

Visual Art subject report

2021 cohort

February 2022

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Introduction

Despite the challenges brought about by the COVID-19 pandemic, Queensland's education community can look back on 2021 with satisfaction at having implemented the first full assessment cycle in the new Queensland Certificate of Education (QCE) system. That meant delivering three internal assessments and one external assessment in each General subject.

This report analyses that cycle — from endorsing summative internal assessment instruments to confirming internal assessment marks, and designing and marking external assessment. It also gives readers information about:

- applying syllabus objectives in the design and marking of internal and external assessments
- patterns of student achievement.

The report promotes continuous improvement by:

- identifying effective practices in the design and marking of valid, accessible and reliable assessments
- recommending where and how to enhance the design and marking of valid, accessible and reliable assessment instruments
- providing 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
- assist in assessment design practice
- assist in making assessment decisions
- help prepare 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 (AS) and Senior External Examination (SEE) subjects, where relevant) and General (Extension) subjects..

Report preparation

The report includes analyses of data and other information from endorsement, confirmation and external assessment processes. It also includes 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 completion

The following data includes students who completed the General subject or AS.

For the purposes of this report, while the 2021 summative units for the AS are AS units 1 and 2, this information will be included with the General summative Units 3 and 4.

Note: All data is correct as at 17 December 2021. Where percentages are provided, these are rounded to two decimal places and, therefore, may not add up to 100%.

Number of schools that offered the subject: 345.

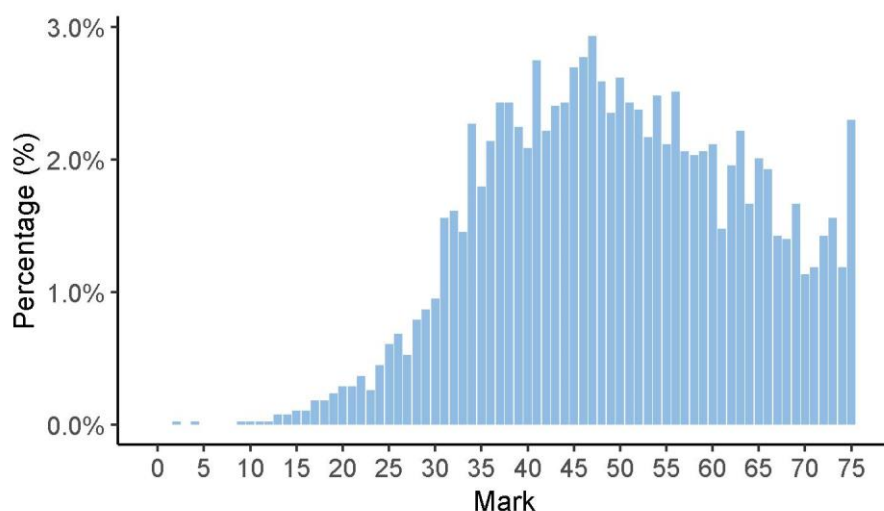
Completion of units	Unit 1	Unit 2	Units 3 and 4
Number of students completed	4522	4271	3739

Units 1 and 2 results

Number of students	Satisfactory	Unsatisfactory
Unit 1	4019	503
Unit 2	3967	304

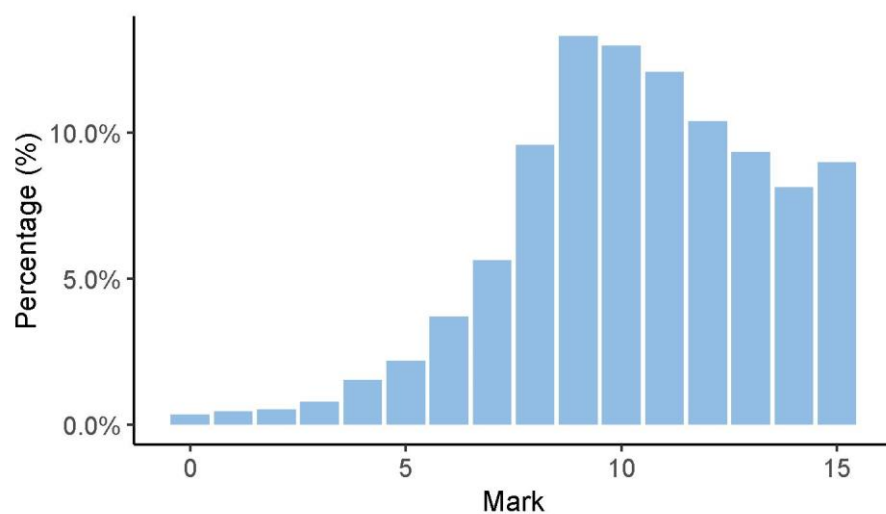
Units 3 and 4 internal assessment (IA) results

Total marks for IA

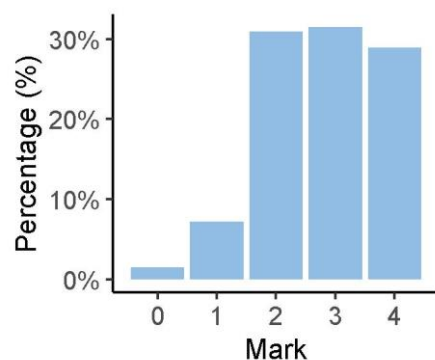


IA1 marks

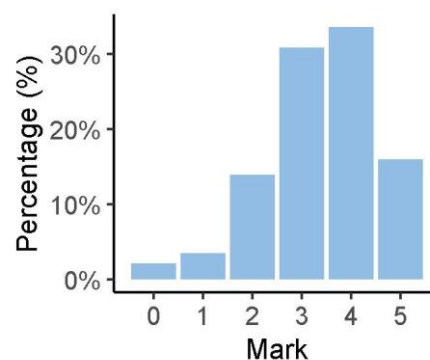
IA1 total



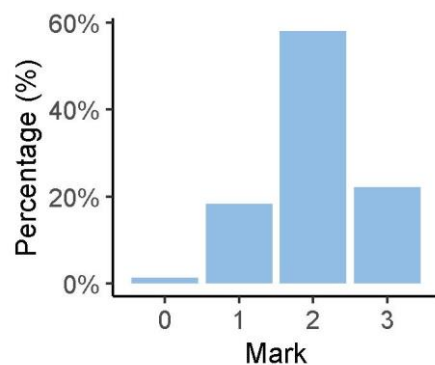
IA1 Criterion: Developing — generating solutions



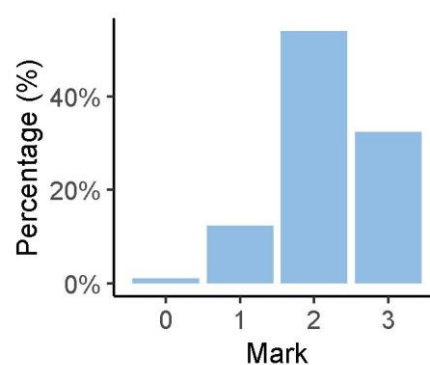
IA1 Criterion: Researching — reacting to stimulus



IA1 Criterion: Reflecting — considering ideas and information

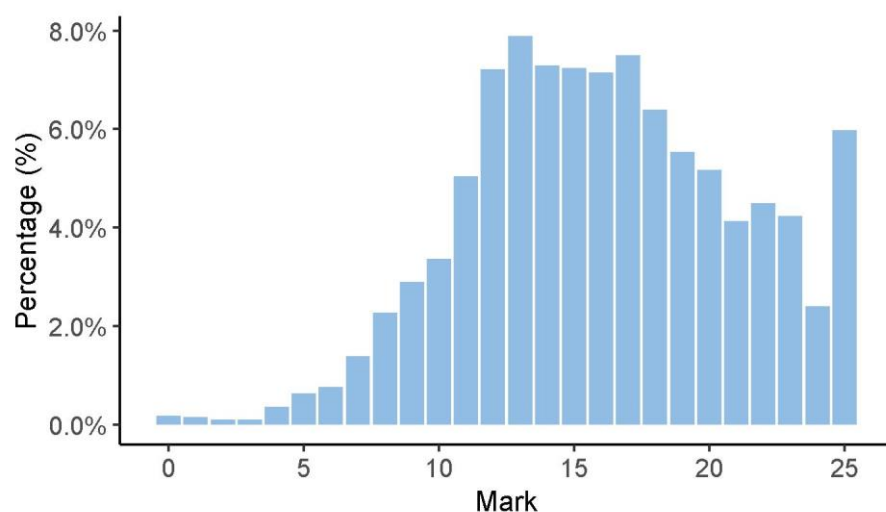


IA1 Criterion: Resolving — communicating as artist and audience

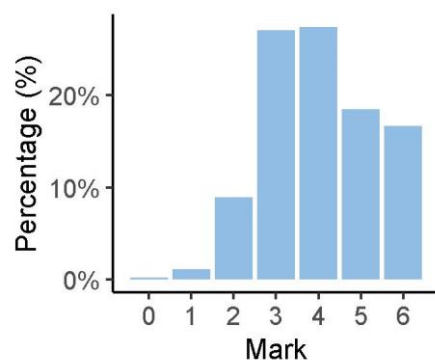


IA2 marks

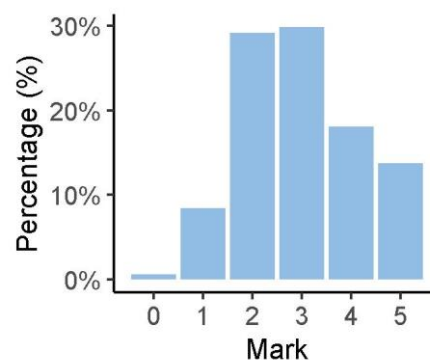
IA2 total



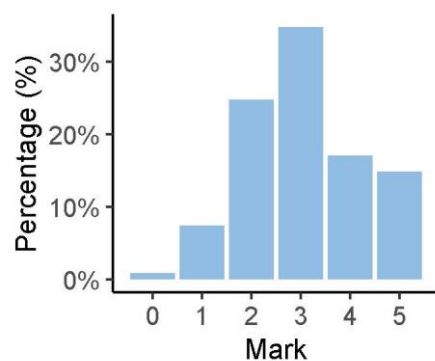
IA2 Criterion: Developing — generating solutions



