Visual Art subject report

2022 cohort

February 2023

Contents

Introduction

Throughout 2022, schools and the QCAA worked together to further consolidate the new Queensland Certificate of Education (QCE) system. The familiar challenges of flood disruption and pandemic restrictions were managed, and the system continued to mature regardless.

We have now accumulated three years of assessment information, and our growing experience of the new system is helping us to deliver more authentic learning experiences for students. An independent evaluation will commence in 2023 so that we can better understand how well the system is achieving its goals and, as required, make strategic improvements. The subject reports are a good example of what is available for the evaluators to use in their research.

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

- how schools have applied syllabus objectives in the design and marking of internal assessments
- how syllabus objectives have been applied in the marking of 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, including those that demonstrate best practice.

Schools are encouraged to reflect on the effective practices identified for each assessment, consider the recommendations to strengthen assessment design and explore the authentic student work samples provided.

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 use it to 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
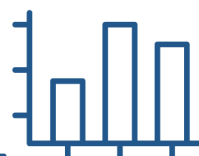
Subject completion

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

Note: All data is correct as at 31 January 2023. 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: 337.

Completion of units	Unit 1	Unit 2	Units 3 and 4
Number of students completed	4215	3987	3352

Units 1 and 2 results

Number of students	Satisfactory	Unsatisfactory
Unit 1	3784	431
Unit 2	3708	279

Units 3 and 4 internal assessment (IA) results

Total marks for IA
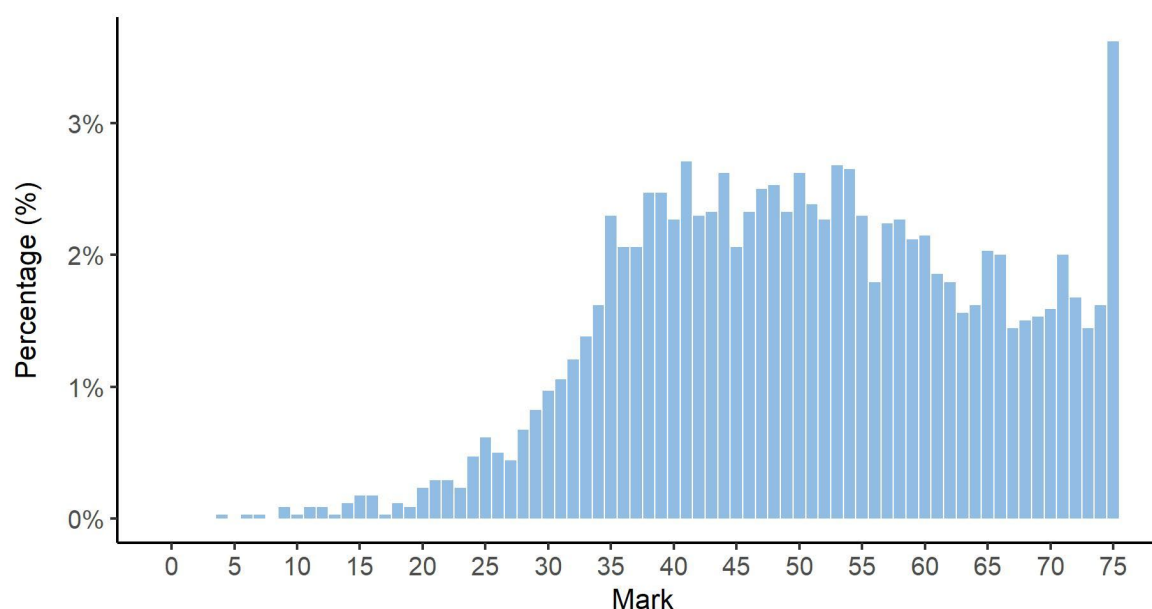
IA1 marks

IA1 total
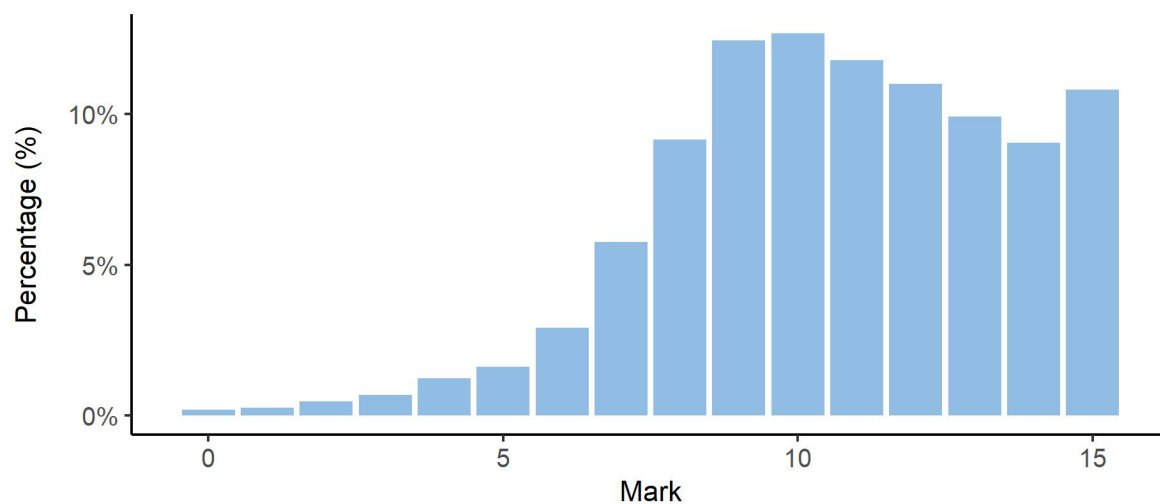
IA1 Criterion: Developing — generating solutions
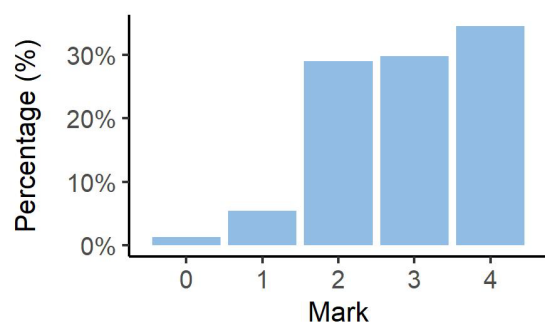
IA1 Criterion: Researching — reacting to stimulus
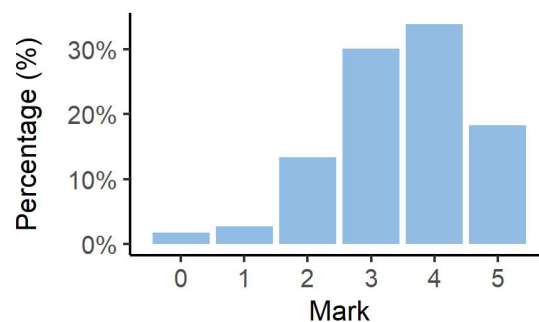
IA1 Criterion: Reflecting — considering ideas and information
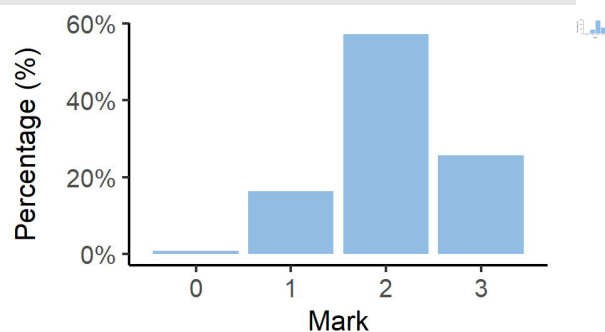
IA1 Criterion: Resolving — communicating as artist and audience
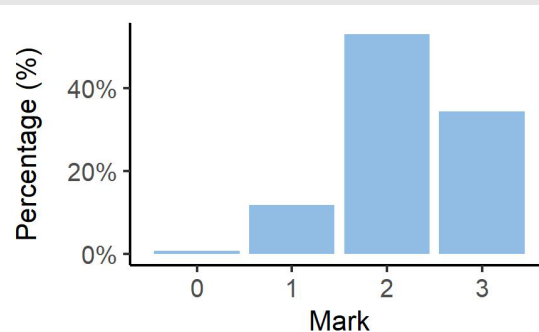
IA2 marks

IA2 total
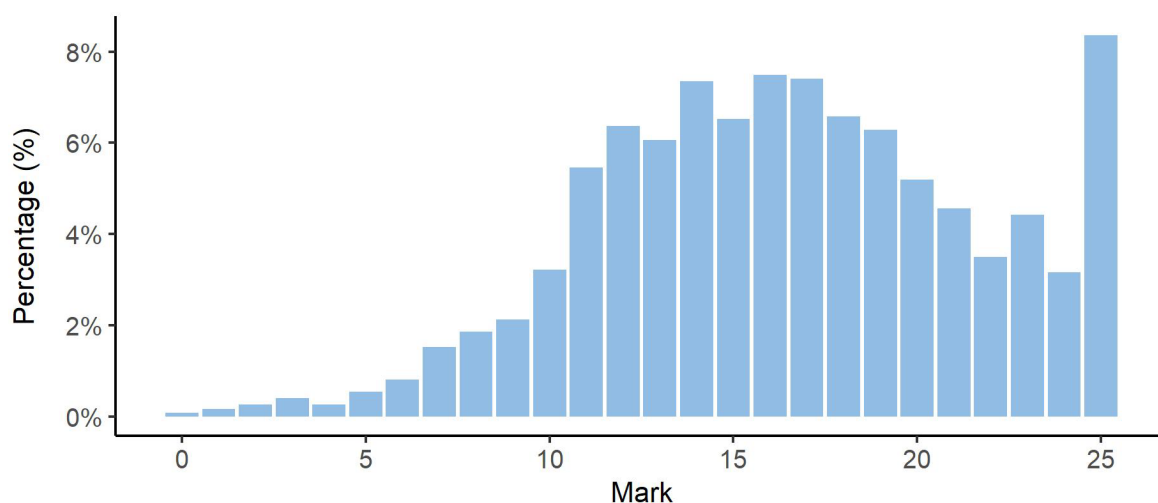
IA2 Criterion: Developing — generating solutions
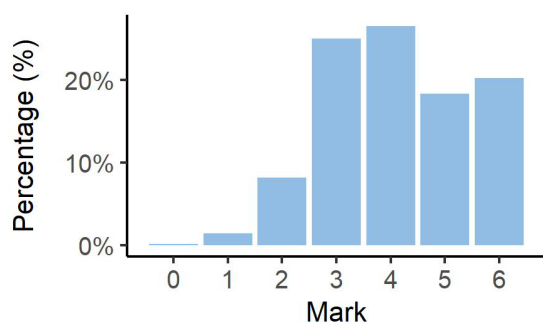
IA2 Criterion: Researching — reacting to stimulus
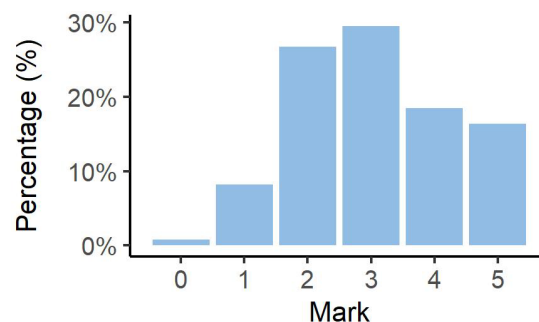
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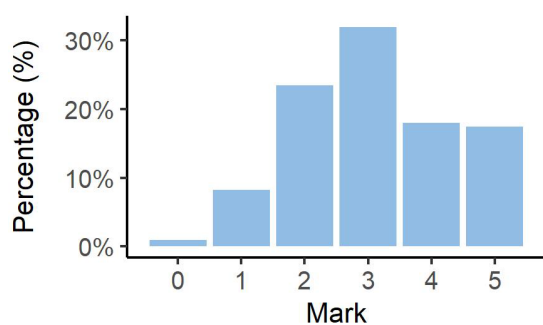
IA2 Criterion: Resolving — communicating as artist and audience
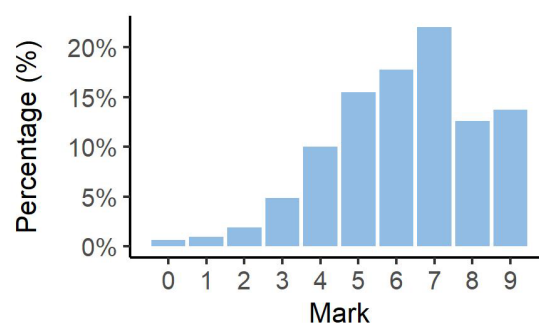
IA3 marks

