video emphasises my interaction, as I highlight my natural responses to the environment as it controls me. This complex installation relied on all elements with audience interaction being integral to the immersive nature.

Artist Statement

Consoled by Water
Installation Dimensions – H 3m x D 3m x W 3.2m
Video Projection (with sound component) over suspended mixed media images

Environments are never constant; all human endeavours are ephemeral, eventually lost to the natural environment. We as a society fight to control the landscape often unaware that this relationship is two-sided. I explore this intimate connection from a personal perspective examining my interaction with one element; water. I allow this element to consume me as its own being, in order to provoke an active response. I push the water, it pushes back. I drive myself down, yet I'm forced up. I break the surface as it closes over me. I'm consoled, but it only lasts for a moment. This work requires the audience to actively engage themselves in a similar encounter. The projection washes over them casting their shadows on the work. The act of their engagement immerses the audience in the work, while their physical presence alters the work. This process of immersion and interaction requires the audience to reflect on the impact of their own presence in nature.

Consoled by Water
Video projection (with sound) over suspended mixed media images
H 3m x D 3m x W 3.2m
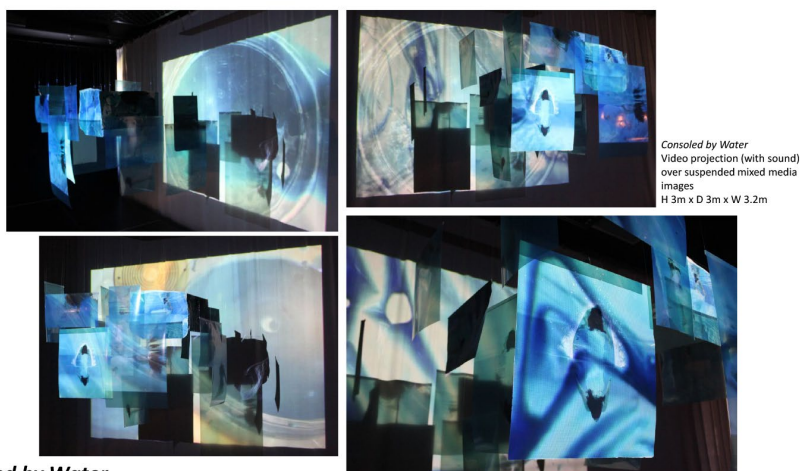
Consoled by Water
Documentation of resolved installation

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Consoled by Water: Details- Installation components

Image #1
Giclée print on archival paper,
acrylic paint
H 60 x W 20cm
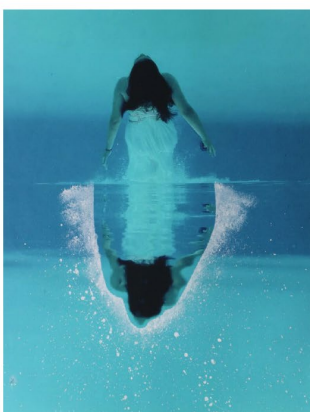
Image #2
Giclée print on archival paper,
acrylic paint, binder medium
H 60 x W 50cm

Image #3
Giclée print on acetate
H 60 x W 25cm

Practices to strengthen

To further ensure accuracy and consistency of the application of the ISMG in this IA, it is recommended that:

- responses matched to the upper two performance levels of the Resolving criterion

  – articulate how the student artwork/s invited a dialogue between student artist and audiences viewing the work in the artist's statement/s

  – communicate intended meaning in resolved works through a synthesis of knowledge, focus and contexts and enhance this meaning using audience engagement

- for the Researching criterion

  – responses show evidence of the analysis and interpretation of visual language and expression in artworks that clearly related to their focus and or context. This evidence could be captured in an annotated diagram of a relevant artist's work or included in a list of bullet points or written responses within the four pages of additional supporting evidence. Including a list of artworks or additional secondary sources in a bibliography or appendix does not fully demonstrate evidence for this criterion (Objective 3: Analyse and interpret visual language and expression)