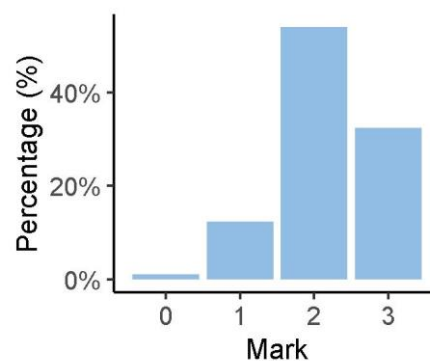
IA2 Criterion: Researching — reacting to stimulus



IA2 Criterion: Reflecting — considering ideas and information

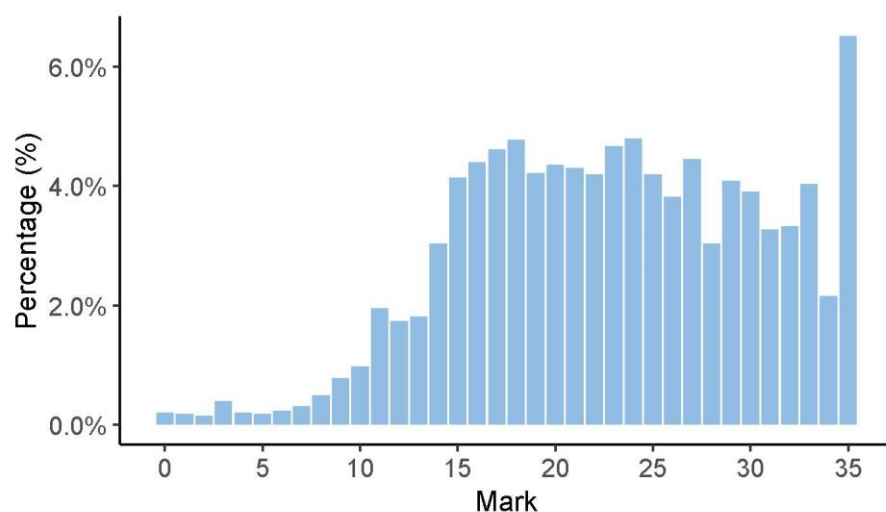


IA2 Criterion: Resolving — communicating as artist and audience

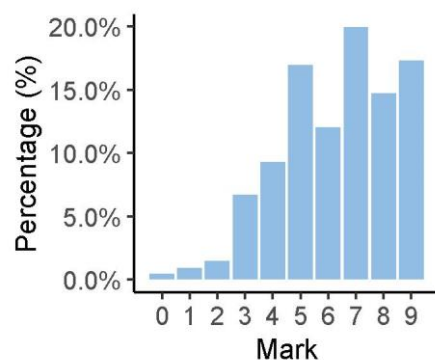


IA3 marks

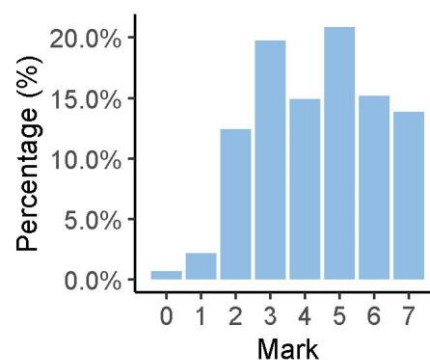
IA3 total



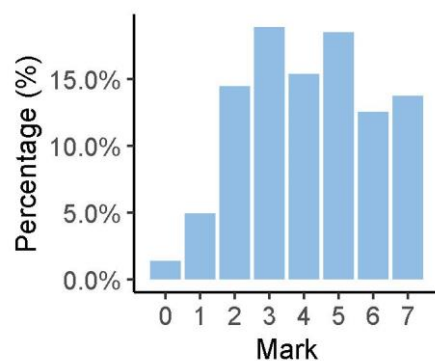
IA3 Criterion: Developing — generating solutions



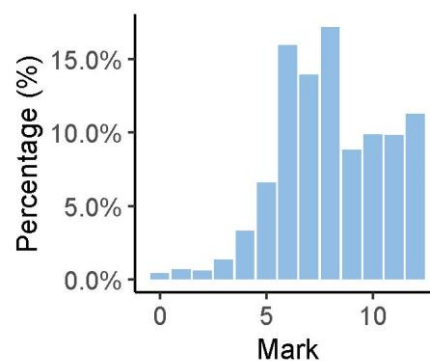
IA3 Criterion: Researching — reacting to stimulus



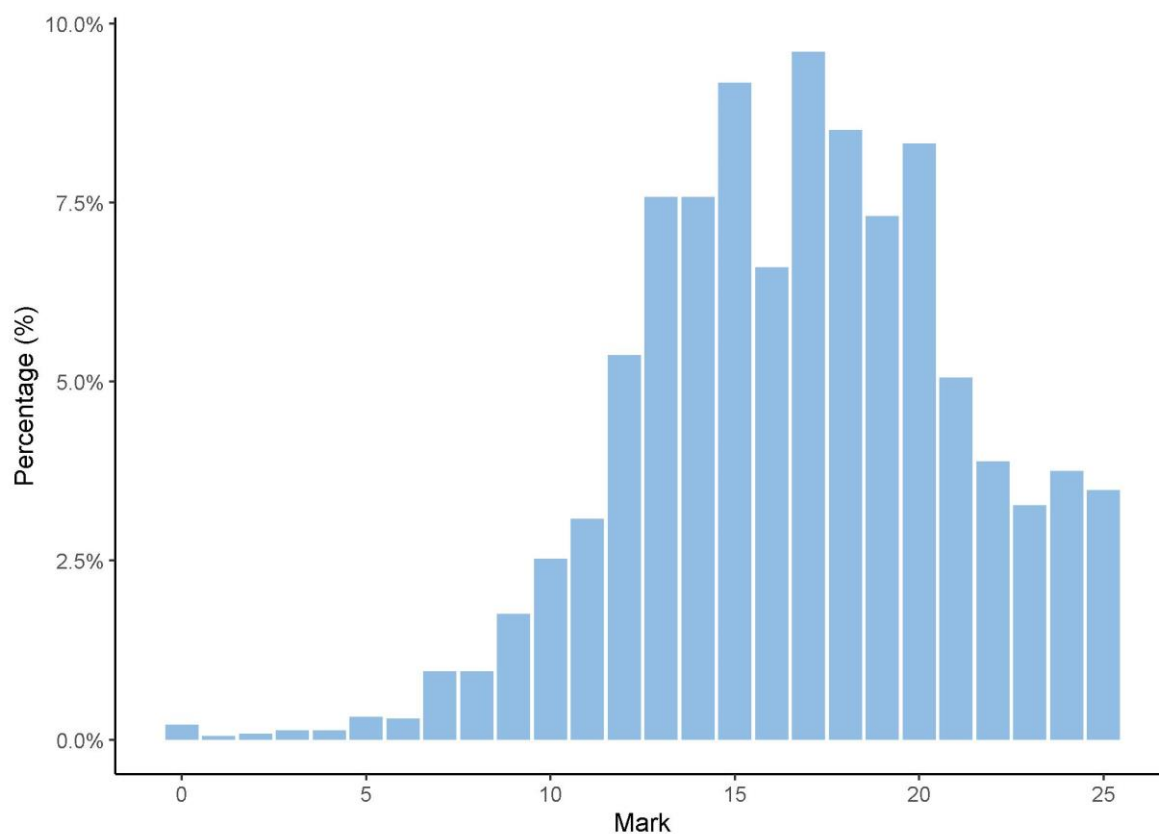
IA3 Criterion: Reflecting — considering ideas and information



IA3 Criterion: Resolving — communicating as artist and audience

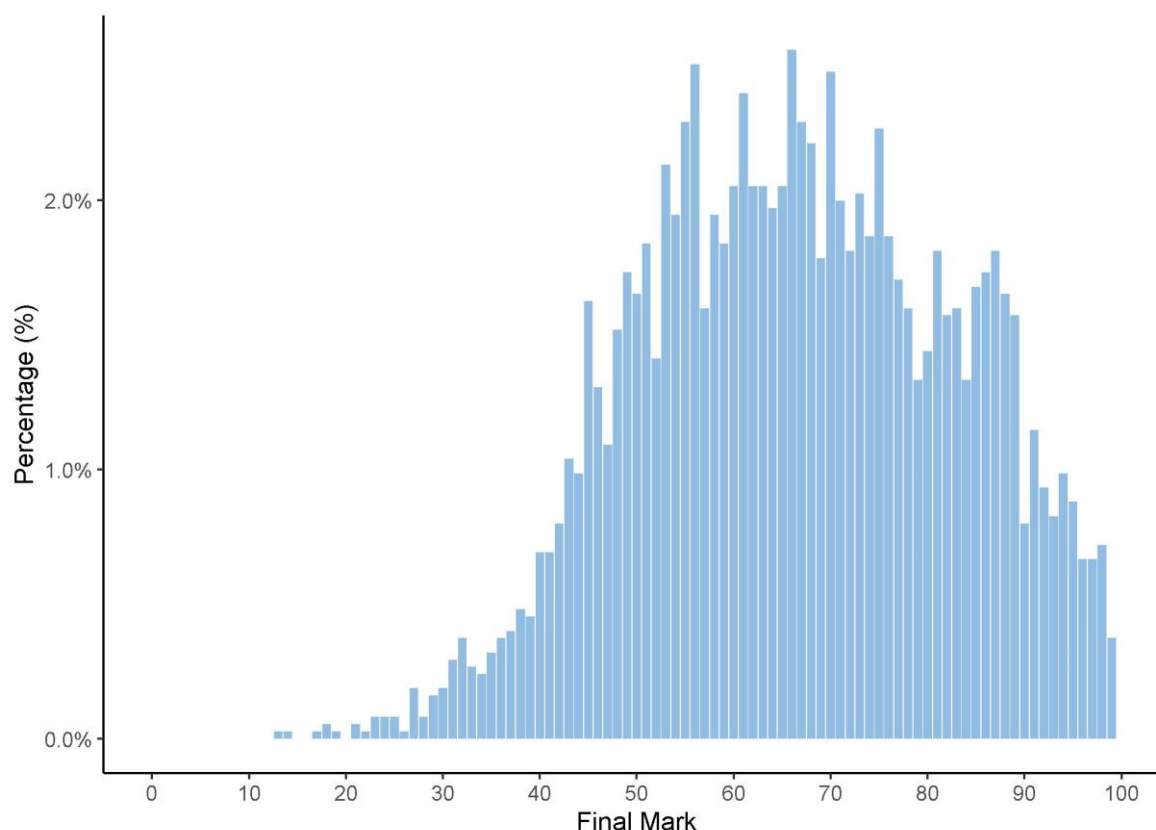


External assessment (EA) marks



Final subject results

Final marks for IA and EA



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	100–84	83–62	61–45	44–16	15–0

Distribution of standards

The number of students who achieved each standard across the state is as follows.