IA3 total
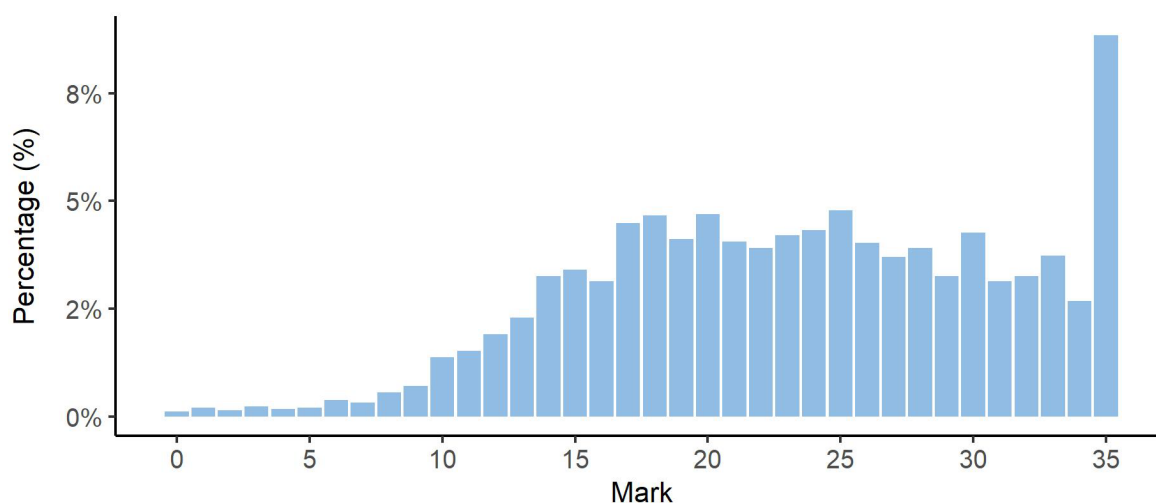
IA2 Criterion: Developing — generating solutions
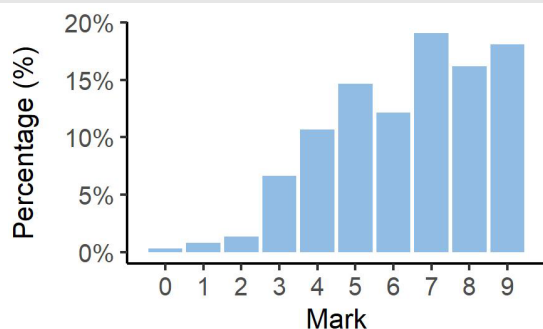
IA2 Criterion: Researching — reacting to stimulus
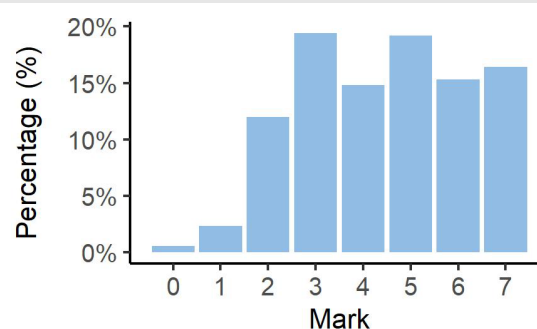
IA2 Criterion: Reflecting — considering ideas and information
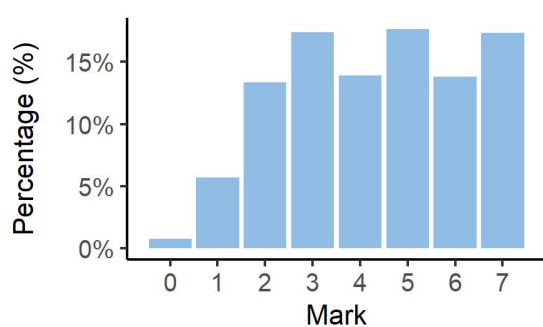
IA2 Criterion: Resolving — communicating as artist and audience
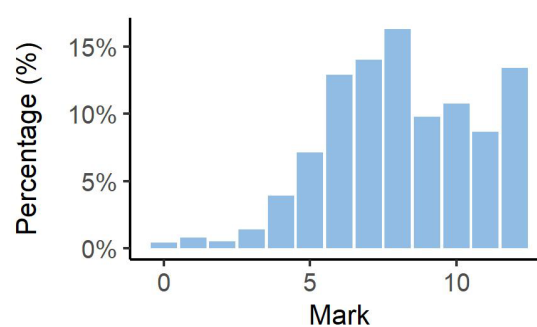
External assessment (EA) marks
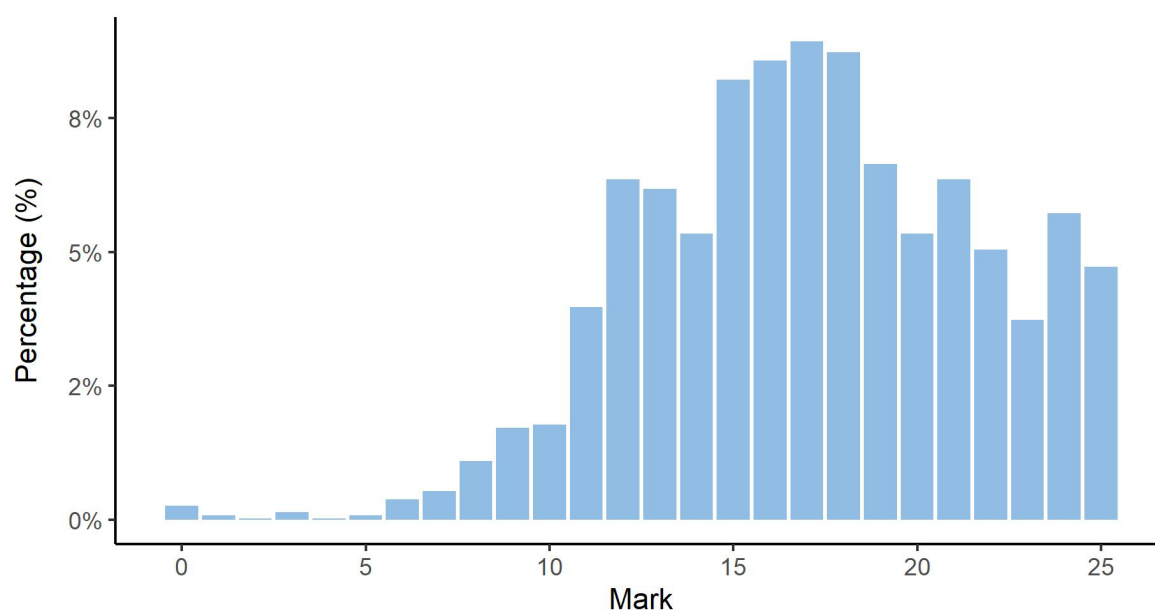
Final subject results

Final marks for IA and EA
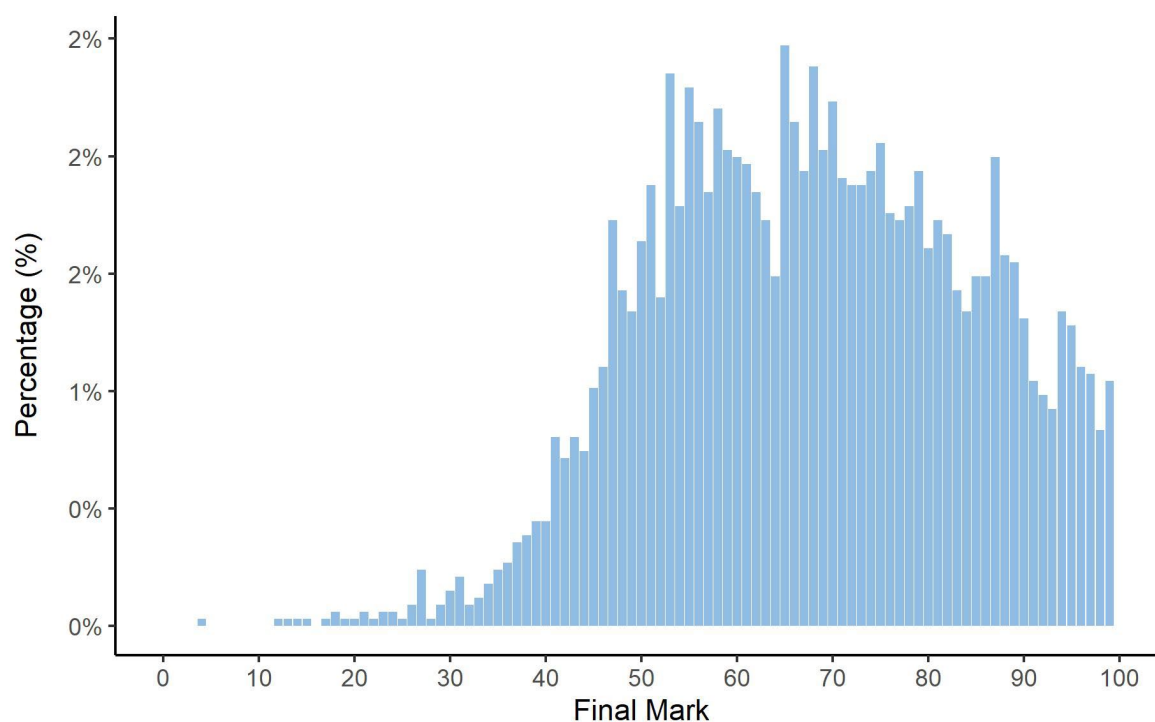
Grade boundaries

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	83–64	63–46	45–16	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	715	1273	1097	262	5

Internal assessment

The following information and advice relate 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 *QCE and QCIA policy and procedures handbook v4.0*, Section 9.5.

Percentage of instruments endorsed in Application 1

Number of instruments submitted	IA1	IA2	IA3
Total number of instruments	336	336	337
Percentage endorsed in Application 1	78%	81%	88%

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 instrument-specific marking guide (ISMG), and are used to make decisions about the cohort's results.

Refer to *QCE and QCIA policy and procedures handbook v4.0*, Section 9.6.

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	329	1834	199	77.2%
2	329	1781	123	71.12%
3	328	1769	53	76.22%

Internal assessment 1 (IA1)

Investigation — inquiry phase 1 (15%)

This assessment requires students to research a specific problem, question, issue, design challenge or hypothesis through collection, analysis and synthesis of primary and/or secondary data. An investigation uses research or investigative practices to assess a range of cognitions in a particular context. Research or investigative practices include locating and using information beyond students' own knowledge and the data they have been given.

Students must adhere to research conventions, e.g. citations, reference lists or bibliographies. This assessment occurs over an extended and defined period of time. Students may use class time and their own time to develop a response.

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	18
Authentication	4
Authenticity	28
Item construction	26
Scope and scale	3

*Each priority might contain up to four assessment practices.

Total number of submissions: 335.