  – responses discuss the literal and non-literal meanings that can be interpreted in their work or the work of others. This evidence could have been placed in the 150-word artist's statement/s or be part of the four pages of additional evidence (Objective 3: Analyse and interpret visual language and expression)

- for the Reflecting criterion

  – responses show evidence of how art practices, traditions, cultures and theories have impacted on their decisions. This evidence could occur in the artist's statement/s, in the annotated illustration or be found within the four pages of supporting evidence (Objective 4: Evaluate art practices, traditions, cultures, and theories)

  – responses show evidence of evaluating the strengths, implications and limitations of the approaches they have taken. This evidence could have been captured in the four pages of supporting evidence in the form of a mind map or simple graphic (Objective 5: Justify viewpoints and selection of visual language and expression).

Additional advice

To ensure assessment decisions align with syllabus conditions, evidence must be found in:

- clearly labelled imagery of resolved work that demonstrates details of media application and manipulation and display

- one annotated illustration only that covers the resolved artwork/s. The total word limit for this evidence is 200 words

- artist's statement/s of no more than 150 words each.

Internal assessment 3 (IA3)

Project — inquiry phase 3 (35%)

The project is the third stage in the self-directed body of work. Inquiry phase 3 requires a divergent development of visual solutions to a different concept and the same student-directed focus from inquiry phase 1 and 2. In this phase, students extend their focus and reflect on researched knowledge and further experiments to resolve artwork or a collection of resolved artworks. The summative internal assessment involves problem-solving processes, understandings and technical and creative skills to assess all cognitive processes in making and responding (syllabus Section 5.7.1).

Assessment design

Validity

Validity in assessment design considers the extent to which an assessment item accurately measures what it is intended to measure and that the evidence of student learning collected from an assessment can be legitimately used for the purpose specified in the syllabus.

Reasons for non-endorsement by priority of assessment — validity practices

Validity priority	Number of times priority was identified in decisions*
Alignment	126
Authentication	7
Authenticity	16
Item construction	16
Scope and scale	3

*Total number of submissions: 364. Each priority might contain up to four assessment practices.

Effective practices

Validity priorities were effectively demonstrated in assessment instruments that featured:

- alignment to Unit 4 subject matter, with
  - direction to create and display artworks through the divergent development of visual solutions and meaning
  - reflection on researched knowledge and further experiments with art practice, in relation to a different concept
  - the same self-directed focus, contexts and media areas, visual language and expression
- strategies for students to implement alternate ideas and representations and clear direction for students to explore highly individualised alternate pathways in this inquiry phase
- clear articulation of the IA3 assessment objectives, and identification of the technical and creative skills and processes required for students to resolve inquiry phase 3.

Practices to strengthen

It is recommended that assessment instruments:

- include all IA3 assessment objectives in the task section of the assessment instrument

- align to Unit 4 subject matter and provide clear scaffolding for students to
  - pursue alternate pathways through inquiry
  - resolve individualised responses by realising a body of work which communicates purpose and meaning to audiences
- restate the link from IA1: Investigation — inquiry phase 1 and IA2: Project — inquiry phase 2 to frame the IA3: Project — inquiry phase 3 in the stimulus section
- reinforce student work is individual with self-directed responses or include clear strategies to assess collaborative practices.

Accessibility

Accessibility in assessment design ensures that no student or group of students is disadvantaged in their capacity to access an assessment.

Reasons for non-endorsement by priority of assessment — accessibility practices

Accessibility priority	Number of times priority was identified in decisions*
Transparency	8
Language	8
Layout	7
Bias avoidance	1

*Total number of submissions: 364. Each priority might contain up to four assessment practices.

Effective practices

Accessibility priorities were effectively demonstrated in assessment instruments that featured:

- all assessment objectives included in a 'To complete this task you must' section of the assessment instrument's task description, e.g. realise a body of work through an inquiry to communicate artistic purpose and meaning to audiences
- detail of the progression of student inquiry from inquiry phase 1, through inquiry phase 2, to divergent approaches in inquiry phase 3
- alternate concept developed from Unit 4 subject matter that allows students to further develop the same self-directed inquiry.