Standard	A	B	C	D	E
Number of students	678	1588	1154	317	2



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 section 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 the subject matter and the assessment objective/s.

Refer to the quality assurance tools for detailed information about the assessment practices for each assessment instrument.

Percentage of instruments endorsed in Application 1

Number of instruments submitted	IA1	IA2	IA3
Total number of instruments	347	347	347
Percentage endorsed in Application 1	57%	75%	81%

Confirmation

Confirmation is the quality assurance process based on the attribute of reliability. The QCAA uses provisional criterion marks determined by teachers to identify the samples of student responses that schools are required to submit for confirmation.

Confirmation samples are representative of the school's decisions about the quality of student work in relation to the ISMG and are used to make decisions about the cohort's results. If further information is required about the school's application of the ISMG to finalise a confirmation decision, the QCAA requests additional samples.

Schools may request a review where an individual student's confirmed result is different from the school's provisional mark in one or more criteria and the school considers this result to be an anomaly or exception.

The following table includes the percentage agreement between the provisional marks and confirmed marks by assessment instrument. The Assessment decisions section of this report for each assessment instrument identifies the agreement trends between provisional and confirmed marks by criterion.

Number of samples reviewed and percentage agreement

IA	Number of schools	Number of samples requested	Number of additional samples requested	Percentage agreement with provisional marks
1	340	1837	318	72.35
2	340	1752	314	73.82
3	340	1767	261	70.59



Internal assessment 1 (IA1)

Investigation — inquiry phase 1 (15%)

The IA1 Investigation — inquiry phase 1 is in response to a teacher-facilitated direct stimulus or experience and frames the individual inquiry question. 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 (General syllabus section 4.7.1; Alternative Sequence section 2.7.1).

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 priority	Number of times priority was identified in decisions*
Alignment	107
Authentication	3
Authenticity	59
Item construction	36
Scope and scale	6

*Each priority might contain up to four assessment practices.

Total number of submissions: 347.

Effective practices

Validity priorities were effectively demonstrated in assessment instruments that:

- enabled students to engage in rigorous and highly individualised inquiry that aligned to the subject matter of the syllabus
- contextualised the teacher-facilitated direct stimulus or experience to the school setting and aligned to task-specific assessment objectives
- used item conventions that had explicit instructions and appropriate scope and scale for the conditions of the task
- aligned with the specifications in the syllabus and did not repeat or redefine information that was also provided in the assessment instrument conditions.

Practices to strengthen

It is recommended that assessment instruments:

- utilise an authentic stimulus or experience that is relevant and specific to the school context and not too broad or ambiguous for students
- state the teacher-facilitated direct stimulus or experience in the context section of the task; further details about this stimulus, but no additional stimulus should be introduced in the stimulus section
- provide opportunity for students to respond in all three modes: written report, multimodal presentation, or digital presentation
- clearly align to syllabus conditions and provide clear instruction and more explicit cues for students in scaffolding section
- allow for personal, contemporary, cultural and formal contexts for Unit 3 (General syllabus section 4.7.1) and AS unit 1 (Alternative Sequence section 2.7.1).

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 priority	Number of times priority was identified in decisions*
Bias avoidance	1
Language	9
Layout	5
Transparency	11

*Each priority might contain up to four assessment practices.

Total number of submissions: 347.

Effective practices

Accessibility priorities were effectively demonstrated in assessment instruments that:

- provided clear instructions in the context, stimulus and scaffolding sections and aligned with the assessment objectives and the instrument-specific marking guide
- avoided bias and inappropriate content in the context, stimulus and task sections of the assessment
- used appropriate visual language that avoided unnecessary jargon and used the appropriate specialist and colloquial language
- were proofread for errors and modelled accurate spelling, grammar, punctuation and other textual features.

Practices to strengthen

It is recommended that assessment instruments:

- clearly state the stimulus in the context section and do not introduce additional stimulus in the investigation task
- cue students to respond to the teacher-facilitated direct stimulus or experience, as stated in the context section of this task
- provide clear instructions to align the conditions, task-specific objectives and instrument-specific marking guide in the assessment instrument.

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 confirmed marks

Criterion number	Criterion name	Percentage agreement with provisional	Percentage less than provisional	Percentage greater than provisional	Percentage both less and greater than provisional
1	Developing — generating solutions	83.24%	13.53%	2.94%	0.29%
2	Researching — reacting to stimulus	78.82%	18.24%	2.35%	0.59%
3	Reflecting — considering ideas and information	86.47%	10.59%	2.06%	0.88%
4	Resolving — communicating as artist and audience	89.12%	8.53%	2.06%	0.29%

Effective practices

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

- the investigation (presented either as a written report, digital or multimodal presentation) used the genre-specific features and language to sequence and connect ideas together in a logical way and concluded by stating the defined focus for the next stage of their inquiry
- the student-generated inquiry question was
 - specific enough to define further research relevant to the stimulus
 - unpacked early in the investigation
 - explored explicitly through making and responding

- literal and non-literal meaning of experimental artworks and the work of key artists was analysed and interpreted through an explicitly identified and understood context
- experimental works were clearly informed by reflection on research into key artists and demonstrated knowledge of the way visual language had been used to create meaning.

Samples of effective practices

The internal assessment samples presented in this subject report demonstrate a complete body of work by one student.

The following are excerpts 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.

These student response excerpts have been included:

- to demonstrate the Developing — generating solutions criterion, providing evidence of
 - an inquiry question that specifies artwork purpose and leads to multidisciplinary approaches to enrich the intellectual inquiry
 - implementing ideas and representations (relationship between humans and nature, species evolution as the environment transforms)
 - exploration of diverse pathways (technologies, science, ethical boundaries; and connections between humans and the environment)
 - personalised problems (experience of natural environment and lived urban environment).

Developing — generating solutions (4 marks)

- implementation of an investigation informed by constructed knowledge and solutions to personalised visual art problems

Excerpt 1

Inquiry Question: How can artworks influence our actions in response to the changing environment?

Excerpt 2

Introduction

Art as Knowledge explores the concept of creating contemporary artwork and the impact of visual stimulus as a form of expression. My investigation began with the visual experience of visiting Eisler's studio in regional Kin Kin. My reaction to Eisler's art installations was to reflect on the contrast between the natural environment experienced at rural Kin Kin compared to the urban environment I live in everyday.

During the visit I experienced the diversity and beauty of the natural environment. It influenced me to reflect on the relationship between humans and mother nature, and species evolution as the environment transforms.

The artists guided and influenced my investigation: Patricia Piccinini and Simone Eisler. These artists are relevant to my idea because they explore the influence of humans on the natural world. Piccinini explores the unforeseen biological consequences of human gene editing on nature. She also explores how technology and science cross ethical boundaries by combining humans and animals, creating a hybrid mutant. Simone Eisler transforms found natural objects and materials into unsettling artworks that also explore the connections between humans and their environments.

These student response excerpts have been included:

- to demonstrate the Researching — reacting to stimulus criterion, providing evidence of
 - analysis and interpretation of visual language and meaning in researched art practices and experimental work through specified contexts in response to stimulus
 - emphasis of interrelationships between context, stimulus and new knowledge
 - experimentation in response to reflections on the stimulus and experience in environments, informed by research of key artists and exploration of blending natural and found objects
 - exploitation of innovative approaches including assemblage and digital photography that capitalise on knowledge of artists who manipulate natural forms to communicate ideas.

**Researching —
reacting to stimulus
(5 marks)**

- experimentation and exploitation of innovative approaches that capitalise on new knowledge and understanding informed by the inquiry

Excerpt 3

Key Artist 2

Simone Eisler is an Australian contemporary artist, who works in a rural area of Queensland. Eisler is also inspired by the natural environment and how genetics and evolution transform nature and its animals. Her process is to collect and assemble found objects such as bones, skins and dead animal body parts. She then assembles and merges these objects into designed objects that explore the link between humans and animals and our part in the world and nature.

Eisler focuses on the transformation of natural objects, recycles and repurpose those objects into a new world where humans and their environment are blended together. She investigates the structure of natural objects, their patterns of growth and their internal and external structures. Exploiting lots of texture, she adds detail to surfaces with scales, metals, feathers, so that these surfaces merge together to create human hybrid mutants. She is influenced by issues of migration, man's influence, evolutionary change, empathy and relations to the natural world. The objects are almost mythical through the combination and transformation of materials (Eisler, 2015).

Figure 3 is Eisler's 2010 photographic series *Night Vision*. *Night Vision* explores the primal link between humans and the natural world. Eisler blends light and dark, mystery and clarity to evoke transformation as a form of evolution. In this ancient but future world humans are barely visible and are defined through an animal exoskeleton. She also explores the remains of a civilised world recreated into a dark future. Eisler's work influences my interest in evolution and my own personal transformation through the merging of animals and humans in my artwork.

Excerpt 4

Experimental Research

The contemporary context that influences my experimental research is an exploration of what is 'natural' in today's world. I'm interested in experimenting with natural forms and the potential for manipulating nature through mankind's intervention, as explored by Piccinni and Eisler through their art practice.

In *Endangered* (Figure 4) I explored the formal context of hybrid manipulation. I collected some recycled plaster casts, attached the parts together with string and then spray painted it to represent a bird. I would like to spray paint it with paint that has phosphorescent qualities which will glow under a black light. In 2000, Scientists in France inserted a fluorescent protein from a jellyfish into a rabbit egg. This work pushes the boundaries between art and life, linking the impact of science on the natural form.

- labelled and clear photographic evidence of experimental work in response to the stimulus

Excerpt 5

Similarly, *Future Reef* (Figures 1, 6 and 7) reference a contemporary and personal context as they consist of an assemblage of concrete, clay, metal and abandoned waste to depict a transformed reef that has been bleached and wiped-out species. The artwork explores the future impact of global warming on coral reefs. It utilises found artificial objects that are transformed and recontextualised into a dystopian hybrid reef, fused with abandoned technology to create new transgenic entities.