Effective practices

Validity priorities were effectively demonstrated in assessment instruments that:

- engaged students in problem-solving through a clearly stated teacher-facilitated direct stimulus or experience that aligned to task-specific assessment objectives and was contextualised to school location and student needs

- directed students to apply inquiry learning processes and contemporary, cultural, personal and/or formal contexts

- used item conventions that provided explicit instructions and appropriate direction to meet the conditions of the IA1 task, without repeating or redefining information.

Practices to strengthen

It is recommended that assessment instruments:

- allow for complex self-directed inquiry in response to students' individualised reactions to a stimulus or experience
- provide the opportunity for students to select from all three modes for submission: written report, multimodal presentation, or digital presentation
- clearly state the assessment objectives in the task section
- provide succinct instructions in the scaffolding section to engage with inquiry learning processes using cues that align to the task, stimulus and syllabus specifications.

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	0
Layout	0
Transparency	1

*Each priority might contain up to four assessment practices.

Total number of submissions: 335.

Effective practices

Accessibility priorities were effectively demonstrated in assessment instruments that:

- provided explicit instruction in context, task, stimulus and scaffolding sections and avoided unnecessary jargon, bias and irrelevant and inappropriate content
- were proofread, free of errors, and modelled accurate spelling, grammar, punctuation and other textual features.

Practices to strengthen

There were no significant issues identified for improvement.

Additional advice

To ensure validity and accessibility of assessment design:

- IA1 assessment objectives should be included in the task section under the heading 'To complete this task, you must'. They do not need to be repeated in other sections
- when copying instruments from previous years, all stimulus and syllabus references should be checked to ensure they have been updated, particularly in the context and scaffolding sections
- past online exhibitions may be relevant as stimulus to complement a teacher-facilitated direct stimulus or experience, but they may not be complex enough as standalone stimulus.

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	88.75%	9.73%	1.52%	0%
2	Researching — reacting to stimulus	82.07%	16.72%	1.22%	0%
3	Reflecting — considering ideas and information	89.67%	6.69%	2.43%	1.22%
4	Resolving — communicating as artist and audience	89.67%	8.51%	1.52%	0.3%

Effective practices

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

- for Developing — generating solutions
  - responses at the 2-mark performance level generated an inquiry question that was
    - clearly designed to help direct research to progress the investigation
    - open-ended to allow scope for a diverse range of knowledge to be explored
    - relevant to the stimulus and authentically of student interest
    - explored explicitly through making and responding
  - responses at the 4-mark performance level communicated a personalised response to the defined stimulus and explained how the inquiry was connected to and evolved from the stimulus as a starting point
- for Researching — reacting to stimulus
  - responses at the 4-mark performance level included experimental works that were clearly informed by reflection on research into key artists and demonstrated exploration of the way visual language could be used to explore the inquiry question
- for Resolving — communicating as artist and audience
  - responses at the 2-mark performance level met syllabus conditions, using an appropriate format for the selected mode, and included a reference list of secondary sources

– responses at the 3-mark performance level

- used genre-specific features and language (presented either as a written report, digital or multimodal presentation) to sequence and connect ideas together, and demonstrate the logical progression of the inquiry and the key knowledge that was acquired

- concluded by stating a focus that clearly considered the results of the investigation through the inquiry question to define the next stage of the inquiry.

Samples of effective practices

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

Aboriginal peoples and Torres Strait Islander peoples should be aware that this document may contain images, voices and names of deceased persons.

These student response excerpts have been included:

- to demonstrate Developing — generating solutions at 4 marks, providing evidence of

  – posing an inquiry question that specifies the purpose of the artwork and leads to approaches that explore current environmental concerns through a cultural context

  – implementing ideas and representations to explore how artists manipulate and combine traditional and non-traditional art materials to communicate meaning

  – exploring diverse pathways through consideration of a range of materials and inspirational approaches through the cultural context

  – generating personalised artistic problems from the experience as audience of engaging with artworks during the stimulus excursion.

Note: The characteristic/s identified may not be the only time the characteristic/s occur throughout a response.

Excerpt 1

(Figure 1)

INQUIRY PHASE 1

How do artists contrast facets of the natural and synthetic in order to explore the relationship between human instinct and nature?

SUMMARY

My investigation is in response to my emotional responses elicited from viewing artworks at the Gallery of Modern Art (GOMA). Artworks exploring the relationships between the natural and synthetic inspired me to experiment with contrasting nature and human intervention. Investigating the artworks of Kumana Ward and Makoto Azuma through a cultural lens has informed my understanding of how artists can dismantle the barrier between the synthetic and natural to convey meaning to their audiences. I intended to create a visual experience that explores the human desire to control our surroundings and nature's response to such desire.

Wordcount: 1469
Art as Knowledge

Excerpt 2

Introduction

Art can be used as a tool to immerse audiences in familiar environments through new lenses. My investigation is a response to my personal visual experiences and connections to artworks I saw at the Gallery of Modern Art (GOMA) through a cultural lens. I initially assumed the notion that artificial control and the natural order could coexist as a singular entity; however, I began to understand nature's destructive and uncoerced power over the manmade as I explored my inquiry. I noticed I was attracted to pieces that explored nature's force over the artificial through the agents of land and time, inspiring my experimental works. My experimentation has been heavily inspired by Kumana Ward's works exhibited at GOMA and Japanese botanical sculptor Makoto Azuma. Their works have guided me to explore the supremacy of nature over human manipulation through incorporating facets of both the natural and synthetic world.

These student response excerpts have been included:

- to demonstrate Researching — reacting to stimulus at 5 marks, providing evidence of

  – analysis and interpretation of visual language and meaning through specified contexts that emphasises individualised reactions to the stimulus artist's practice

- experimental work that interrelates cultural context, stimulus and new knowledge using research into key artists and exploration of how binary materials express ideas about the natural and synthetic world

- exploitation of innovative approaches using found objects in combination with traditional media to produce a range of 2D and 3D works that capitalise on knowledge of artists who use found materials to communicate ideas about control of nature in their work.

Note: The characteristic/s identified may not be the only time the characteristic/s occur throughout a response.

Excerpt 1

Key Artist 1

Kumana Ward is an Indigenous topographical landscape painter who explores how artificial and unnatural objects become part of nature's being rather than an abstracted entity. Ward is a part of the Kayili artist community, drawing inspiration from desert life, connecting her pieces to a cultural context as Ward explores how cars – that have been introduced by colonists – have populated desert land and have become "a vital part of desert life" (Moon, 2020). Ward invites her audience to understand societies' relationship with land and time by using abandoned cars rendered beyond repair by desert conditions as canvases to illustrate an ancestral knowledge of nature. Ward's method of describing the intersection of human intervention and the natural order through visual language heavily inspires my direction of experimentation.

Ward's painting *Nissan*, 2007 (Figure 2: Ward, K., Nissan) shows a series of freshwater claypans known as Murrman, Yirril and Patanja (Moon, 2020), painted on the bonnet of an abandoned Nissan. *Nissan* was presented at GOMA as part of a collection of the Kayili artists. Wards use of vibrant colour and abstracted form, shaping a topographical map (The Weekend Edition, 2020) exhibits the strength and immortality of nature, alluding to its unconquerable power over humanity's meagre attempts of coercion. Being that the bonnet is entirely engulfed by landscapes of its respected residence, Ward is conveying the notion that the artificial and manmade may only coexist with nature if it submits itself to the powerful force of land and time – both multifaceted aspects of nature. Ultimately communicating the idea that humanity lacks competence to tame fate and the natural order, making her audience feel almost powerless.

Excerpt 2

Experimental research

My experimental research investigates the human instinct to control our surroundings and how nature reacts to such intervention. Like Kumana Ward and Makoto Azuma, I incorporated both natural and artificial found objects in my works. I have been inspired to manipulate found materials to personify the natural world surrounding me and create an environment that simultaneously unifies and contrasts the natural and artificial.

Hourglass (Figure 1) is a multimedia piece depicting the sand from a broken hourglass falling through the 'hands' of the viewer. The contrast between the 2-dimensional hands and the 3-dimensional sand represents the intangibility of nature to humans; physically communicating we lack the capacity to manipulate land and time. The hands are a synecdoche for human instinct, ultimately condemning society's desire to abuse our surroundings for personal benefit. The illusion of sand falling creates movement in the piece to convey nature as an enigma to our self-centred beliefs as human beings.

Excerpt 3

Figure 1: Experimental work
Hourglass
Sand and glass, oil paint on wood

Excerpt 4

Similarly, *Breakfast* (figure 4) incorporates figures of nature to create a suffocating environment. The piece consists of found cutlery and technology spray painted and wrapped in artificial grass, exploiting the audiences' physical senses of touch and 'taste' using texture. Thus, contrasting humanities mortality and nature's immortality through forcing the audience to feel uncomfortable in the presence of natural subjects. I aimed to reverse the roles of human and nature, replicating the process of becoming the plaything of another entity to elicit an empathetic response, therefore creating an immersive and educational piece through texture.

Parallel in meaning, *Koi* (figure 5), a painting of Koi fish imposed onto a used surgical mask box, represents the dichotomy of man and nature through contrast the of material and subject; enforcing the notion that fate is immaterial to the mortal. The concept of painting on a sickness-related object refers to the human tendency to control a natural phenomenon – such as illness – using the synthetic. However, I exploited movement by making the koi fish appear to be consuming the 'garbage' to demonstrate how nature and fate will remain superior to the meagre efforts of artificial manipulation.

Likewise, *Grounded* (figure 6) represents the plight between human instinct and the instinct of nature. The contrast of the vibrant colour and abstract form of nature and the rigid and bland appearance of manufactured buildings interprets the longevity and vitality of land and time due to its adaptability and the short-lived and uninspired essence of humankind due to humanity's tunnel-visioned mentality. I aimed to morph the scale and perspective of the piece through the variation of live plants, creating a disorientating environment, alluding to our inability to understand the true power of the natural order.

Excerpt 5

Figure 4: Experimental work
Breakfast
Artificial grass and spray paint on found objects

Excerpt 6

Figure 5: Experimental work
Koi
Gauche on cardboard

Redacted image of female with face mask and product branding

Excerpt 7

Figure 6: Experimental work
Grounded
Watercolour paint and found objects on paper

These student response excerpts have been included:

- to demonstrate Reflecting — considering ideas and information at 3 marks, providing evidence of
    - evaluation of contemporary artist influences on selection and manipulation of materials to communicate meaning and develop the inquiry
    - justification of the body of work focus through consideration of contemporary art practice, approaches and conceptual understandings.

Note: The characteristic/s identified may not be the only time the characteristic/s occur throughout a response.

Excerpt 1

Ward's ability to create pieces that combine natural and artificial elements (both literally and metaphorically) to form her audience's understanding of the relationship between natural and manmade aligns with my experimentational and investigative intentions. Her pieces challenge me to use unconventional surfaces as canvas and create an environment which disables the reader to interpret where the natural ends and where the artificial begins.

Excerpt 2

Azuma's ability to demonstrate the natural order and humanity's attempts to defy nature is a notion I would like to further investigate in my experimentation. I intend to do so by manipulating objects of both the natural and artificial world.

Excerpt 3

Conclusion

In response to the GOMA exhibition, my investigation has led me to explore the relationship between human instinct and nature beyond my initial knowledge. The selected key artists have influenced my experimental process of incorporating natural and artificial found objects throughout my pieces. My experiments became lively environments that represented nature's ability to adapt to society's poor efforts of coercion. Kumana Ward's simultaneous unification and juxtaposition of the artificial and natural and Makoto Azuma's replication of failed human manipulation will guide my body of work.

These student response excerpts have been included:

- to demonstrate Resolving — communicating as artist and audience, 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

    - the use of relevant referencing conventions.

Note: The characteristic/s identified may not be the only time the characteristic/s occur throughout a response.