Practices to strengthen

It is recommended that assessment instruments:

- utilise Unit 4 subject matter and align to all IA3 specifications
- are proofread and checked for use of jargon and for spelling and grammatical errors
- are proofread for formatting using the print-preview function, checking font size, task layout and clear use of headings and checkpoints
- avoid using images and have limited bolding, underlining and highlighting.

Assessment decisions

Due to COVID-19 pandemic adjustments, there were insufficient student responses to this instrument to provide useful analytics.

External assessment

Examination — extended response (25%)

Assessment design

Assessment specifications and conditions

Extended response

The extended written response is based on the sustained application of students' cognitive abilities, requiring students to analyse, synthesise, evaluate and justify information in the development of a response to unseen stimulus and an unseen question selected from various options. The extended response examination requires:

- a response to an unseen question selected from various options and unseen stimulus

- sustained analysis, synthesis, evaluation and justification to fully answer a question

- an analytical essay that expresses a viewpoint.

Conditions

- Time: 2 hours plus 10 minutes planning time

- Mode: written

- Length: 800–1000 words

- Other:

  – unseen stimulus will be succinct enough to allow students sufficient time to engage with them

  – students will be provided with contextual information during the examination to support understanding of the stimulus.

The assessment instrument consisted of one paper with one section. Questions were derived from the context of Unit 3 and 4. This assessment was used to determine student achievement in the following assessment objectives:

1. implement decoding skills to read visual language and communicate understanding of ideas and representations in artworks

2. apply literacy skills using relevant visual art terminology, reference to artworks and language conventions to recognise and distinguish features of selected artworks and practices

3. analyse and interpret visual language, expression and meaning in artworks through a specified context

4. evaluate art forms to appraise the significance of relevant similarities, differences and ideas

5. justify a viewpoint supported by evidence of artistic processes, intentions and expression

8. realise a written response to demonstrate knowledge about how artists employ artistic qualities to create meaning.

The stimulus included seven unseen artworks support by an individual context statement, which was designed to elicit an opportunity to demonstrate the assessment objectives.

Assessment decisions

Overall, students responded well to the following assessment aspects:

- Assessment objective 1 — across both questions, students were able to elicit a response that identified the relevant features in a visual composition. Most students were able to identify the elements and principles of design and use them to decode and create meaning from unseen stimuli

- Assessment objective 2 — it was evident that students were able to accurately use visual art terms, clearly identifying artists and artworks. Students demonstrated the ability to use language conventions in a sustained, organised and cohesive manner

- Assessment objective 5 — most students were able to reveal a viewpoint about the stimulus which was supported with pertinent examples

- Assessment objective 8 — students demonstrated that they were able to use relevant information to show how the selected artists communicated meaning.

Effective practices

The following samples were selected to illustrate highly effective student responses in some of the assessment objectives of the syllabus.

Extended response

Student samples of effective responses

Criterion: Implementing decoding skills

Effective student responses:

- identified relevant features of representations and composition

- showed evidence of recognising elements and principles of design to interpret and create meaning.

Implementing decoding skills (3 marks) This response demonstrates: • recognition and interpretation of symbolic representation and composition of the artist's image and Cook to create meaning about colonisation • relevant features of cultural contrast supported by the use of colour and tone.	cover his own. Thompson uses symbolism heavily in this photograph, most obviously in the act of obscuring his entire face and replacing it with Cook's as he communicates to his audience the extent to which Cook's 'achievements' in discovering and colonising Australia overshadow Australia's indigenous peoples and their ~~existence~~ existence in this country for generations before the 'discovery' of the nation in 1770. Furthermore, Thompson's manipulation of colour and tone in this image symbolises the contrast between black and white, light and dark, in this monochrome and greyscale photograph. The innate their opposing but similar disposition. Finally, Thompson's use of scale is indicative of his wishes for his audience to find this reality looming and unavoidable as the print's ~~scale~~ size indicates.