Excerpt 6

List of figures



Figure 1: *Future Reef* [redacted] (2021) (above), 8 objects: Plaster, metal plastics / Dimensions variable (approx 40 x 50 cm).

- labelled and clear photographic evidence of experimental work in response to the stimulus

Excerpt 7



Figure 6: Future Reef (2021) (above). 3 assembled objects: Plaster, concrete, metal plastics / Dimensions variable. (~40-50cm).

A dystopian reef formed from waste. The assemblage of sculptural reef structures composed from waste forces the viewer to confront the implications of the contemporary context of environmental climate change.

Excerpt 8



Figure 7: Future Reef (2021) (above). 4 objects: Plaster, concrete, metal plastics / Dimensions variable.

Dystopian reef creatures emerge from the waste. Creating an eerie atmosphere between the viewer—the humans of today—and the future transgenic entities that may emerge from climate change as a result of our political and environmental choices.

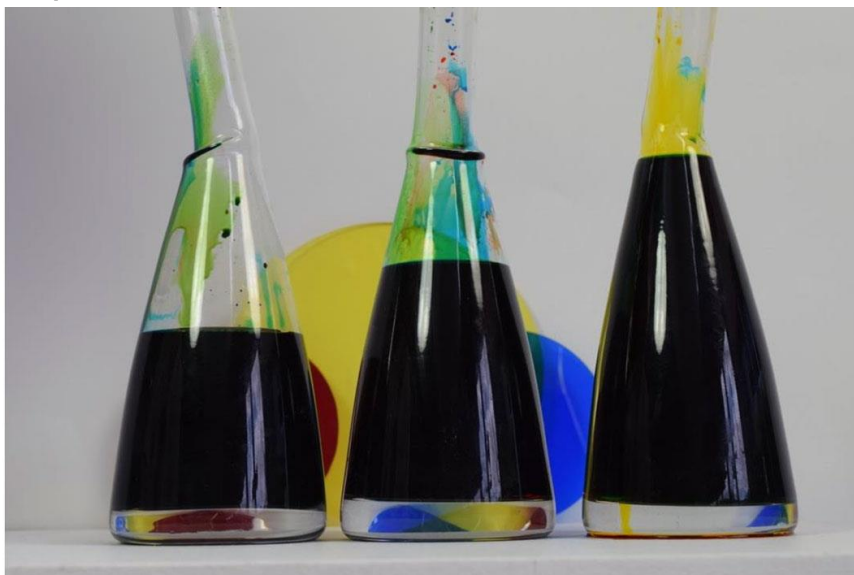
Excerpt 9

Figure 8: *Glass half empty* (2021) (above). Digital Photography, A4.

The effect of toxins melting down a glass vessel is intended to remind the audience of how imperative it is to protect our natural environment, including the environment that lies beneath the surface.

This student response excerpt has been included:

- to demonstrate the Reflecting — considering ideas and information criterion, providing evidence 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.

Reflecting — considering ideas and information (3 marks)

- evaluation of contemporary and/or historical influences and their impact on visual and intellectual inquiry
- justification of focus supported by critical understanding of strengths, implications and limitations of approaches

Excerpt 10

The approach comes from Dadaism, which began in the 20th century (1915-1921). The creatures are similar to the Dada movement where objects are assembled or re-imagined to provoke a new thought. The creatures inhabiting the assembled reef are 'unnaturally' modified, yet resilient and predatory. The work aims to draw awareness to the condition of coral reefs, and the impact of climate change and human waste on the delicate ecosystems they support. It envisions how coral and invertebrates in reef systems may be transformed to create new mutant entities due to the ecological pressure caused by human activity.

Glass Half Empty (Figure 8) is a personal context that examines issues of water quantity and quality. The recent droughts in Queensland and rising toxicity levels in the Great Barrier Reef are examples of our fragile control over the water we need. *Glass Half Empty* features toxins suspended temporarily in a sample of water contained in a glass vessel. The vessel appears to melt as the toxins twist down from the neck. I wanted to make visible what takes place underneath the surface. Potentially I could produce multiple glasses, referencing the multiples produced by Piccinini in Figure 8, referencing an endless cycle of creation and destruction.

Collectively, my experimental research looks at our 'natural' world and the complexities of our changing landscape. It invites the audience to confront and engage with ecological and environmental concerns, in order to inform our actions.

These student response excerpts have been included:

- to demonstrate the criterion Resolving — communicating as artist and audience criterion, providing evidence of
 - a defined focus that interrelates new knowledge gained through research of art practices, contexts, stimulus and the resulting inquiry
 - the application of literacy skills to sequence and connect personal ideas and understandings of new knowledges.

<p>Resolving — communicating as artist and audience (3 marks)</p> <ul style="list-style-type: none"> • application of literacy skills through sequenced and connected ideas that express understandings of the knowledge gained through the inquiry question • realisation of responses that reach conclusions and express meaning about the interrelationships of knowledge and art practice to articulate a defined focus 	<p>Excerpt 11</p> <p>Conclusion</p> <p>Both Piccinini and Eisler's work reflect their interests in world issues such as bioethics and the natural environment. They explore the social and political complexity, and contradictions, involved in the destruction and modification of the natural world. As such, I will focus on exploring the interaction of science, technology and the natural/rural environment. The impact of unfounded promises and the risks of humans interfering with natural evolution will offer new knowledge that can contribute to influencing our actions.</p> <p>Excerpt 12</p> <p>Focus</p> <p>The focus of my work after the stimulus of the Kin Kin authentic rural experience was to investigate future issues surrounding the connections between the natural world and biotechnologies. After reflecting on my memories of growing up in Daintree national park I wanted to communicate the changing of the environment impacted by biotechnologies and human interferences. A major global issue is bleaching of coral reefs in the Great Barrier Reef. I want to explore how the future and technological modifications will impact the natural environment and what the future will look like. I will experiment with diverse mixed media and assemblage to transform materials and objects into hybrid transformations. This has become my focus: to interpret how a natural environment that is being radically modified by climate change. My work communicates the moral and practical implications of changing natural environments, to which I have a deep personal connection having grown up in a World Heritage listed area.</p>
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Practices to strengthen

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

- for the Developing criterion, at the 3-mark performance level, diverse pathways may be demonstrated by exploration of
 - ideas that synthesise artists' practices and their own art practice
 - a range of ideas for working with media or art processes
 - a range of approaches for artworks in response to the stimulus
 - various representations to communicate ideas; and/or
 - a complex inquiry question leading to multidisciplinary research and ideas
- for the Researching criterion, at the 5-mark performance level, experimentation and exploitation of innovative approaches are demonstrated by
 - trying or testing new ideas or methods, especially in order to discover or prove something
 - undertaking or performing an artistic procedure to test a hypothesis, make a discovery or demonstrate new knowledge

- there being a clear and purposeful connection between the stimulus, the inquiry question and the research of key artists
- for the Reflecting criterion, at the 3-mark performance level, strengths, weaknesses and implications are embedded in the response, with implications referring to the understanding of approaches that will impact future plans for the body of work. For example, the implications of
 - contemporary and/or historical influences on visual language and expression to develop innovative approaches
 - the response to stimulus and new knowledge on representations and intended meaning
- for the Resolving criterion, at the 3-mark performance level, a ‘defined focus’ reaches conclusions and expresses meaning about the interrelationships of new knowledge and art practice. This is demonstrated by
 - clear links between the stimulus, the inquiry question, the research and impact of artists’ practices on experiments that led to new knowledge
 - a clear direction and intended meaning for phase two of their inquiry, not necessarily details of artworks or media.

A generalised focus that does not demonstrate these interrelationships should not be awarded beyond 2 marks.

Additional advice

- It is important to note that IA1 is a making and responding task. Labelled and clear photographic or digital evidence of experimental work in response to the stimulus must be included. This evidence could be embedded in the body of the investigation report, added as an appendix to the written report, or featured clearly within a digital or multimodal presentation.
- The connection to the stimulus and the generated inquiry question must be maintained and documented throughout the inquiry phases of the body of work.
- To ensure assessment decisions align with syllabus conditions, evidence must be found within the word, time or page/slide ranges specified in the syllabus for the selected mode.
- Alternative Sequence syllabus schools work in AS unit 1 ‘Art as code’ for odd-numbered completion years, with sustained inquiry in response to stimulus, inquiry question, and experiments with symbolic visual language to develop a defined focus.



Internal assessment 2 (IA2)

Project — inquiry phase 2 (25%)

The IA2 Project — inquiry phrase 2 is the second stage in a self-directed body of work. This Project 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 (General syllabus section 4.7.2; Alternative Sequence section 2.7.2).

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 priority	Number of times priority was identified in decisions*
Alignment	69
Authentication	6
Authenticity	34
Item construction	10
Scope and scale	3

*Each priority might contain up to four assessment practices.

Total number of submissions: 347.

Effective practices

Validity priorities were effectively demonstrated in assessment instruments that:

- provided the opportunity to address all assessment specifications in the task to develop, research, reflect and resolve individualised responses aligned with the subject matter and syllabus objectives
- connected the teacher-facilitated direct stimulus or experience and focus from Inquiry phase 1 to Inquiry phase 2, allowing for highly individualised and relevant student-directed responses to concept and context

- provided explicit instructions that demonstrated the scope and scale of information, knowledge and skills appropriate to the syllabus conditions
- used the scaffolding section to assist students to recognise resolved work and expectations for inquiry learning processes when making and responding to new knowledge, art-making approaches and practices.

Practices to strengthen

It is recommended that assessment instruments:

- include all four contexts: contemporary, personal, cultural, formal
- provide explicit information about the Inquiry phase 1 specified teacher-facilitated direct stimulus or experience in the stimulus section to sustain the connection throughout the inquiry
- include all eight assessment objectives of the syllabus and align checkpoints with the task conditions
- align concept and assessment objectives for Unit 3 (General syllabus section 4.7.1) and AS unit 1 (Alternative Sequence section 2.7.1) when required.

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 priority	Number of times priority was identified in decisions*
Bias avoidance	0
Language	6
Layout	2
Transparency	7

*Each priority might contain up to four assessment practices.

Total number of submissions: 347.

Effective practices

Accessibility priorities were effectively demonstrated in assessment instruments that:

- featured highly effective language practices that were free of errors in spelling, grammar, punctuation and other textual features
- provided an open-ended task that avoided bias, inappropriate content and used relevant layout and formatting.