Excerpt 1

Focus

My body of work will communicate the cultural focus of the ego-centric human desire to control fate and the immaterial. I intend to create a multimedia piece that simultaneously juxtaposes and blends facets of the natural and synthetic world through found objects. My body of work will communicate the vitality and strength of nature through its ability to adapt to foreign artificial environments, subsequently representing humanity's incompetence to control the natural order. My focus will create a personal environment through a cultural context, exploiting the relatable – and yet harmful – human instinct of controlling our surroundings, highlighting the environmental damages borne from such instincts and desires. Ultimately creating a piece that allows my audience to self-reflect and understand how personal endeavours can cause cultural damages. My work will become a visual representation of how nature refutes human manipulation through the physical protest of adaptation.

Excerpt 2

Azuma, M. (2016). *Botanical Bike.* Chamber, New York.

Baumgardner, J. (2016, March 17). *Art Objects That Blur the Line Between the Natural and Artificial.* From The New York Times: https://www.nytimes.com/2016/03/17/t-magazine/art/makoto-azuma-art-chamber.html

Moon, D. (2020, November 16). *ART AND CARS: KAYILI ARTISTS.* From QAGOMA: https://blog.qagoma.qld.gov.au/art-and-cars-kayili-artists-australia/

Palumbo, J. (2020, October 9). *Makoto Azuma is Pushing the Boundaries of Botanical Sculpture.* From Artsy: https://www.artsy.net/article/artsy-editorial-japanese-artist-pushing-boundaries-botanical-sculpture

The Weekend Edition. (2020). *Kayili Car Bonnets.* From The Weekend Edition: https://theweekendedition.com.au/events/kayili-car-bonnets/

Ward, K. (2007). *Nissan.* Gallery of Modern Art (GOMA), Brisbane.

Practices to strengthen

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

- at the 3-mark performance level for Developing — generating solutions, diverse pathways may be demonstrated through exploration of

    - ideas that synthesise artists' practices and the student's own art practice, or

    - a range of ideas for working with media or art processes, or

    - a range of approaches for artworks in response to the stimulus, or

    - various representations to communicate ideas, or

    - a complex inquiry question leading to multidisciplinary research and ideas

- for Researching — reacting to stimulus

  - at the 4-mark performance level, literal and non-literal meaning of experimental artworks and the work of key artists is analysed and interpreted through explicitly identified and understood contexts

  - at the 5-mark performance level, experimentation and exploitation of innovative approaches are demonstrated by making visual responses that

    - try or test new ideas or methods, especially to discover or prove something

    - test a hypothesis, make a discovery or demonstrate new knowledge

    - clearly and purposefully connect the stimulus, the inquiry question and the research of key artists

- at the 3-mark performance level for Reflecting — considering ideas and information, evaluation of contemporary and/or historical influences is demonstrated by

  - appraising the impact of these influences on experimental work and the development of the focus

  - reference to a variety of primary and secondary sources and their relevance to ideas formulated in the making and responding components of the inquiry

- at the 3-mark performance level for Resolving — communicating as artist and audience, a defined focus reaches conclusions and expresses meaning about the interrelationships of new knowledge and art practice, 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 2 of the inquiry, and not necessarily details of artworks or media.

Additional advice

- It is important to note that IA1 is a making *and* responding task. Experimental work in IA1 is the student's first attempt to answer the individual inquiry question. Labelled and clear photographic or digital evidence of experimental work in response to the stimulus must be included.

- The connection to the stimulus and the student-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, responses must not exceed 1500 words regardless of the selected mode.

- From Event 1 2023, all video files should be uploaded only in MP4 format.

- Schools should consider the following guides to assist students in demonstrating the IA1 performance-level descriptors. These resources can be found in the QCAA Portal

  - Supporting resource: Stimulus, inquiry questions and focus

  - Supporting resource: Contexts

  - Supporting resource: Investigation scaffold.

Internal assessment 2 (IA2)

Project — inquiry phase 2 (25%)

This assessment focuses on a problem-solving process that requires the application of a range of cognitive, technical and creative skills and theoretical understandings. Students document the iterative process undertaken to develop a solution to a problem through the student focus. It may include a single resolved artwork or a collection of resolved artworks, with each being as important as the other.

This assessment occurs over an extended and defined period of time. Students may use class time and their own time to develop a response.

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	19
Authentication	0
Authenticity	36
Item construction	21
Scope and scale	1

*Each priority might contain up to four assessment practices.

Total number of submissions: 335.

Effective practices

Validity priorities were effectively demonstrated in assessment instruments that:

- allowed for unique student responses in resolved artwork/s by sustaining the individualised focus and connection to the teacher-facilitated direct stimulus or experience stated in inquiry phase 1

- required understanding and application of the contemporary, personal, cultural and/or formal contexts in the work of self and others.

Practices to strengthen

It is recommended that assessment instruments:

- include all assessment objectives and align with the syllabus subject matter

- if including the characteristics for resolved work outlined in the syllabus, include *all* characteristics in the instrument

- continue the IA1 inquiry and focus to resolve one or more artworks

- provide explicit instructions in the task section that avoid additional stimulus or repetition of task conditions.

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	1
Layout	0
Transparency	1

*Each priority might contain up to four assessment practices.

Total number of submissions: 335.

Effective practices

Accessibility priorities were effectively demonstrated in assessment instruments that used:

- relevant visual language and text that was free of errors in spelling, grammar and punctuation

- an inclusive, open-ended task that avoided bias and repetition of content, and used relevant layout and formatting.

Practices to strengthen

There were no significant issues identified for improvement.

Additional advice

To ensure validity and accessibility of assessment design:

- when copying instruments from previous years, all stimulus and syllabus references should be checked to ensure they have been updated, particularly in the context and scaffolding sections.

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	83.89%	15.2%	0.61%	0.3%
2	Researching — reacting to stimulus	80.85%	18.24%	0.91%	0%
3	Reflecting — considering ideas and information	82.67%	17.33%	0%	0%
4	Resolving — communicating as artist and audience	80.55%	18.54%	0.61%	0.3%

Effective practices

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

- for Developing — generating solutions
  - responses at the 3-mark performance level included the focus statement from IA1 (not for reassessment) to demonstrate how student choices for IA2 were generated from the initial stimulus, the inquiry question and the defined focus
  - responses at the 4-mark performance level included sketches, notes, annotated diagrams and images in the four pages of supporting evidence to demonstrate problem-solving in relation to the student focus and decision-making about how and why media was selected and manipulated to further the inquiry
  - the 5–6-mark performance level was awarded only 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 Researching — reacting to stimulus
  - responses at the 2-mark performance level included evidence of experimentation that demonstrated students were trying out or testing new ideas or methods to answer the inquiry question, especially to discover or prove an idea presented through the focus
  - responses at the 3-mark performance level included evidence of
    - analysis and interpretation of literal and non-literal meaning in the work of self and others to demonstrate an understanding of the selected context/s (not just naming the context/s)
    - experiments that were generated by insight gained through research resulting in consideration or actual exploration of diverse processes

- evidence was found 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

- for Reflecting — considering ideas and information, responses at the 4–5-mark performance level

  - demonstrated a critical understanding of the impact of relevant art practices, traditions, cultures and theories on decision-making

  - justified how the IA2 artworks responded to critical understanding of audience engagement, the focus, continued inquiry and previous experimental artworks. Evidence was found within the supporting evidence, or within the annotated illustration of resolved artwork/s

- for Resolving — communicating as artist and audience

  - responses at the 4–5-mark performance level included resolved artworks that demonstrated a sustained inquiry through a synthesis of acquired knowledge and ideas, which communicated the artistic purpose defined in the IA1 focus

  - responses at the 6–7-mark performance level included 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.

These excerpts have been included:

- to demonstrate Developing — generating solutions at 6 marks, providing evidence of

  - implementation of ideas and representations using annotated sketches of proposed plans for artworks and handwritten notes captured in a visual diary 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 2D and 3D techniques and found materials to establish an individualised art practice that builds on the experimental work from inquiry phase 1.

Note: The characteristic/s identified may not be the only time the characteristic/s occur throughout a response.

Excerpt 1

Focus — Inquiry phase 1

My body of work will communicate the cultural focus of the ego-centric human desire to control fate and the immaterial. I intend to create a multimedia piece that simultaneously juxtaposes and blends facets of the natural and synthetic world through found objects. My body of work will communicate the vitality and strength of nature through its ability to adapt to foreign artificial environments, subsequently representing humanity's incompetence to control the natural order. My focus will create a personal environment through a cultural context, exploiting the relatable – and yet harmful – human instinct of controlling our surroundings, highlighting the environmental damages borne from such instincts and desires. Ultimately creating a piece that allows my audience to self-reflect and understand how personal endeavours can cause cultural damages. My work will become a visual representation of how nature refutes human manipulation through the physical protest of adaptation.

Excerpt 2

IDEATION & PROBLEM SOLVING

create a vortex like structure

the silhouette is somewhat similar to an hourglass, representing the natural phenomena of time

The branches will be encorporated in the middle ground, making the vortexed string the background, having the string from the hourglass wrap itself with the trees in the foreground

Have the string overflowing to communicate the surplus of power time withholds

The box itself provides an example of human constraint, showing him nature will overpower any box society tries to fit it in

These excerpts have been included to demonstrate Researching — reacting to stimulus at
5 marks, providing evidence of:

- analysis and interpretation of artists' work and formal qualities to show how cultural context impacts individualised pathways and constructs new knowledge

- experimentation with a range of construction methods and representational ideas informed by research into selected artists, consideration of the focus and the implied meaning of visual language.

Note: The characteristic/s identified may not be the only time the characteristic/s occur throughout a response.

Excerpt 1
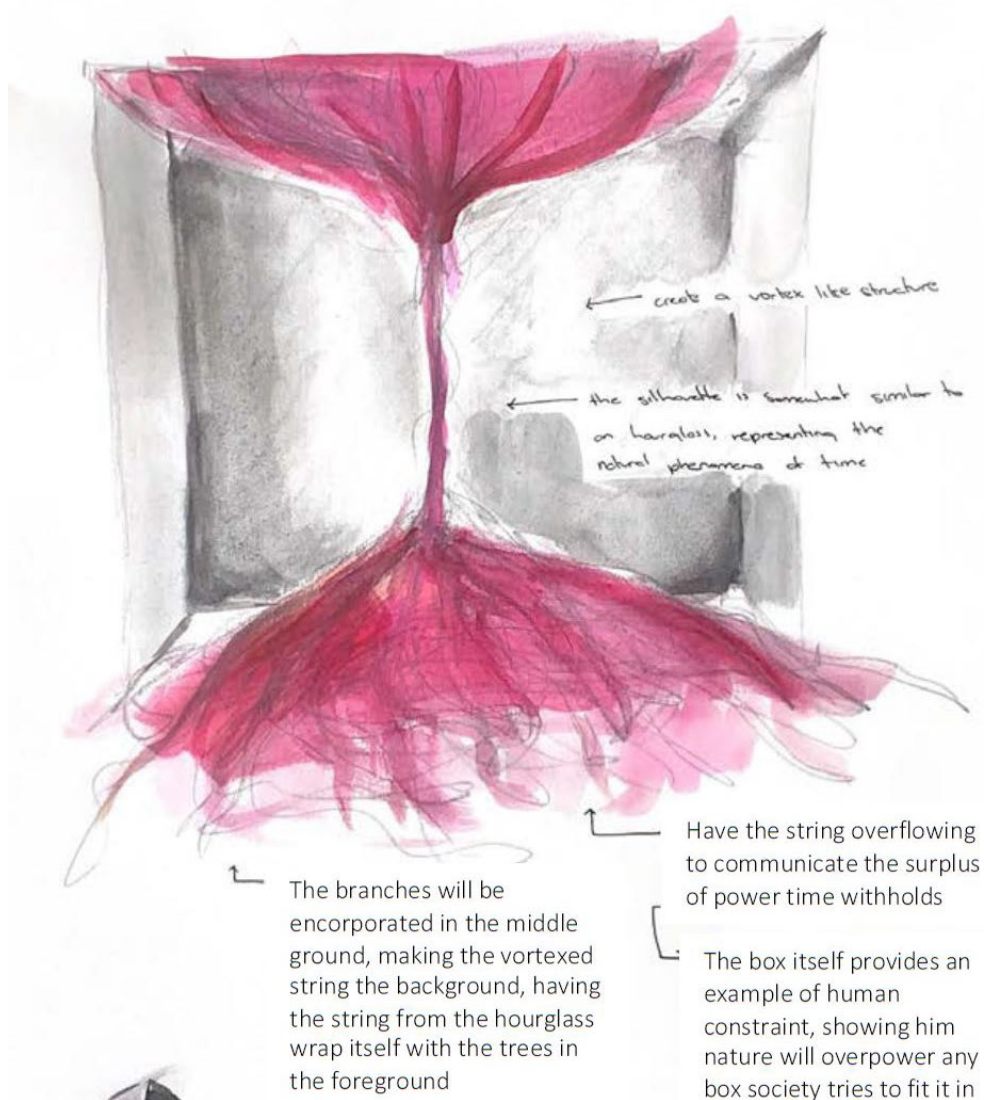
KUMANA WARD — NISSAN. 2007

Ward communicates the vitality of nature and how it will always prevail in the face of human coercion through juxtaposing objects of artificial manipulation, in the form of car bonnets, and illustrated landscapes.