Criterion: Analysing and interpreting

Effective student responses:

- clearly identified one or more of the four contexts and used these consistently throughout the response to interpret meaning

- provided detailed and insightful conclusions

- interrelated essential features of the artworks to support conclusions

- revealed literal *and* non-literal meanings.

| Analysing and interpreting (7 marks) This response demonstrates:

• the use of the cultural context (lens) to interpret the astronaut as a representation of a refugee
• insightful conclusions drawing on detailed evidence and individual interpretation of symbolism
• how the literal interpretation of the astronaut as a space traveller is reinterpreted with the non-literal meaning through analysis of the cultural details
• the interrelating of the sculpture's position, pattern, title and audience connection to support conclusions. | 1: The literal meaning behind the ~~on~~ astronaut is that the individual is ~~entering~~ about to space as ~~the suit is~~ the suit, boots and air conister is being worn. however, the design and other objects the astronaust is carrying leads the audience to believe otherwise.

 The sculpture is position to be midstride and holding ~~its~~ onto ~~his~~ the backpack he is wearing, indicating that ~~the the~~ the ~~sui~~ individual is currently on ~~t route~~ route to a destination. Shonibare has dressed the astronaut in patterned fabric from africa, ~~in~~ which were inspired by traditional handmade Indonesian batik designs. This uses of cultural ~~identity~~ material ~~is a link to~~ can be interpreted as a link to the non-literal meaning of the title. ~~Refugee Astronaut is positioned to be heading for a destination, which.~~ The title 'Refugee Astronaut' indicates to the audience that the individual ~~is a~~ in the astronaut suit is a refugee, and the placement and position of the sculpture can potentually indicate to the audience that the individual is ~~seeking safety~~ constantly on the move, ~~and~~ 'looking for ~~protection~~ protection and seeking safety. Similarly, the second part of the title exaggerates the sculpture and the ∧ literal and ∧ non-literal meaning behind the ~~cos~~ chosen outfit and materials. *1 Produced through a cultural lens, it can be understood that the astronaut is a symbol for individuals entering an unknown and foriegn enviroment. For example, it may be indicating the emotional responce when an individual of a certain culture, leaves and enters, for example, a large city, where there are endless unknowns and worries. ~~the~~ While still containing a range |

Criterion: Justifying a viewpoint

Effective student responses:

- revealed a viewpoint

- used detailed and pertinent examples to support viewpoint.

| **Justifying a viewpoint (4 marks)**
This response demonstrates how:
- a viewpoint is revealed about the ways artists use symbols to challenge, reinforce or manipulate ideas
- pertinent examples, such as the representation of a recognised historical figure, colour, pattern and the artist's eyes, support the viewpoint. | as well as the artist's
and understand their, personal ideas. Christian Thompson's and Yinka Shonibare's emotive works ~~express~~ expose idea's within cultural contexts, as they imbed ~~not~~ symbols into their installations to challenge, societal perceptions, reinforce their own personal perspectives and manipulate today's knowledge to present a different perspective on cultural issues.
cultural C-type print
Explorer, James Cook. " As the title suggests, the ~~text~~ provides the audience with an alternate perseption on Captain James Cooks arival and claim symbol of the eyes replaces the eyes of James Cook. The colour juxtaposition of the white clothing, which alludes to the white culture of the colonisers, with the black marbled background, where the ingraved, curvilinear patterns of the map background ~~form~~ emulate the structure of Australia's bush and rivers, expose the complete contradictory qualities of the two cultures. The eyes of the Indigenous man create the focal point of the work, as the symbol of the eyes explores the dual-dimensional & perspectives of Australia's colonisation |

Criterion: Evaluating

Effective student responses:

- purposefully selected and used relevant similarities and differences when evaluating meaning in relation to the question