Practices to strengthen

There were no significant issues identified for improvement.

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 confirmed marks

Criterion number	Criterion name	Percentage agreement with provisional	Percentage less than provisional	Percentage greater than provisional	Percentage both less and greater than provisional
1	Developing — generating solutions	85.29%	13.82%	0.88%	0%
2	Researching — reacting to stimulus	80.88%	17.94%	0.88%	0.29%
3	Reflecting — considering ideas and information	82.06%	17.35%	0.59%	0%
4	Resolving — communicating as artist and audience	81.47%	17.06%	1.18%	0.29%

Effective practices

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

- for the Developing criterion
 - the focus statement from IA1 was included (not for reassessment) to demonstrate how student choices for IA2 were generated from the initial stimulus, the inquiry question and the defined focus
 - sketches, notes, annotated diagrams and images in the four pages of supporting evidence indicated how a problem was defined in response to the focus and how and why media was selected and manipulated to further the inquiry
 - the 5–6 mark range was only awarded to work that demonstrated highly developed skills employing advanced or refined methods and approaches with media and an individualised art practice. Evidence was found in the application of materials, techniques, technologies and approaches in resolved work
- for the Researching criterion
 - evidence of analysis and interpretation of literal and non-literal meaning in the work of self and others demonstrated an understanding of the selected context/s (not just naming the context/s)
 - evidence was provided in notes, annotated diagrams and images of relevant artists' work, bullet points or brief written responses within the four pages of additional supporting evidence or within the annotated illustration of resolved artwork/s

- evidence of experimentation demonstrated that students are trying out or testing new ideas or methods, especially in order to discover or prove something
- experiments were generated by insights gained through research resulting in consideration and exploration of diverse processes
- for the Reflecting criterion
 - evidence was provided within the supporting evidence or within the annotated illustration of resolved artwork/s that demonstrated a critical understanding of the impact of relevant art practices, traditions, cultures and theories on decision-making
 - evidence justified how the IA2 artworks responded to critical understanding of audience engagement, the focus, continued inquiry and previous experimental artworks
- for the Resolving criterion
 - evidence in artworks supported a sustained inquiry through a synthesis of acquired knowledge and ideas that communicated the artistic purpose defined in the focus
 - the 6–7 mark range was only awarded to artist statement/s that assisted audience engagement without describing processes or superficial information about the task.

Samples of effective practices

The internal assessment samples presented in this subject report demonstrate a complete body of work by one student.

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

These student response excerpts have been included:

- to demonstrate the Developing — generating solutions criterion, providing evidence of
 - implementation of ideas and representations using a graphic organiser, annotated inspirational artworks and imagery to demonstrate
 - concept, context and chosen focus continuing from Inquiry phase 1
 - decision-making and consideration of various ways to enhance reading and engagement for audiences
 - creation of explicit meaning through knowledge, selection and manipulation of refined methods and approaches with a range of 3D repurposed materials to establish an individualised art practice that builds on the experimental work from Inquiry phase 1.

Researching — reacting to stimulus (5 marks)

- analysis and interpretation to show how context impacts individualised pathways and constructs new knowledge in the work of self and others
- experimentation and exploitation using innovative approaches that capitalise on new knowledge in the work of self and others

Excerpt 3

Supporting evidence two

I did some paintings using different medias such as paint and crayons. I focused on use of colour to explore the colour themes and organic shapes I could use for developing my resolved artwork, reminiscent of Hokusai's block prints, suggesting strength and renewal.



Organic shapes 1
Acrylic painting on canvas, A4



Organic shapes 2
Acrylic painting on canvas, A4

I sketched an idea of using laser cutters to create some larger scale coloured reef shapes ('cutouts') that could be hung as layers into the installation. Didn't have access to the equipment to progress this.



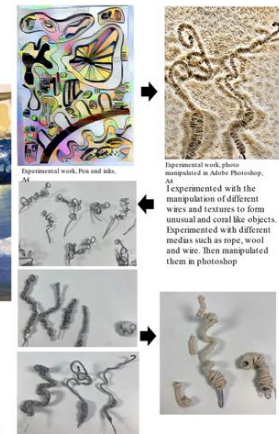
Dark Water
Acrylic painting on paper, A4



Created colour samples of 'live' corals - bold and vibrant.



A series of pen sketches to explore the organic shapes of the reef system



I then achieved the result I was looking for with the bleached blossoms by twisting wire and then wrapping cotton wool and string onto the metal. It was easier to control the organic shape and thickness of materials and to create variations of the thriving and degrading 'blossoms'. Then tried different 'bleached' variations of coral blossoms.

Excerpt 4

Supporting evidence 3

Photographic experimentation



Objects exhibit both reality of bleached deteriorating organisms, but also create curiosity through 'cartoonish' like objects that are recognisable, yet also alien.



Glittering array 2
Collage of wood and found materials
29 cm x 42 cm
Developed study further by creating reef ecosystem into collage with found materials. My experimental collage used strong vertical lines to capture the sense of place.

This is an abstract painting intended to capture the fantastical beauty of the natural marine environment that I experienced growing up on the Great Barrier Reef (GBR).



Glittering array 1
Acrylic painting on canvas
20 x 25 cm

Excerpt 5

Supporting evidence four

Redacted for copyright

Our Changing Seas III

Courtney Mattison (1998)

Ceramic Sculptural Installation, glazed stoneware + porcelain, 846 x 570 x 50 cm (883 x 224 x 20 in)

Recreates fragile beauty of coral reefs and impact of climate change to promote awareness of protection of our natural World.



Experimental work, 'Stitched Up', 2021, A4 images manipulated with Adobe Photoshop. Develop study further with embroidered reef ecosystem. Reflects a traditional 'sampler' and also highlights how manmade materials are 'alien' to ocean.



This student response excerpt has been included:

- to demonstrate the Reflecting — considering ideas criterion, providing evidence of
 - evaluation of the contexts the student is working through, demonstrating decision-making informed by personal and cultural influences and contemporary issues
 - justification of art practice choices, demonstrating aesthetic understanding of the qualities of materials to engage audiences and communicate meaning.

<p>Reflecting — considering ideas (5 marks)</p> <ul style="list-style-type: none"> • evaluation of choices demonstrating knowledge and understanding of interrelationships of visual language and influences • justification of independent viewpoints and art practice supported by critical understanding of how audiences engage with art and respond to the focus 	<p>Excerpt 6</p> <p>Annotated resolved work</p> <p>Developing</p> <ul style="list-style-type: none"> • Personal context: Personal reflection of my experience watching the reef slowly die and fade away, influenced me to communicate knowledge about the decay of this once colourful and vibrant healthy ecosystem. The textured installation is 'other worldly,' similar to the Great Barrier Reef. However, it is artificial and man-made, representing how we are likely to experience the reef in the future due to climate change. My art aims to inspire the viewer to take action to save and protect ocean ecosystems. • Formal context: The application of materials engages viewers to connect with the importance of protecting ecosystems. The concrete base represents the degrading ecosystem contrasted with the vibrant textures and colours of living coral colonies. Rope and cotton were wadded over wire to create organic three dimensional objects that the viewer can identify with, representing gradual degradation of coral. These fragile elements and principles of design aim to inspire conservation and protection. It is deliberately unclear whether the reef is recovering or being renewed. • Contemporary context: The installation is designed to provoke reflection on the changing environment. Materials used challenge viewers to contemplate their individual impact on the environment. The installation is nostalgic memory of reef and what it once was. <div style="display: flex; align-items: center;">  </div>
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These student response excerpts have been included:

- to demonstrate the Resolving — communicating as artist and audience criterion, providing evidence of
 - application of literacy skills in an artist's statement of no more than 150 words that articulates the intended meaning and new knowledge of contemporary issues to invite a dialogue between artist and audience
 - realisation of visual responses that demonstrate how the student solved visual problems in relation to the concept of Art as knowledge, the self-directed focus and contexts, to enhance meaning and audience engagement within the resolved display.

<p>Resolving — communicating as artist and audience (9 marks)</p> <ul style="list-style-type: none"> • application of literacy skills in an artist's statement that articulates the intended meaning to invite a dialogue between artist and audience • realisation of art forms through synthesis of knowledge, focus and contexts that enhance meaning and audience engagement 	<p>Excerpt 7</p> <p>Artist's statement</p> <p><i>Blached Blooms</i></p> <p>Installation consists of textiles, coconut husk, string, wire, plaster, pva glue, adhesive spray</p> <p>The artwork explores the vulnerability of marine ecosystems and our precarious relationship to it. Coral reefs are important to me as exotic and diverse systems. Coral 'blooms' are extremely sensitive to changes in ocean temperature and chemistry. Manmade changes are radically changing them, resulting in mass coral bleaching. Without solutions to battle climate change, reefs may fade into blached skeletons. Blached Blooms invokes an abstract, complex interactive coral reef environment, which challenges us to find solutions to help reefs recover and thrive. The bleached coral 'blooms' are symbolic of the mummified remains of coral colonies (symbolising the impact of climate change). Contrasted with the exotic beauty of a natural reef presented in layers with vibrant colours and patterns that an audience can interact with. The artwork aims to create an experience that is both negative and positive; highlighting climate change's shocking impact as well as opportunity to rescue ocean ecosystems.</p> <ul style="list-style-type: none"> • Word count: 150 words
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Excerpt 8

Resolved
work –
display

Bleached Blossoms
Installation consisting of
textiles, coconut husk, string,
wire, plaster, concrete, PVA
glue, adhesive spray
70cm x 57cm



Excerpt 9



Practices to strengthen

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

- for the Researching criterion
 - responses show evidence of the analysis and interpretation of visual language and expression in relevant artworks that clearly relate to the focus, context/s and the resolved artwork/s
 - there is an emphasis on contemporary art practices in research and experimentation that aligns with the syllabus core learning
 - relevant multidisciplinary fields are considered within research to expand new knowledge and inform artworks through intellectual inquiry
- 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 within the four pages of supporting evidence

- responses justify decisions based on strengths, implications and limitations of selected approaches. This evidence could be captured in the four pages of supporting evidence in the form of a mind map, simple graphic or dot points
- responses matched to the two upper performance levels of the Resolving criterion
 - include artist statements that invite a dialogue between student artist and audience by
 - using the language of an artist writing for an authentic gallery audience, rather than a school/teacher audience
 - expressing purpose, acquired knowledge, meaning and concept rather than describing processes and stages in the development of the artwork
 - include visual responses that demonstrate the characteristics of resolved artwork/s to enhance the intended meaning and engage audiences, such as
 - evidence of depth of research, development and critical reflection
 - communication of personal aesthetic
 - a degree of ‘finish’, showing knowledge and understanding of media and technical skills
 - end-points being reached
 - concept of Art as knowledge, the focus continued from IA1, understanding of chosen context/s and selected media areas used to solve complex problems of visual language and expression.