She uses found objects to convey meaning and draws upon cultural actions and how accumulated individual actions create cultural dilemma — although she uses one car bonnet, she describes how deserts in her home land were full of cars

I am inspired by Ward in her ability to communicate how individual experiences form cultural issues and how she represents nature as paramount to human intervention

Found object

Car bonnet that has been destroyed by desert conditions

Main Take-Away → represent the adaptability and vitality of nature use found objects to area

MAKOTO AZUMA — BOTANICAL BIKE

Natural found object

Azuma's *Botanical Bike* challenges common human motives to control Mother Nature through manipulating natural found objects to adhere to the silhouette of an artificial object. Thus, criticising the modern culture of defying the natural order to benefit person endeavour. The natural grass seems to sprout from the object, showing how we believe we have controlled nature, but really we are only servants to the immortal order of the natural world

My work takes direct inspiration from his use of natural found objects and his criticism of artificial manipulation without understanding the true power of the natural world.

Attributions for sources quoted in excerpt:

Azuma, M. (2016). *Botanical Bike* [Astroturf on bicycle]. Chamber, New York. https://worleygig.com/2016/04/20/botanical-bicycle-by-azuma-makoto/

Ward, K. (2007). *Nissan* [Paint on metal]. Gallery of Modern Art, Brisbane. https://blog.qagoma.qld.gov.au/art-and-cars-kayili-artists-australia/blog_ngipi-ward/

Excerpt 2

ELEMENTS & PRINCIPLES BEING USED

FORM → the form of the string creates an handless silhouette - allowing the audience to easily recognise how time is important and integral to nature

COLOUR → the red of the yarn is significant in showing the significance of nature remaining in harmony and untouched by artificial manipulation as it is seen like veins — if one vein is destroyed or bleeds out, the entire system suffers

UNITY — unity is present as the string connects all the facets of the peice (me except the hands ready for human intervention)

MOVEMENT - the placement and pose of the hands creates movement as the audience anticipates the hands are reaching out to actually manipulate and untangle the ropes of nature

PROPORTION - the hands have been made extremely large to match the proportion of view first person as hands appear extremely large when close to one's line of sight in comparison to its environment

Excerpt 3
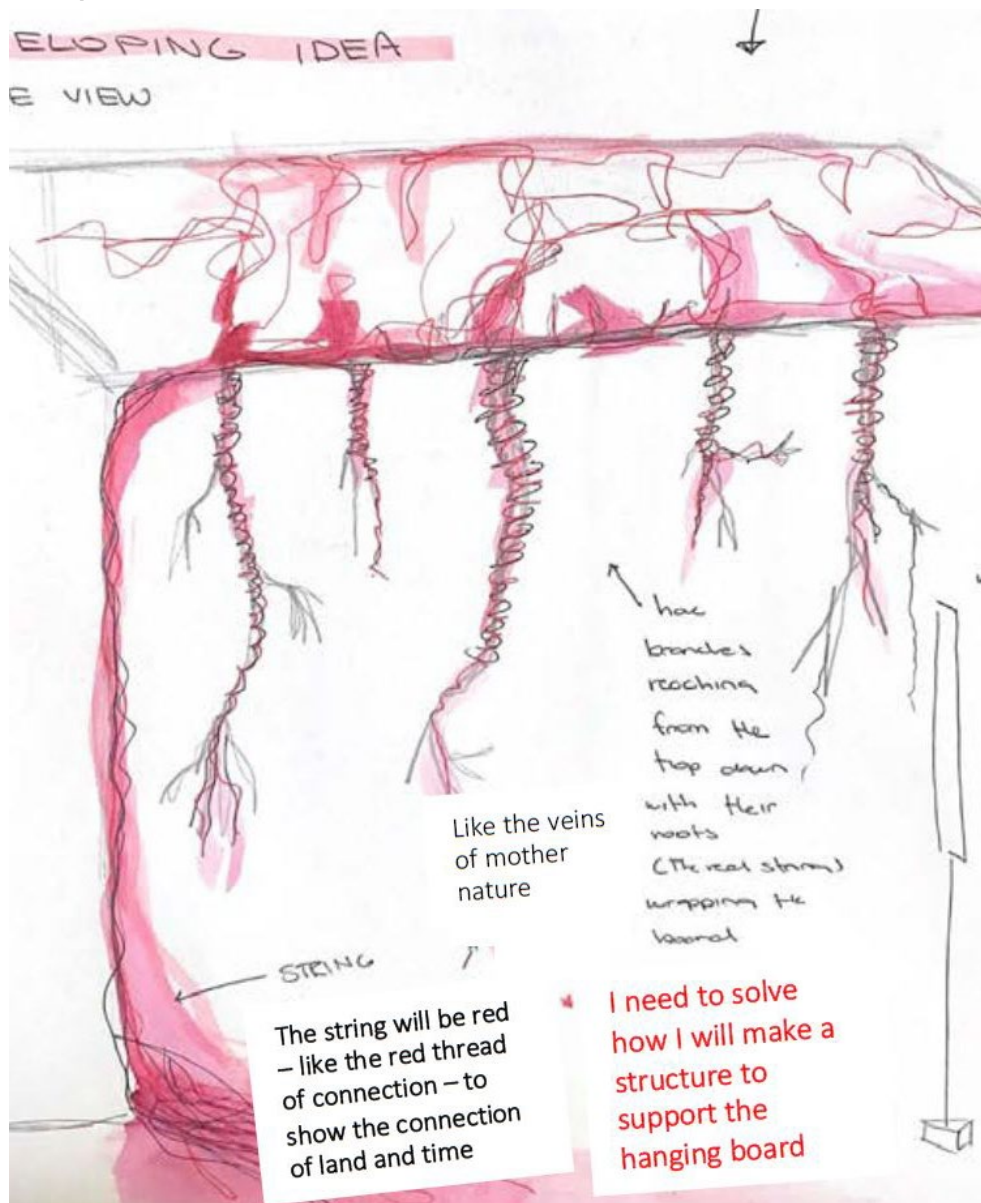
Excerpt 4

LOGICAL THINKING — how will the structure be made?

- I could place weights on the base to avoid the structure falling over – this will be covered by string

- The wooden beam could be light-weight plywood as branches would not need a lot of support to hang from the beam

  ↳ This will allow the box for the hourglass string silhouette to be structurally sound and avoid having the work be impacted by overhead weight

- I could have hooks at the top of the box to wire the string into becoming a vortexed shape – **I should further investigate how artists create this silhouette to gain formal inspiration**

- I am unsure if the lightweight plywood will cave and bend if too long as it is flexible in nature – perhaps an alternative method could be formulated if I think this design is not plausible

Excerpt 5
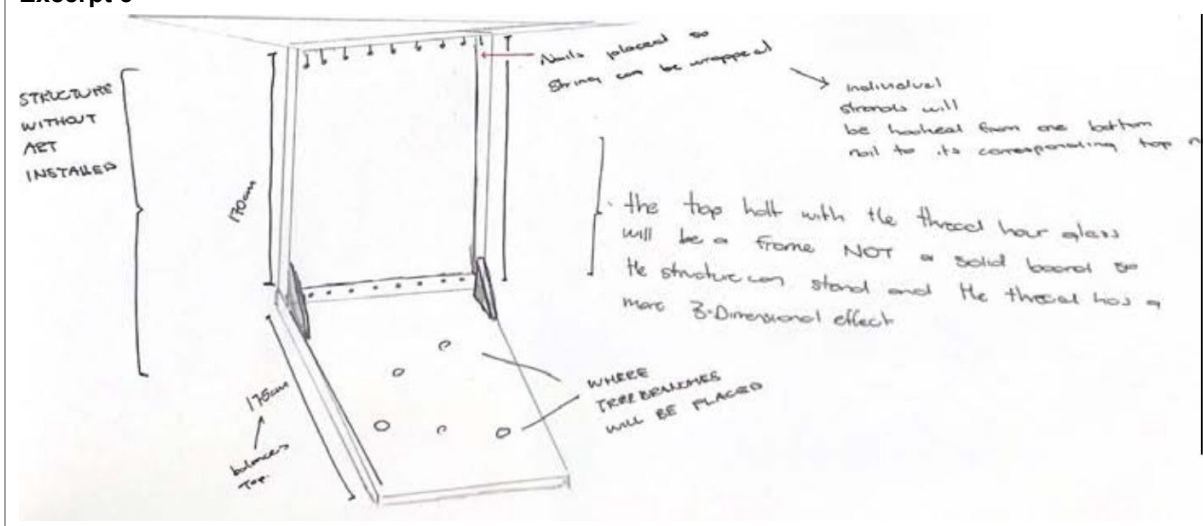
These excerpts have been included to demonstrate Reflecting — considering ideas and information at 5 marks, providing evidence of:

- evaluation of meaning in inspirational contemporary art practice, demonstrating decision-making informed by formal and cultural influences and audience engagement

- justification of art practice choices, demonstrating aesthetic understanding of the qualities of materials and formal qualities to communicate meaning to audiences.

Note: The characteristic/s identified may not be the only time the characteristic/s occur throughout a response.