- provided pertinent information with details.

| **Evaluating (5 marks)**
This response provides pertinent information and details about similarities in the use of texture to create meaning. | for different cultures. Another element which highlights the similarities of the artworks, it is texture. And Tango's "Insanity Magnet" utilises a range of varied textures in the wool, lace, silk flowers and personal artefacts to create balance, and unity; though many of the items may feel chaotic and messy, the constant ~~too~~ incorporation of similar textures references the celebration of differences in society once again and the vibrancy of cultures, through textured materials. |

> Yinka Shonibare's use of textures also color in the net, wood, metal and plastic objects of the carrier creates ~~unity as~~ balance, as all the items have the similar amount of age and wear on them, once again referencing the history and past of each object and their ~~~~~~~ relevance to a person's culture (carrying the necessities) or lack of appreciation for ~~~~ individuals culture.

Criterion: Realising a response

Effective student responses:

- used purposeful and relevant information to show how both artists communicate meaning throughout.

Realising a response (5 marks) This response demonstrates knowledge of how both artists communicate and create meaning through the manipulation of symbols.	Gill and Dupont's "A Gladiator Class, Envied by all the Men, Adored by all the women" and Yinka Shonibare's "Refugee Astronaut" ~~utilise cultural and contemporary context to manipulate recognisable and powerful symbols~~ manipulate recognisable and powerful contemporary symbols from varying cultures to challenge ideas and stereotypes regarding ~~a country's society's~~ identity. Specifically, Gill and Dupont ~~ex~~ explore Australia's national identity ~~with similar strategies~~ while Shonibare explores the impact of countries on the identity of individuals. Additionally, ~~both~~ all three artists challenge the concept of fixed stereotypes and identities and instead encourage audiences to be open to change within their countries and themselves.

Criterion: Applying written literacy skills

Effective student responses:

- used visual art terms, including the titles of the artworks and the artists' names, that are accurate and relevant in response to the chosen question

- communicated visual art ideas and meaning in a sustained, organised and cohesive sequencing of information

- used appropriate language conventions that did not impede clarity of communication.

Applying written literacy skills (visual art terminology and reference to both stimulus) (2 marks) **Applying written literacy skills (language conventions) (3 marks)** This response demonstrates: • the use of visual art terms to identify media, concept and context • cohesive sequencing of information to present viewpoint in response to how artists challenge, reinforce or manipulate ideas using symbols • apply language conventions to name artists and artworks.	Overwhelmingly, Christian Thompson's print, 'Othering the Explorer, James Cook' (2016) subverts an audience's preconceived ideas of Cook's impact on Indigenous Australians and Australian Identity, but through Thompson's exploration of Australia's ideas of culture, and identity and history, his perspectives conveyed through his symbolism allowed his audience to revisit these ideas. Similarly to Thompson's print, Tarryn Gill and Pilar Mata Dupont's giclée print; 'A Gladiator Class, Envied by all the Men, Adored by all the Women' (2008) uses preconcieved ideas of women's roles and femininity in Australia and challenges them. Gill and Mata Dupont's focus of challenging ideas and representations of Australia through their exploration of national identity through narrative allows them to use their work to manipulate preconcieved notions held by their audience through cultural contexts. The series

Practices to strengthen

It is recommended that when preparing students for external assessment, teachers consider:

- providing strategies to break down the key components within a question. Students require effective strategies to examine and compare how components interrelate for the purpose of finding meaning. When analysing, students need to consider the compositional features (stimulus), context/s, supporting information (context statement) and the selected question

- that successful responses require justified viewpoints supported by detailed visual evidence. This evidence allows students to construct meaning when drawing conclusions

- explicitly teaching how to use one or more of the four contexts as a framework to analyse and interpret meaning

- strengthening students' understanding of literal and non-literal interpretation of visual imagery

- building students' capacity to structure and sequence an extended response that draws conclusions, by using relevant information in a cohesive and organised way.

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