Additional advice

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

- drafted, edited and clearly labelled artist’s statement/s of no more than 150 words each (name, title, media and size are not included in word count)
- one annotated illustration page/slide only that includes images/details of all resolved artwork/s in the submission and brief points that identify evidence of inquiry processes in resolved artwork/s. The total word limit for this evidence is 200 words
- no more than four pages/slides of supporting evidence, which includes the student’s experimental artwork, sketches, annotated diagrams and images, notes, ideas, photographs, collections of stimulus with reflective commentary and artist research
- unlimited pages/slides of clearly labelled photographic evidence of resolved artwork/s in clear, high-resolution still images, including:
 - detail images to demonstrate media application and manipulation
 - relevant real or authentic virtual display options to indicate scale and any form of interaction or installation
 - individual and collective images of resolved work/s that are intended to be displayed as an installation
- separately uploaded video files of any resolved time-based work (not hyperlinks or embedded video in the PDF) including video to demonstrate the nature of immersive installations
- Alternative Sequence syllabus schools work in AS unit 1 ‘Art as code’ for odd-numbered completion years with sustained inquiry in response to stimulus, inquiry question, the defined focus and the development of symbolic visual language and meaning.



Internal assessment 3 (IA3)

Project — inquiry phase 3 (35%)

The IA3 Project — inquiry phase 3 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 phases 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 (General syllabus section 5.7.1; Alternative Sequence section 3.7.1).

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 priority	Number of times priority was identified in decisions*
Alignment	52
Authentication	2
Authenticity	22
Item construction	11
Scope and scale	5

*Each priority might contain up to four assessment practices.

Total number of submissions: 347.

Effective practices

Validity priorities were effectively demonstrated in assessment instruments that:

- foregrounded the contemporary context
- provided clear instructions about the school-contextualised subject matter approach to challenge art practice through the concept of Art as alternate (General syllabus, Unit 4)
- connected the teacher-facilitated direct stimulus or experience and focus from Inquiry phase 1 and resolved work from Inquiry phase 2 to Inquiry phase 3, allowing for highly individualised and relevant student-directed responses to IA3 concept and context
- used the scaffolding section to assist students to recognise resolved work and expectations for inquiry learning processes when realising the body of work.

Practices to strengthen

It is recommended that assessment instruments:

- foreground the contemporary context and the simultaneous inclusion of personal, cultural and formal contexts
- provide explicit information about the Inquiry phase 1 teacher-facilitated direct stimulus or experience in the stimulus section to sustain the connection into Inquiry phase 3
- clarify the realisation of a body of work — not a singular artwork or experimental folio — in the task or scaffolding sections to align with syllabus conditions (General syllabus section 5.7.1, Alternative Sequence section 3.7.1)
- do not copy the subject matter approach to challenge art practice from QCAA samples, e.g. 'collaborative model of practice' or 'cultural and spiritual meaning', unless relevant to the school context
- align concept and assessment objectives for Unit 4 (General syllabus section 5.7.1) and AS unit 2 (Alternative Sequence section 3.7.1) when required.

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 priority	Number of times priority was identified in decisions*
Bias avoidance	0
Language	5
Layout	1
Transparency	1

*Each priority might contain up to four assessment practices.

Total number of submissions: 347.

Effective practices

Accessibility priorities were effectively demonstrated in assessment instruments that utilised quality assurance tools to reflect on how the task aligned with expectations for transparency, language, layout and bias avoidance.

Practices to strengthen

There were no significant issues identified for improvement.

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 confirmed marks

Criterion number	Criterion name	Percentage agreement with provisional	Percentage less than provisional	Percentage greater than provisional	Percentage both less and greater than provisional
1	Developing — generating solutions	82.94%	13.53%	2.94%	0.59%
2	Researching — reacting to stimulus	82.06%	14.41%	2.65%	0.88%
3	Reflecting — considering ideas and information	80.88%	17.06%	1.76%	0.29%
4	Resolving — communicating as artist and audience	76.47%	8.24%	7.06%	8.24%

Effective practices

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

- for the Developing criterion
 - the focus statement from IA1 and the single page/slide annotated illustration of resolved artwork/s from IA2 were included (not for reassessment) to demonstrate how student choices for IA3 may have been generated from the initial stimulus, the inquiry question, the evolved focus, and/or the second phase of the body of work
 - sketches, notes, annotated diagrams and images in the four pages of supporting evidence indicate how an alternate problem has been defined in response to the evolved focus and how and why media has been selected and manipulated to sustain the inquiry
 - the 8–9 mark range was only awarded to work that demonstrated highly-developed skills employing advanced or refined methods and approaches with media and an individualised, innovative art practice
- for the Researching criterion
 - evidence was provided in annotations within the supporting evidence or within the annotated illustration of resolved artwork/s that demonstrated how the contemporary context
 - informed the analysis and interpretation of artworks through a lens of 21st century ideas
 - impacted the alternate art practice

- evidence of experimentation demonstrates that students are trying out or testing new ideas or methods, especially to discover or prove something
- experiments are generated by insights gained through research, resulting in consideration and exploration of diverse processes and ideas
- for the Reflecting criterion
 - evidence of evaluation of relevant influences and justification of a new viewpoint was provided in annotations within the supporting evidence, the annotated illustration of resolved artwork/s, or within the resolved artist's statement/s
 - evidence justified how the IA3 artworks responded to critical understanding of audience engagement, the evolved focus, continued inquiry and previous artworks
- for the Resolving criterion
 - the single page/slide annotated illustration of resolved artwork/s from IA2 was included (not for reassessment) to demonstrate how IA3 resolved artwork/s realised the body of work through sustained inquiry
 - the 7–8 mark range was only awarded to artist's statement/s that assisted audience engagement without describing processes or superficial information about the task.

Samples of effective practices

The internal assessment samples presented in this subject report demonstrate a complete body of work by one student.

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

These student response excerpts have been included:

- to demonstrate the Developing — generating solutions criterion, providing evidence of
 - implementation of ideas continuing from the Inquiry phase 1 focus, demonstrating decision-making, and consideration of various ways to enhance reading and engagement for audiences through materials and construction methods to generate representations and communicate concepts
 - creation of explicit meaning through knowledge of assemblage approaches and refined construction methods, selection and manipulation of 3D repurposed materials that diverges from and builds on the hand-built, small mixed-media organic resolved artwork/s from Inquiry phase 2 to establish an individualised, innovative art practice.

Developing — generating solutions (9 marks)

- implementation of ideas and representations that enhance reading and engagement for audience
- creation of explicit meaning by employing advanced or refined methods and approaches with media that demonstrate an individualised, innovative art practice

Excerpt 1**Focus — Inquiry phase 1**

(not for re-assessment)

With the stimulus of the Kin Kin authentic rural experience, I investigated issues surrounding the connections between the natural world and biotechnologies that are changing the environment after reflecting on my childhood memories of the Daintree national park. A major global issue is bleaching of coral reefs in the Great Barrier Reef. I want to explore how the future and technological modifications will impact the natural environment and what the future will look like. I will experiment with diverse mixed media and assemblage to transform materials and objects into hybrid transformations. This has become my focus: to interpret how natural environments are being radically modified by climate change. My work communicates the moral and practical implications of changing natural environments, to which I have a deep personal connection having grown up in a World Heritage listed area.

Excerpt 2**Resolved Collection of Work – Details****Excerpt 3****Supporting Evidence**

Created dowels to hold in place and support structure



I started off carving pieces of wood and then attempted to connect them with a hot glue gun, which did not provide enough structural support. So, I disassembled the pieces and used dowels to connect and support the structures. Eventually, most of the wooden objects were fitted together through using existing holes rather than screwing into or adhering the wood. I found that certain objects fit perfectly together but were frail.



The creative medium shifted from working with soft materials in previous sculptural installations (e.g., Bleached Blossoms: representing reef ecosystems), to investigating plant materials, and then 'found' objects, primarily wood.

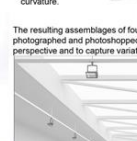
Formal, and contemporary context: I found old ironbark stumps from 'Ironbark Farm' and explored the aesthetic of objects. The beauty of the wood's color, simple curves and natural shape affected me, in the same way I responded to the reef's natural form. Working with and resolving the wood was challenging, requiring a much heavier level of manipulation of this very hard wood. Transforming found and recycled elements that are more resilient to change was a natural extension of my previous work focusing on how elements can and can't be changed.



Art as alternate forms: I manipulated individual resolved objects to create alternate compositions of the wood stump. Resulting in loose, disjointed and surreal assemblages that disrupt conventional ordering.



I explored the 3D form and the formal context of simple curves, balance and curvature.



These student response excerpts have been included:

- to demonstrate the Researching — reacting to stimulus criterion, providing evidence of
 - the use of a graphic organiser to demonstrate understanding of contemporary context to shape alternate meaning and representation

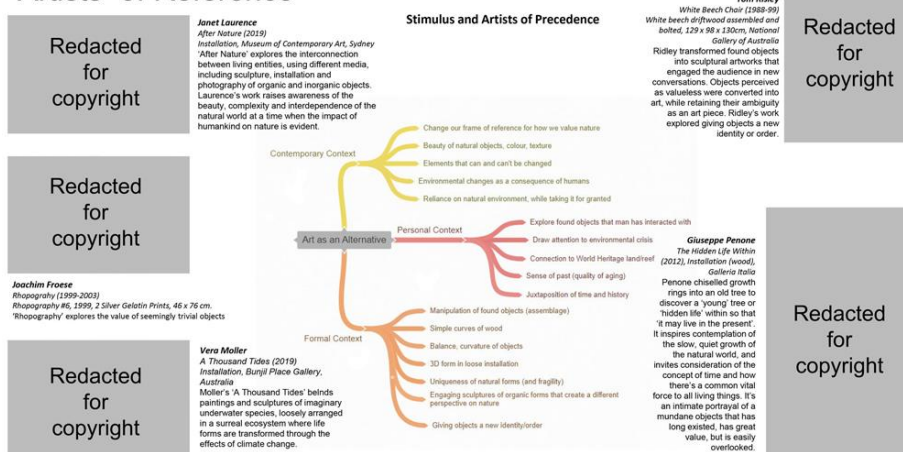
- analysis and interpretation of relevant artists' works through a contemporary context to consider the repurposing of found materials using assemblage and construction approaches
- experimentation and exploitation of a range of diverse 2D and 3D materials and approaches, construction methods and representational ideas, informed by research of a range of contemporary artists, consideration of the evolving focus, and the implied meaning of visual language.