Excerpt 1

here branches hanging from the ceiling to create a disorientating viewpoint

* NOT to scale

* I am not conviced my structural design is plausible, I should research formal inspiration in addition to my knowledge of my key artists to rearrange my idea to be possible

matter

idea

Audience

Reflections so far:
How will I find this much string to make piles and piles of it?
I am not satisified with my design in representing my inquiry, perhaps the string being upside down is too confusing for the viewer, taking away from my intended firstperson perspective

Excerpt 2

ARTISTS WHO USE STRING ⟶ INSPIRATION & IDEATION

Gordon Bennett — 'The Manifest Toe' — Bloodlines, 1996

Redacted image: an illustration of skin which has been slashed with string

Redacted image: two paragraphs of student text

Instead of making the string a gash or wound, his work reinforces my idea of using red string to represent the veins of mother nature to show the inseparable connection of land and time as he too uses red string as a symbol of blood

Main Take-Away → Use string to represent the veins of mother nature to convey the harmonisation of time and how – like the human body – if one part is disrupted, the whole system is impacted, causing mother Nature to suffer before she adapts and disposes of us

Attribution for source quoted in excerpt:

Bennett, G. (1993). *Bloodlines* [Synthetic polymer paint and rope on canvas on wood]. Gallery of Modern Art, Brisbane. https://blog.qagoma.qld.gov.au/bloodlines-the-art-of-gordon-bennett-australia/

Excerpt 3

the foreground   box society tries to fit it in

Sheila Hicks, *Pillar of Inquiry* , 2013
Yarn suspended from ceiling

The artwork uses yarn to create a towering pillar. Hicks' use shades and colours of yarn creates depth. The work dipicts yarn descending from a platform to create the silhouette of a pillar. I could take formal inspiration from Hicks' work in the way she she creates form out of yarn strands, emphasising her chosen colours → I could make the strcuture and branches white to allow the red thread to pop, emphasising the importance of maintaining the harmony of land and time

Attribution for source quoted in excerpt:

Hicks, S. (2014). *Pillar of Inquiry* [Acrylic fiber]. The Museum of Modern Art, New York. https://arte8lusso.net/art/pillar-of-inquiry-supple-column-by-sheila-hicks/

Excerpt 4

Redacted image of
Gabriel Dawe *Plexus no. 35.*
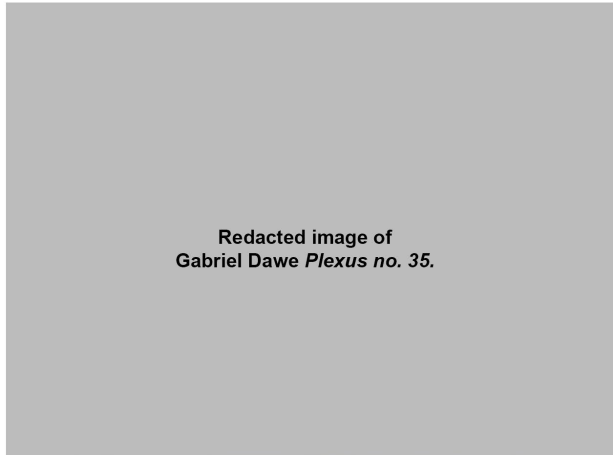
Gabriel Dawe, *Plexus no. 35* , 2016
SOURCE: Gabriel Dawe Official Site,
https://www.gabrieldawe.com/plexus-no-
35/l29gjc7sb1xqg1nm3c3uvrtuig4jid

Formal inspiration – not part of core/ideologic inspiration
Gabriel Dawe's '*Plexus no. 35*' uses thousands of sewing thread hooked to architectural elements, such as walls and ceilings, creating an explosion of light in a vortexed fashion.

Similar to Dawe, I will create a structure whereby hooks are strategically measured and placed on the floor and ceiling of the structure, allowing the string to be tied from the bottom corner to its corresponding nail in the opposite corner on the ceiling. Thus, creating a vortexed form that mimics the silhouette of an hourglass, representing time (an integral facet to the workings of mother Nature – although humans wish to rewind time or jump to the future, nature does not allow this despite our continual wishes)
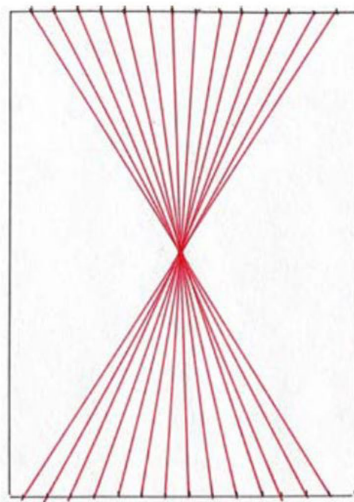
Attribution for source quoted in excerpt:

Dawe, G. (2016). *Plexus no. 35* [Thread, painted wood and hooks]. the Toledo Museum of Art, Ohio. https://www.gabrieldawe.com/plexus-no-35/4n0qi9j99m9f13feuiq21kcod4up48

Excerpt 5

FINAL DESIGN

'UNCOERCED' — TITLE

wood, oil paints, string

STRING WRAPPED AROUND NAILS

RED THREAD

BACK IS OPEN

★ THE BRANCHES WILL BE PAINTED WHITE TO CREATE A MORE AESTHETICALLY PLEASING VIEW & TO ENFORCE COHESIVE-NESS

FOUND BRANCHES ↳ with string wrapped

STRING WRAPPED AROUND NAILS

HANDS ↳ painted with oil on wood and cut to fit the silhouette

← side of wood facing the string will be painted white so the audience isn't tempted to exit the first-person view

★ Placing the audience in a first-person perspective will invite them to criticise how they themselves contribute to artificial manipulation of land and time — placing accountability and no longer placing blame on others and continuing with bad habbits

← audience is to be positioned here to create a first-person perspective

★ everything is connected to the real thread- everything BUT the hands; this is communicating how we have estranged ourselves from the natural order in our attempts to defy it.

Excerpt 6

INTENDED AUDIENCE REACTION

I want my audience to understand that if humakind continues to intervene and manipulate the natural order to create a greed-fueled environment, the connection between land and time will be disrupted, resulting in humanity being harmed in Nature's physical process of adaptation. My audience will also undertsand that nature is extremely powerful and ultimately uncoerced by meagre human interaction as although humanity has successfully manipulated natural environemnts short-term, Nature will fight back and adapt, showing humanity once more of our subservient position to the natural order. Using a first-person persepctive shall allow my audience to self-reflect on times they've wished to manipulate and control their surroundings, as the action of reaching out to manipulate the veins of Mother Nature seems foolish in hindsight of the viewer.

These excerpts have been included to demonstrate Resolving — communicating as artist and audience at 9 marks, providing evidence of:

- application of literacy skills in the artist's statement of no more than 150 words that articulates the intended meaning and new knowledge gained from research and development of the inquiry question

- intent to create 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 cultural context to enhance meaning and audience engagement within the resolved display.

Note: The characteristic/s identified may not be the only time the characteristic/s occur throughout a response.

Excerpt 1

Artist statement

Redacted image: student name
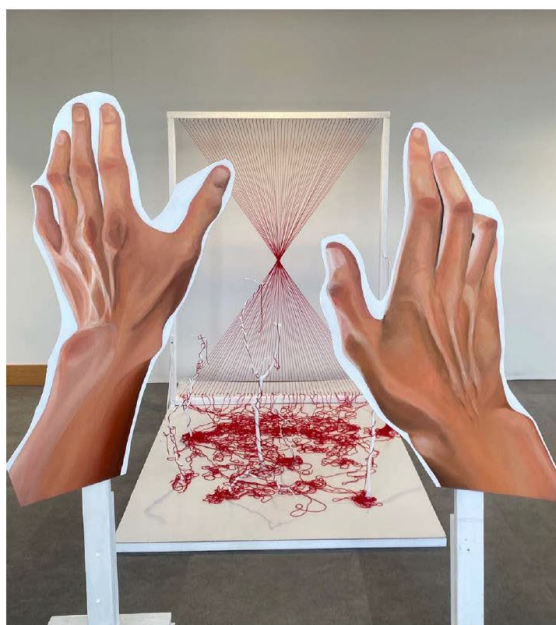
Uncoerced
2022
Oil paints on wood, found objects, painted wood, and thread
180 x 205cm, 160 x 62cm, 164 x 65cm

Nature is incredibly adaptive and uncoerced by human manipulation, yet we still try to control it. *Uncoerced* explores the cultural dilemma of humanity's illogical desire to control the natural order. My work creates an immersive environment portraying the attempt to engineer land and time. The thread forming an hourglass-like shape expels from its box, intertwining its veins with the positioned landscape, communicating the inseparably melded connection of nature's multi-faceted existence and its power to adapt to the inevitable. However, the hands, reaching out to 'tame' nature, are placed in a manner that creates a first-person perspective for the viewer, allowing my audience to critique themselves through the understanding that personal endeavours birthed the societal flaw of artificial interference in natural environments. This notion is enforced as the viewers 'hands' are not met by nature's veins, concluding that our efforts to defy the natural order have estranged ourselves from it entirely.

Excerpt 2

Resolved work

Uncoerced
2022
Oil paints on wood, found objects, painted wood, and thread
180 x 205cm, 160 x 62cm, 164 x 65cm

Excerpt 3

Resolved work — details

Excerpt 4

Resolved work

Uncoerced
164 x 65 cm
Oil paints on wood

Uncoerced
160 x 62 cm
Oil paints on wood

Uncoerced
180 x 205 cm
Found objects, painted wood, and thread

Excerpt 5

Annotated illustration of resolved work

Developing
Cultural Context – inspired by the ego-centric human desire to control natural environents for personal benefit. The position of the viewers 'hands' creates a first-person perspective, inviting my audience to reflect on how individual endeavours impact society. The red thread represents the complex veins of mother nature, showing how humankind still views nature as an enigma, making our efforts of constriction unproductive.

Researching
Kumana Ward's *Nissan* (2007) exploits landscape imagery through colour and form to express the sheer power of nature and humankind's inability to control such power.

Makoto Azuma's *Botanical Bike* (2016) holds a mirror to society, criticising a culture of artificial manipulation through controlling the position and unity of found flora.

Gabriel Dawe emphasises the colour and form of string to create vortexed silhouettes.

Reflecting
I was able to metaphorically personify the act of defying the natural order through exploiting the motion of reaching out to manipulate what can be recognised as land and time – both integral layers that form the harmonised existence of the natural world. The unity and contrast of the red thread enforces this notion through suggesting humanity is blind to the inseparable connection of nature's multi-faceted existence, making our one-dimensional attempts of coercion futile.
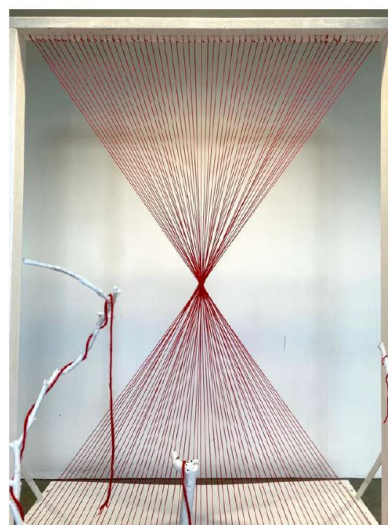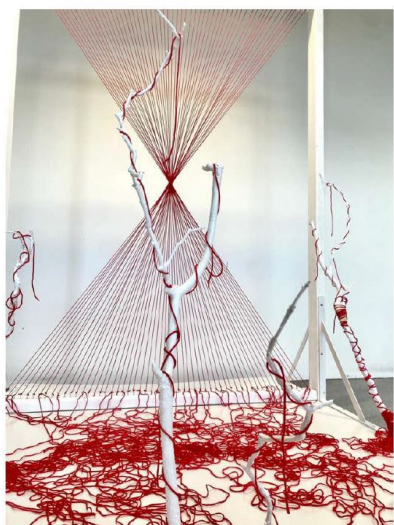
Excerpt 6

Resolved work
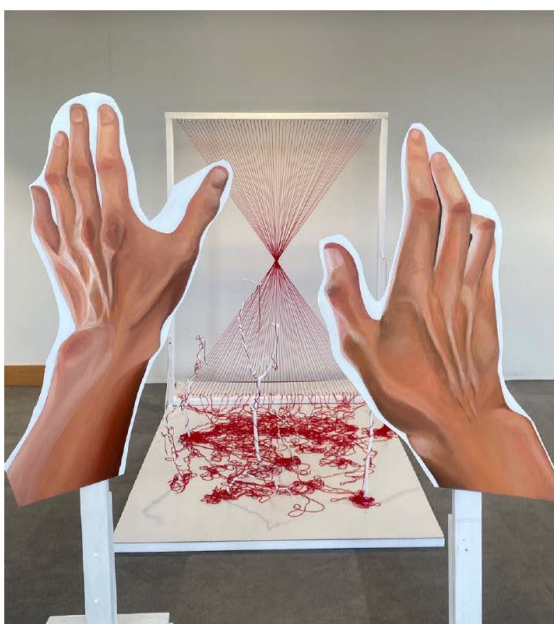
Uncoerced
2022
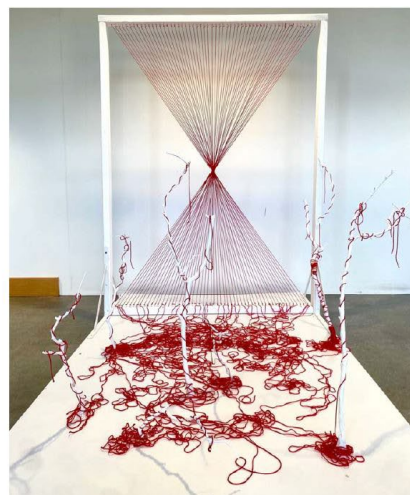Oil paints on wood, found objects, painted wood, and thread
180 x 205cm, 160 x 62cm, 164 x 65cm