Researching — reacting to stimulus (7 marks)

- analysis and interpretation of the impact of context and diverse aesthetic influences that inform practice
- experimentation and exploitation using innovative approaches that capitalise on new knowledge and understanding relevant to the inquiry

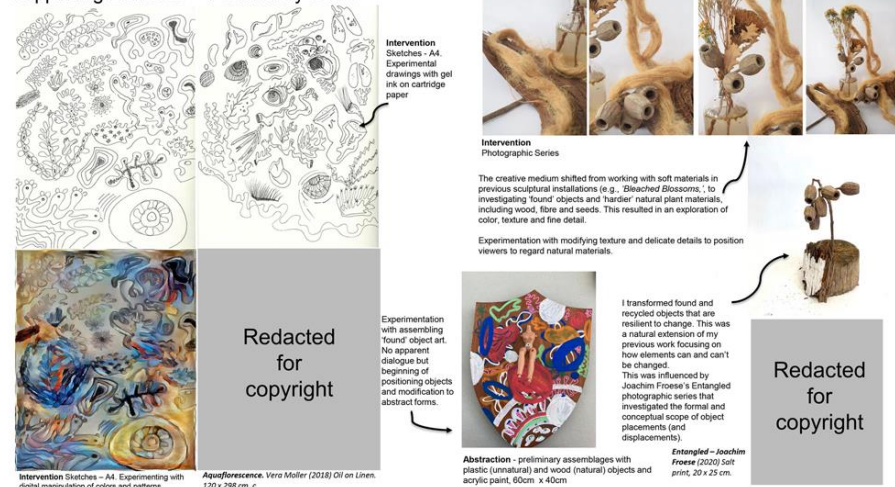
Excerpt 4

Artists of Reference



Excerpt 5

Supporting Evidence – Preliminary Work



This student response excerpt has been included:

- to demonstrate the Reflecting — considering ideas criterion, providing evidence of
 - evaluation of contemporary meaning and ideas demonstrating knowledge of the contexts the student is employing, influences of contemporary artists and decision-making informed by contemporary approaches to working with found objects
 - justification of art practice choices, demonstrating
 - reflection on the interrelationships of the symbolic visual language, the manipulated found objects, and a minimalist approach

- an independent viewpoint supported by knowledge of the qualities of selected materials and approaches to communicate intended meaning and engage audiences.

Reflecting — considering ideas (7 marks)

- evaluation of choices demonstrating knowledge and understanding of interrelationships of visual language and influences
- justification of continued self-directed inquiry and independent viewpoint supported by knowledge of how audiences engage with focus and previous artworks

Excerpt 6

Resolved work — Annotated Resolved Work

- **Developing:** Extended from earlier installations exploring climate change, my creative medium changed to found materials. I experimented with abstracting wood to emphasize the symbolism of increasing awareness of environmental change. I attempted to create a sculpture but realised it was too busy. I wanted to highlight, not add to, the existing beauty of the objects. Removing extra objects, I focused on the wood stumps and the way both nature's elements and humans have interacted with and changed them. A transformation occurred through assemblage and balance of objects against the wood stump, and the found objects then began to tell their story.
- **Researching:** I manipulated old discarded wooden objects to employ an alternate representation of the value of natural objects, and how it changes over time. The formalistic qualities of my assemblages were influenced by photographic artist Joachim Froese, who also informed my photographic techniques. The alternate representations, sometimes as totems, invites consideration of the history and value of objects, both in the past and future.
- **Reflecting:** My experiments with abstracting assembled natural/found objects are intended to create reflection on the process by which we transform our taken-for-granted frames of reference to make them more open and capable of change.

200 words



Resolved work: details

Excerpt 7

Supporting Evidence - Photographic Series



Glass Half Dead
Installation consisting of glass, found objects (discarded bottle, plants, flowers) and water
Photographic series

- **Developing:** In the process of exploring how nature's elements are redefined into human-adapted forms, I initially worked with found plant materials and water. Transforming discarded objects into something beautiful. There was an element of problem solving in taking the objects and sorting and reassembling them. I experimented with different composition ideas, such as scattering and soaking flowers, to take the objects beyond the ordinary. For example, letting the flowers that fell from the plant stay in place to represent their delicacy.
- **Researching:** Influenced by Janet Laurence, Joachim Froese and Tom Risley. I attempted to create a different form of art with 'found' objects to communicate a strong environmental message.
- **Reflecting:** The plant material was complex; the clutter of the details seemed to take away from the simple beauty of the wood. Textures and colors did not seem to reflect the true meaning or importance of nature. I pared down the objects and moved to using wood as a medium. A whole new palette of colors, interesting textures and shapes were revealed. This was a good initial exploration of sifting, sorting and paring down my assemblages, as well as using the digital media of photography.

These student response excerpts have been included:

- to demonstrate the Resolving — communicating as artist and audience criterion, providing evidence of
 - application of literacy skills in an artist's statement of no more than 150 words that draws attention to the intended meaning of the manipulated materials to invite a dialogue between artist and audience
 - realisation of a body of work that demonstrates how the student solved visual problems in relation to the concept of 'Art as alternate', the previous artworks, the self-directed focus, and contemporary context to enhance meaning and audience engagement within the resolved display
 - an evolved personal aesthetic in response to the work of a contemporary artists (Froese/Risely/Moller), with new meaning and relationships communicated through the juxtaposition of found objects.

**Resolving —
communicating as
artist and audience
(12 marks)**

- application of literacy skills in artist's statement/s that invites a dialogue between artist and audience about the intended meaning
- realisation of a refined body of work through synthesis of concept and contemporary context that delivers alternate meaning and an evolved personal aesthetic

Excerpt 8**Artist's Statement****Intervention**

Installation consisting of Ironbark stumps, cork and carved wood objects

This installation explores our changing relationship with nature. All objects in the installation are recycled, providing glimpses of how humans dramatically alter the environment. Present objects are no longer used for the same purposes they were in the past. For example, a lump of wood might not be considered beautiful and valuable until all of it is gone and then it is considered rare and valued.

Intervention provides a glimpse of how we use materials from nature. Juxtaposing the power of mankind to transform natural objects against what they once were. This is expressed through the contrast between the wood stumps, transformed into man-made objects (apple/fence) that have been used, then abandoned. These abstractions communicate reliance on the natural environment as a resource, whilst taking it for granted.

The formal compositions consider recycling, while also creating awareness of the value of natural resources and the possibility of extinction through exploitation.

150 words

Excerpt 9**Resolved Work 1A3****Intervention**

Installation consisting of assemblage of Ironbark stumps, cork and carved wood objects
Scale approx. 150cm H 200cm D 150Wcm

**Excerpt 10****Resolved Collection – Display view gallery:below**

Intervention
Installation consisting of assemblage of Ironbark stumps, cork and carved wood objects
Alternative gallery presentation on plinths

Installation view : above : with lighting

- inclusion of annotated resolved work slide from IA2 to support the resolution of a body of work

Excerpt 11



Annotated resolved work (IA2)

Display view (not for re-assessment)

Developing

- Personal context:** Personal reflection of my experience watching the reef slowly die and fade away influenced me to communicate knowledge about the decay of this once colourful and vibrant healthy ecosystem. The textured installation is 'other worldly,' similar to the Great Barrier Reef. However, it is artificial and man-made, representing how we are likely to experience the Reef in the future due to climate change. My art aims to inspire the viewer to take action to save and protect ocean ecosystems.
- Formal context:** The application of materials engages viewers to connect with the importance of protecting ecosystems. The concrete base represents the degrading ecosystem contrasted with the vibrant textures and colours of living coral colonies. Rope and cotton were wadded over wire to create organic three-dimensional objects that the viewer can identify with, representing the gradual degradation of coral. These fragile elements and principles of design aim to inspire conservation and protection. It is deliberately unclear whether the reef is recovering or being renewed.
- Contemporary context:** The installation is designed to provoke reflection on the changing environment. Materials used challenge viewers to contemplate their individual impact on the environment. The installation is a nostalgic memory of the reef and what it once was.

Bleached Blossoms

Installation consisting of textiles, coconut husk, string, wire, plaster, concrete, PVA glue, adhesive spray
70cm x 57cm

Practices to strengthen

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

- responses matched to the three upper performance levels of the Resolving criterion
 - include artist's statement/s that invite a dialogue between student artist and audience by
 - using the language of an artist writing for an authentic gallery audience rather than a school/teacher audience
 - expressing purpose, acquired knowledge, meaning and concept rather than describing processes and stages in the development of the artwork
 - include visual responses that demonstrate the characteristics of resolved artwork/s to enhance the intended meaning and engage audiences by
 - providing evidence of depth of research, development and critical reflection
 - communicating personal aesthetic
 - showing a degree of 'finish', showing knowledge and understanding of media and technical skills
 - reaching end-points
 - recognising the concept of 'Art as alternate' and the evolved focus continued from IA1
 - applying an understanding of contemporary context and selected media areas to solve complex problems of visual language and expression
 - for the 9–10 mark range, a refined body of work is evident that
 - continues and/or makes connections to the focus and inquiry from IA1 and IA2 with synthesised meanings, ideas and/or representations that may develop, change or shift; students may present an evolved focus
 - enhances meaning and audience engagement through consideration of real or virtual display; sensory, emotional or meaningful communication; or audience experience and/or active involvement.
 - for the 11–12 mark range, a refined body of work is evident that

- draws together the 'Art as alternate' concept and the contemporary context to deliver a meaning that shows a development of the individualised inquiry
- demonstrates artistic style/s and/or expression/s that are individualised or inventive, and may show strong influences, which have been adapted, combined and/or personalised to suit purpose and meaning.