Excerpt 7

Resolved work — details
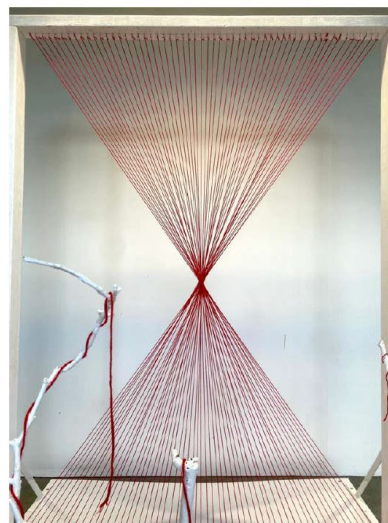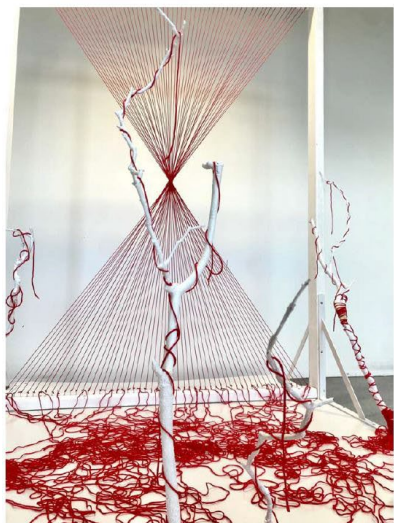
Excerpt 8

Resolved work

Uncoerced
164 x 65 cm
Oil paints on wood

Uncoerced
160 x 62 cm
Oil paints on wood

Uncoerced
180 x 205 cm
Found objects, painted wood, and thread

Excerpt 9

Annotated illustration of resolved work

Developing
Cultural Context – inspired by the ego-centric human desire to control natural environments for personal benefit. The position of the viewers 'hands' creates a first-person perspective, inviting my audience to reflect on how individual endeavours impact society. The red thread represents the complex veins of mother nature, showing how humankind still views nature as an enigma, making our efforts of constriction unproductive.
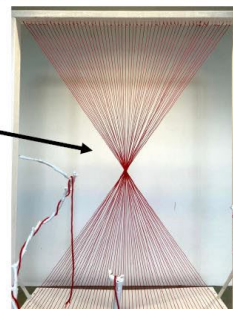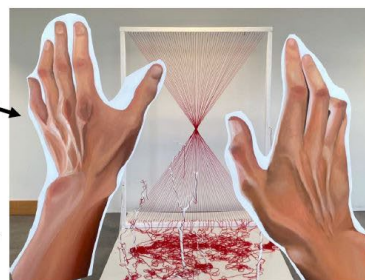
Researching
Kumana Ward's *Nissan* (2007) exploits landscape imagery through colour and form to express the sheer power of nature and humankind's inability to control such power.

Makoto Azuma's *Botanical Bike* (2016) holds a mirror to society, criticising a culture of artificial manipulation through controlling the position and unity of found flora.

Gabriel Dawe emphasises the colour and form of string to create vortexed silhouettes.

Reflecting
I was able to metaphorically personify the act of defying the natural order through exploiting the motion of reaching out to manipulate what can be recognised as land and time – both integral layers that form the harmonised existence of the natural world. The unity and contrast of the red thread enforces this notion through suggesting humanity is blind to the inseparable connection of nature's multi-faceted existence, making our one-dimensional attempts of coercion futile.
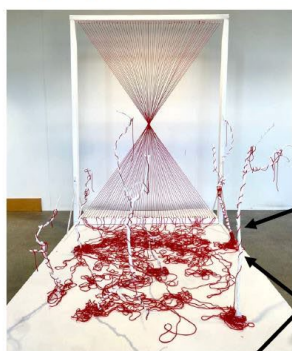

Practices to strengthen

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

- for Researching — reacting to stimulus

  – responses at the 2-mark performance level 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 work

  – responses at the 3-mark performance level demonstrate an emphasis on contemporary art practices in research and experimentation

  – responses at the 4–5-mark performance level demonstrate research of relevant multidisciplinary fields of knowledge to create new understanding and inform artworks through intellectual inquiry

- for Reflecting — considering ideas and information

  – responses at the 2-mark performance level show evidence of how relevant art practices, traditions, cultures or theories have impacted on the student's 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

  – responses at the 3-mark performance level justify decisions based on strengths, implications and limitations of selected approaches. This evidence could have been captured in the four pages of supporting evidence in the form of a mind map/simple graphic or dot points

- responses matched to the upper performance levels of Resolving — communicating as artist and audience (6 to 9 marks) include

  – an artist's statement/s that invite a dialogue between the 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

  - visual responses that demonstrate the characteristics of resolved work to enhance the intended meaning and engage audiences, reflecting

    - 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

    - that endpoints are reached

    - the concept of 'Art as knowledge', a focus continued from IA1, an understanding of chosen context/s and the use of selected media areas 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. **Note:** name, title, media and size are not included in the 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 work. 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, and collections of stimulus items with reflective commentary and artist research

  - unlimited pages/slides of clearly labelled photographic evidence of resolved work in clear high-resolution still images, including

    - detailed 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 works that are intended to be displayed as an installation

  - video files of any resolved time-based work, including video to demonstrate the nature of immersive installations. These must be separately uploaded, not hyperlinks or embedded video in the PDF.
    Note: from Event 1 2023, all video files should be uploaded only in MP4 format.

- Schools should consider the following guides to assist students in demonstrating the IA2 performance-level descriptors. These resources can be found in the QCAA Portal

  - Supporting resource: Artist's statements

  - Supporting resource: Annotated illustration of resolved work

  - Supporting resource: Contexts

  - Supporting resource: Reflection

  - IA2 student response template: Project — inquiry phase 2. (Access this resource via the QCAA Portal.)

Internal assessment 3 (IA3)

Project — inquiry phase 3 (35%)

This assessment focuses on a problem-solving process that requires the application of a range of cognitive, technical and creative skills and theoretical understandings. Students document the iterative process undertaken to develop a solution to a problem. The response is a coherent work related through the student focus. It may include a single resolved artwork or a collection of resolved artworks, with each being as important as the other.

This assessment occurs over an extended and defined period of time. Students may use class time and their own time to develop a response.

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	13
Authentication	4
Authenticity	10
Item construction	12
Scope and scale	3

*Each priority might contain up to four assessment practices.

Total number of submissions: 337.

Effective practices

Validity priorities were effectively demonstrated in assessment instruments that:

- aligned to the direct stimulus or experience and student focus from inquiry phase 1, resolved work from inquiry phase 2, and responded to the inquiry phase 3 concept and context
- provided clear instructions about the school-contextualised subject matter approach to challenge art practice through the concept of "Art as alternate" (Syllabus section 5.7.1).

Practices to strengthen

It is recommended that assessment instruments:

- provide explicit instructions to foreground the contemporary context through a lens of 21st century art ideas and issues, and simultaneously select from personal, cultural and/or formal contexts

- direct students to realise a body of work, not a singular artwork or experimental folio

- if including the characteristics for resolved work outlined in the syllabus, include *all* characteristics in the instrument

- are contextualised to the school's stimulus or experience and are not copied from QCAA samples, e.g. 'collaborative model of practice' or 'cultural and spiritual meaning', unless relevant to the school context.

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	2
Layout	0
Transparency	2

*Each priority might contain up to four assessment practices.

Total number of submissions: 337.

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.

Additional advice

To ensure validity and accessibility of assessment design:

- when copying instruments from previous years, all stimulus and syllabus references should be checked to ensure they have been updated, particularly in the context and scaffolding sections.

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	86.59%	10.98%	2.13%	0.3%
2	Researching — reacting to stimulus	84.45%	13.11%	2.13%	0.3%
3	Reflecting — considering ideas and information	85.98%	10.98%	2.44%	0.61%
4	Resolving — communicating as artist and audience	83.23%	3.35%	7.32%	6.1%

Effective practices

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

- for Developing — generating solutions

  – responses at the 4–5-mark performance level included the focus statement from IA1 and the single page/slide annotated illustration of resolved work from IA2 (not for reassessment) to demonstrate how student choices for IA3 were generated from the initial stimulus, the inquiry question, the evolved focus and the second phase of the body of work

  – responses at the 6–7-mark performance level included sketches, notes, annotated diagrams and images in the four pages of supporting evidence to indicate how an alternate problem was defined in response to the evolved focus and how and why media was selected and manipulated to sustain the inquiry

  – responses at the 8–9-mark performance level demonstrated highly developed skills employing advanced or refined methods and approaches with media and an individualised, innovative art practice

- for Researching — reacting to stimulus

  – responses at the 3-mark performance level showed evidence of experiments that try out or test new ideas or methods to answer the inquiry question, especially in order to discover or prove an idea presented through the evolved focus

  – responses at the 4─5-mark performance level demonstrated experiments that were generated by insights gained through research resulting in consideration and exploration of diverse processes and ideas

- for Reflecting — considering ideas and information

  – responses at the 3-mark performance level included evidence of evaluation of relevant influences and justification of a new viewpoint in annotations within the supporting evidence, the annotated illustration of resolved work or within the resolved artist's statement/s

- responses at the 6—7-mark performance level justified how the IA3 artwork/s respond to critical understanding of audience engagement, the evolved focus, continued inquiry and previous artworks

- for Resolving — communicating as artist and audience

    - responses at the 5—6-mark performance level included the single page/slide annotated illustration of resolved work from IA2 (not for reassessment) to demonstrate how IA3 resolved works realised the body of work through sustained inquiry

    - responses at the 7–8 mark performance level included well-written artist's statement/s that assisted the audience to engage with the intended meaning.

Samples of effective practices

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

These excerpts have been included to demonstrate Developing — generating solutions at 9 marks, providing evidence of:

- implementation of ideas continuing from the inquiry phase 1 focus, demonstrating decision-making and consideration of various ways to generate representations and communicate the 'Art as alternate' concept, and enhancing reading and engagement for audiences through materials and display methods

- creation of explicit meaning through knowledge of figurative approaches, refined 2D and 3D methods, and manipulation of the painting surface to continue the thread motif from phase 2 to communicate an alternate perspective

- the establishment of an individualised, innovative art practice.

Note: The characteristic/s identified may not be the only time the characteristic/s occur throughout a response.

Excerpt 1

Focus — Inquiry phase 1

My body of work will communicate the cultural focus of the ego-centric human desire to control fate and the immaterial. I intend to create a multimedia piece that simultaneously juxtaposes and blends facets of the natural and synthetic world through found objects. My body of work will communicate the vitality and strength of nature through its ability to adapt to foreign artificial environments, subsequently representing humanity's incompetence to control the natural order. My focus will create a personal environment through a cultural context, exploiting the relatable – and yet harmful – human instinct of controlling our surroundings, highlighting the environmental damages borne from such instincts and desires. Ultimately creating a piece that allows my audience to self-reflect and understand how personal endeavours can cause cultural damages. My work will become a visual representation of how nature refutes human manipulation through the physical protest of adaptation.

Excerpt 2

Supporting evidence 3

Sculpture #1
- Stones positioned in an artificial manner
- representing human manipulation in defying the natural order
- Limitation
  → how will a successfully stack these stones?
  ↓
  I could use glue with substantial strength and try to place the stones in a matter I am satisfied with and stabilise with other objects until dry
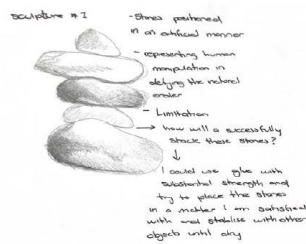
How can I communicate Nature on a physical plane in a different way than my previous body of work?