Additional advice

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

- drafted, edited and clearly labelled artist's statement/s of no more than 150 words each (name, title, media and size are not included in word count)
- one annotated illustration page/slide only that includes images/details of all resolved artwork/s in the submission and brief points that identify evidence of inquiry processes in resolved artwork/s. The total word limit for this evidence is 200 words
- no more than four pages/slides of supporting evidence, which includes student's experimental artwork, sketches, annotated diagrams and images, notes, ideas, photographs, collections of stimulus with reflective commentary and artist research
- unlimited pages/slides of clearly labelled photographic evidence of resolved artwork/s in clear high-resolution still images, including
 - detail images to demonstrate media application and manipulation
 - relevant real or authentic virtual display options to indicate scale and any form of interaction or installation
 - individual and collective images of resolved work/s that are intended to be displayed as an installation
- separately uploaded video files of any resolved time-based work, not hyperlinks or embedded video in the PDF, including video to demonstrate the nature of immersive installations
- Alternative Sequence syllabus schools work in AS unit 2 'Art as lens' for odd-numbered completion years; alternate meaning, ideas and approaches are communicated through the application of different lenses within a sustained inquiry.



External assessment

External assessment (EA) is developed and marked by the QCAA. The external assessment for a subject is common to all schools and administered under the same conditions, at the same time, on the same day.

Examination — extended response (25%)

Assessment design

The assessment instrument was designed using the specifications, conditions and assessment objectives described in the summative external assessment section of the syllabus. The examination consisted of one paper:

- Paper 1 consisted of a choice of 2 extended response questions (45 marks).

The examination assessed learning from the course of study. The questions required students to evaluate how artists create meaning relating to the concept of site/sight through:

- use of audience engagement or display, or
- borrowing from the known or familiar.

The assessment required students to respond to an unseen extended response question in an analytical essay.

Students needed to express a viewpoint and support it by comparing two chosen artworks from the stimulus book. The stimulus included five unseen artworks supported by individual context statements, which were designed to elicit an opportunity to demonstrate the assessment objectives.

Assessment decisions

Assessment decisions are made by markers by matching student responses to the external assessment marking guide (EAMG). The external assessment papers and the EAMG are published in the year after they are administered.

Effective practices

Overall, students responded well to:

- analysis and interpretation of visual language, expression and meaning in artworks through an identified context
- application of written literacy skills using relevant visual art terminology, reference to artworks and language conventions to recognise and distinguish features of selected artworks from the stimulus
- communication of visual art ideas and meaning in a sustained, organised and cohesive sequence of information.

Samples of effective practices

The following excerpts have been selected to illustrate effective student responses in one or more of the syllabus assessment objectives. The characteristics identified may not be the only time the characteristics have occurred throughout a response.

Extended response

Criterion: Implementing decoding skills

Effective student responses:

- demonstrated subject knowledge by explicitly highlighting multiple elements and principles that were relevant to the communication of ideas in the selected artworks.

These student response excerpts have been included:

- to highlight a range of relevant elements and principles to decode the visual language in the artwork. Throughout the response, the student refers either implicitly or explicitly to scale, shape, colour, light, form, texture, line, repetition, movement, emphasis.

Implementing decoding skills (3 marks)

- specifies a range of relevant elements and principles to communicate how ideas are represented

Excerpt 1

many other street artworks. Similar in size to Adnate's 'Portrait' (2014), 'Thunder Raining Poison' created by Yhannie Scarce in 2015 stands more than 5 metres high. Scarce's large-scale installation hangs from the gallery ceiling and is comprised of more than 2000 hand-blown glass yams. The Yams are randomly strung, creating a look as if they were falling from the sky. The yams are completely organic in shape and size. The installation as a whole appears like an explosion of glass from the sky. ~~It~~ They are displayed in front of a black background, which emphasises the glass. With little colour used, the installation relies on light to catch different colours. From certain angles, shades of blue and green appear. The way the yams are displayed, they almost look like glistening drops of water but with a closer look, the organic shapes and form become more evident.

Excerpt 2

background. Scarce's 'Thunder Raining Poison' relies heavily on form and texture. The warped glass yams hanging from the ceiling are completely organic in shape. The texture appears smooth but some jagged on the points. The lines created by the string give a feeling of motion throughout the piece. Scarce has used the display to rely on the audience's sight. If the viewers were to move around the work,

Excerpt 3

the shape would alter depending on where they were looking at it from. Unlike Adnate's traditional use of colour to relate to the Aboriginal site of the work, Scarce's installation relies on the audience's sight to catch glimpses of colour created by light hitting the glass. Both artists have ~~utilised~~ utilised the

Criterion: Analysing and interpreting

Effective student responses:

- provided detailed analysis of visual components and symbols that demonstrated complex interrelationships and the interpretation of layered meanings in the selected artworks
- demonstrated understanding of clearly identified contemporary, personal, cultural and/or formal context/s through the analysis of visual language and expression and the interpretation of meaning related to the context.

These student response excerpts have been included:

- to highlight the student's understanding of the personal and cultural contexts and interpret the meaning through these contexts for each artwork
- to demonstrate detailed and insightful interpretation of the literal and non-literal meaning of the representational features interrelated with the collaborative process, choice of materials and ephemeral nature of the work.


Analysing and interpreting (7 marks)

- provides detailed and insightful literal and non-literal meanings that interrelate essential features of the artwork
- consistently demonstrates synthesised knowledge of specified contexts

Excerpt 4

unlike 'Moon plain', 2002'
 'What's in a name?', 2009-11' explores ~~the~~ personal identity, reflected through the personal context. Jennifer Mills focuses on connections between people, identity and the duality of the real and imagined. Mills aims to reflect the individual struggle to find one's identity however, 'Moon plain, 2002' remains concerned with the collective identity of the Antakiringa people, ~~by~~ ^{Vogrinic takes} ~~inspiration~~ ^{inspiration} from the people, place's and timeframe around him to inform his cultural context.

Excerpt 5

When rained upon the installation will simply ^{return} ~~return~~ to the ground from which it came. Just as the traditional owners of the land, the Antakiringa people, once were familiar with this ^{site} ~~place~~ of ~~land~~ ~~the~~ 'Moon plain, 2002' currently evokes a sense of familiarity however, destined to be forgotten through the experience of erasure similar to the Indigenous experience historically. The repetition of the iconic Australian item can be equated to the Antakiringa people, each ^{watering} ~~watering~~ can remaining a symbol of a  which once inhabited the ~~same~~ ^{same} land. The familiarity of the watering can is also ~~evoked~~ ^{evoked} through the organic ^{and iconic} shapes ~~and~~ sizes of each item. ^{depicted} ~~shown~~ within the installation are varying types of watering cans which remain familiar to every Australian, reflecting the cultural ^{and context} aspect of Vogrinic's design. Therefore, Vogrinic borrows from the known or familiar in order to reflect site specific and related meaning.

Criteria: Evaluating

Effective student responses:

- discussed the significance of important similarities, differences and ideas of both artworks to demonstrate how they communicated the concept of site/sight through audience engagement and display or the known and familiar.

This student response excerpt has been included:

- to highlight the selection and appraisal of similarities, differences and ideas in the artists' approaches to the communication of site/sight, which have been examined throughout the response.

Evaluating (5 marks)

- purposefully selects and appraises the significance of similarities, differences and ideas of both artworks in relation to the chosen question

Excerpt 6

Ultimately, both Adnate and Mueck utilise scale and familiar subject matter to explore perception. The magnified scale used in ~~both~~ both artworks places emphasis on the ~~innate~~ visceral qualities of the human form. However, Mueck ^{further} employs ^(sight and) scale to ^{establish} ~~dist~~ ~~create~~ a surrealistic, ~~mood~~ dream-like or psychadelic mood in his ~~sculptural~~ ^{sculptural} piece. Conversely, Adnate ~~utilised~~ ^{utilises} sight in his ^{artwork to} ~~subject to~~ illuminate ~~the~~ the significance of ~~the~~ ^{ancestry} cultural heritage and indigenous ~~ancestry~~. The boy depicted in ~~the~~ ^{his} mural gazes in the direction of ~~a~~ ^{the} ~~scar~~ sacred area of ~~the~~ 'Birrarung Marr'; ~~the~~ a location important to the local Kulin people. Through this, Adnate elucidates the intimate relationship between aboriginal people and ~~the~~ their land that transcends time, space or dimension. Similarly to their

Excerpt 7

contradicting uses of scale and perception, artists Mueck and Adnate also use setting to very different effects. Whilst Adnate, through a cultural context, utilises ~~and urban~~ an urban, public location to display his work, Mueck ~~uses~~ uses a traditional, more ^{furthermore,} private and intimate display method. Whilst Adnate uses his chosen 'site' to communicate complex conceptual ideas relating to indigenous identity, Mueck's ^{personal} more private location allows him to explore notions of human ~~pers~~ perception, emotion and dreaming.

Criteria: Justifying

Effective student responses:

- provided a well-expressed viewpoint as an answer to the selected question that synthesised observations and understanding of the stimulus and subject-specific knowledge
- supported the viewpoint with observations of artistic processes, artists' intentions or expression.

This student response excerpt has been included:

- as it expresses a clearly-stated viewpoint as an answer to Question 1 and supports the viewpoint with evidence from the selected artworks about artistic processes and intentions relating to the audience engagement and display and the concept of site/sight.

<p>Justifying (5 marks)</p> <ul style="list-style-type: none"> • supports a well-expressed, independent viewpoint using detailed and pertinent examples 	<p>Excerpt 8</p> <p>Matey Andraž Vogrinčič and Yhonnie Scarce use audience engagement and display to communicate the concept of site/sight- and the dangers facing the concept of site- as a result of to limited foresight regarding environmental protection. Matey Andraž Vogrinčič manipulates an ephemeral display to showcase how the scarcity of water transcends cultures and the exacerb exacerbation of the issue as a result of unsustainable practices. In a similar way, Yhonnie Scarce draws on personal and cultural impacts of environmental destruction caused by a poisoned sense of protection.</p>
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Practices to strengthen

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

- providing opportunities for students to decode artworks through a range of elements and related principles to demonstrate scope of subject-specific knowledge
- explicitly teaching that the cognitive process of comparing displays recognition of similarities and differences and recognises the *significance* of these similarities and differences
- providing strategies to express clearly-stated viewpoints as an answer to unseen questions and supporting viewpoints with detailed and pertinent examples from selected artworks
- building students' capacity to structure responses by synthesising and interrelating relevant information to communicate conclusions that respond to all aspects of a specified question and could be applied beyond the stimulus in a wholistic understanding of art practices.