Perhaps, I could portray Nature through the flowering of red roses and other blossoms.

This shows Nature's ability to thrive in the absence of humanity as flowers are often associated with fruitful and thriving environments.

Portraying Nature in the uncomplex imagery of flowers seems too literal and direct. Additionally, it forces the audience to view Nature and the natural order purely on a physical plane.

I could keep the idea of the 'stems' in the sense that they are defying gravity and consequently the current known knowledge of Nature, thus enforcing my contemporary context of bringing new meaning to similar forms of media.

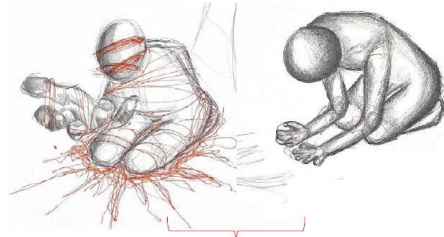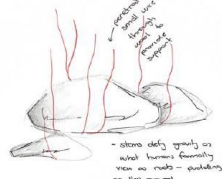The rising root-like structures force the audience to understand that we cannot comprehend the workings of the natural order, making our uneducated practices of manipulation worthy of revenge.

Sculpture #2
- Thread appears to be defying gravity creating a stem-like structure
- the structure slowly dismantles as real thread appears
  → similar to the thread consuming the figure on the canvas
- it filled the stages of the canvas as the faceless humans fall to nature, the artificial structure of 'nature' collapses with it

Sculpture #3
- how flowers stemming from dismantled stones
- 'string/roots' visible and consuming surroundings
  → reinforcing the notion of nature regaining her autonomy and real estate of Earth

Sculpture #3 – REFINED

- stones defy gravity as what humans formally view as roots – pushing on the ground

This revealing how nature is relishing its own natural order is not of humanity (e.g. heating to temperatures and creating weather that destroys eco-systems.)

Detailed sketching – Create figures in distress as such, red thread could encroach on senses of taste and sight as well as touch through metaphorically blinding and covering the mouths of the figures – further enforcing the idea of distress

Figures surrounding will be reaching toward the audience as well, only standing → having the figures reach in distraught toward the audience create the startling image as if this scene of chaos is about to ensue. The human-like forms are running towards their past selves (the audience) for help in changing the attitudes toward Nature in society before she takes full autonomy and sends the human race toward mass extinction.
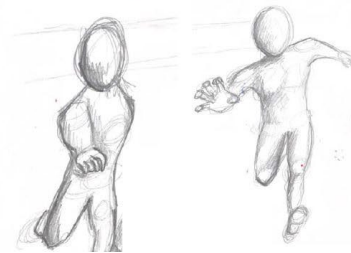
Excerpt 3

Annotated illustration of resolved work

Developing
Contemporary context – extending from my earlier body of work using red thread to communicate the multi-faceted existence of Nature; however, this time I am representing Nature as a predator taking back her autonomy through rightful vengeance rather than allowing herself to be coerced. The featureless human figures and artificially positioned stones falling to the 'thread' of Nature shows how humankind is collectively suffering society's manipulation land and time.

Researching
Contemporary artists Chiharu Shiota, Fiona Hall, and Anya Gallaccio influenced and evolved my incorporation of two-dimensional and three-dimensional multimedia art forms to create a new contextual realm, depicting the natural order as a predator rather than an intangible part of the universe subject to arbitrary attempts of control.

Reflecting
The contrast of cool shadows and warm skin created the illusion of the thread of Nature latching and strangling the human-like forms. The motion of the artificial form of positioned stones being dismantled by roots defying gravity and growing upward creates a threatening and unfamiliar environment, alluding to our inability to understand Nature. Thus, inviting my audience to fear the self-fabricated fate that Nature must purge of humankind to recalibrate, rather than allowing us to mend her scars ourselves.

These excerpts have been included to demonstrate Researching — reacting to stimulus at 7 marks, providing evidence of:

- understanding of contemporary context to shape alternate meaning and representation

- analysis and interpretation of relevant artists' work through a contemporary context to consider formal qualities of symbolic colour and application of traditional and non-traditional materials

- experimentation and exploitation with paint and thread to solve problems and effectively represent ideas

- materials and approaches, construction methods and representational ideas that are informed by research of a range of contemporary artists, consideration of the evolving focus, and the implied meaning of visual language.

Note: The characteristic/s identified may not be the only time the characteristic/s occur throughout a response.

Excerpt 1

Supporting evidence – initial ideation, experimentation, and problem solving

I used oil paint and string to experiment with creating skin-like forms being constrained by red thread appearing to weave around the subject.

In my realized body of work, I intend to create paintings depicting features of the human body being strangled by a sinister red thread – drawing upon my previous work and using the red thread to represent the revenge of Nature through removing humanity as we know (examples of this may include global warming, natural disasters, and shortages of natural resources).

A limitation that I identified of this method is that the thread could not reach the borders of the canvas due to the wooden frame not allowing the needle to penetrate the surface.

In realizing such, for my resolved piece, I should avoid creating subjects obstructed by the wooden framing to not ruin the illusion of being grappled by Nature.

A darker background could be used in the final to create a more foreboding atmosphere.

The use of shadows and blending where the thread was intended to 'hold' on to amplified the constrained aesthetic I intended for which should be considered when painting my figures for my body of work.
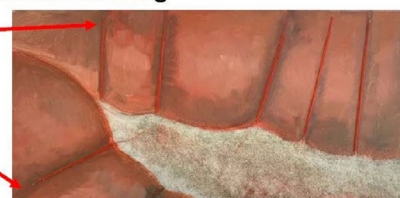
Experimental piece
Oil paint and thread on canvas

Redacted image:
Chiahrul Shiota, *Tracing Boundaries, 2021*

Chiharu Shiota,
Tracing Boundaries, 2021
Espoo Museum of Modern Art
Finland
thread and found objects
https://emmamuseum.fi/en/exhibitions/chiharu-shiota-tracing-boundaries/

I was inspired formalistically by Chiharu Shiota's use of red thread to create new meaning and convey connection and multi-faceted existences.

Her 3-dimensional use of string inspired me to work beyond the limitations of the canvas and connect the elements of my piece to reiterate how the natural order extends beyond the physical plane.
I could build on my initial ideation and include 3Dimensional pieces using found objects to pay homage to this concept of Shiota's work and strengthen my connection to my focus of using found objects of the natural world.

Shiota uses string to show the interconnections of the human experience – similar to my intentions of showing the interconnections of the natural world.

Redacted image:
**Anya Gallaccio, *Preserve 'beauty',*
*1991-2003***

Anya Gallaccio
Preserve 'beauty', 1991 – 2003
Lehmann Maupin Galler
New York
found objects
https://www.tate.org.uk/art/art-terms/e/ephemeral-art

Installation work of vibrant red flowers composed in four rectangular formations.
As the flowers are alive, they wither and die in front of the audience, behind a pane of glass.
The work focuses on the senses of the audience as they experience the sweet smell of flowers and the sour odour that occurs as they slowly rot and decay.
I am inspired by how Gllaccio uses senses other than sight – I intend to use the sense of touch (through spacial awareness of sight) to create a constraining environment, forcing my audience to feel Nature's grip slowing cutting their bodies from circulation – much like how humans have previously stopped Nature from enjoying the workings of her own body.
I am also inspired by this notion of 'ephemeral art' and creating pieces of natural objects; I intend to do so using natural elements such as stones.

Attributions for sources quoted in excerpt:

Shiota, C. (2021). Tracing Boundaries [Thread and found objects]. Espoo Museum of Modern Art, Finland. https://emmamuseum.fi/en/exhibitions/chiharu-shiota-tracing-boundaries/

Gallaccio, A. (1991–2003). Preserve 'beauty' [Found objects]. Lehmann Maupin Gallery, New York. https://www.tate.org.uk/art/art-terms/e/ephemeral-art

Excerpt 2

Supporting evidence – further ideation and research

Redacted image 1:
Fiona Hall,
All the King's Men,
2016
Perspective 1

Redacted image 2:
Fiona Hall,
All the King's Men,
2016
Perspective 2

Fiona Hall,
All the King's Men, 2016
Art Gallery of South Australia
Adelaide
Knit work and found objects
https://www.agsa.sa.gov.au/w
hats-on/exhibitions/fiona-hall-
all-kings-men/

Fiona Hall's *All the King's Men* depict suspended faces made from frayed military uniforms
– they are tied together by time and suggest the lessons history has taught us are refused to be accepted by humanity.

Focuses on conflict and how violence repeats, despite the past serving as a precedent to its unproductive method used by imperialists to parade their influence at the expense of the human experience.
→ This inspires me in creating a piece that condemns humanity for refusing to accept their ego-driven and selfish actions of stripping Nature of her health for personal gain.

Formalistically inspired by how she creates an atmosphere of distress and all-consuming pain.

Although it was not the artist's intention, the subjects appear to be consumed by a grass-like material. → I want to create the visual experience of being overpowered by an otherworldly force and form a claustrophobic environment to elicit an emotional response of feeling cornered and hopeless.

This inspires me to refined methods of media of creating a sensory experience for the viewer through the notion of being tangled and the artistic challenge of depicting human figures rather than parts of the human form such as isolated hands.

How do I create a body of work which exploits the senses of my audience and portarys the contemporary context of Nature being the predator?
IA2 → Nature is being controlled unsuccessfully; however, it is the victim, nonetheless.

IA3 → I must connect this idea yet provide an alternate view whilst using similar mediums to portray a higher understanding of my context and a refined process of creation.

Red thread represents the natural order → use similar notion in representing Nature through red thread → creating an alternate context through similar media. Found objects of Nature were used previously; I could use natural found objects once more, however portraying Mother Nature in a light of power rather than vulnerability.
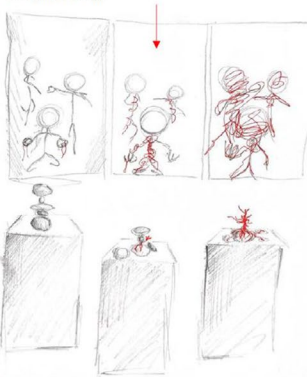
Create a trilogy of painted artworks with red thread sewn to the subjects.

Like Hall, I want to create the atmosphere of strife and struggle in the human experience, however, relating it to the Natural Order rather than physical warfare.

The use of red thread communicates the interconnected existence of Nature with reference to the red thread of connection used in several pop culture artworks.

Contemporary context – this creates a new and alternate meaning to my use of red string previously as I am using such to represent the power and great anger of Nature, rather than a prized possession with its powerful and yet vulnerable back to the audience.

The stones being artificially placed serves as a metaphor for how humanity has configured Nature in a way that is digestive and convenient for humans.
However, as the structure dismantles and the red natural elements appear, it enforces the notion of revenge and Nature taking back her autonomy.

Paintings will be done in oil paints in an expressionistic manner and individualistic features of the subject will be removed so the audience may not recognize the struggling forms as integral people; however, they will view such 'forms' as a mere metaphor for the fated experience of society as a collective.

The red thread is growing and creating a natural structure of some kind, representing the natural order on a mortal plane.
Rather than humanity manipulating Nature, Nature is tasking back her power and manipulating the artificial elements of humanity, thus enforcing the contemporary context.

Attribution for source quoted in excerpt:

Hall, F. (2016). All the King's Men [Knit work and found objects]. Art Gallery of South Australia, Adelaide.
https://www.agsa.sa.gov.au/whats-on/exhibitions/fiona-hall-all-kings-men/

These excerpts have been included to demonstrate Reflecting — considering ideas and information at 7 marks, providing evidence of:

- evaluation of contemporary meaning and ideas, demonstrating knowledge of the contemporary context and decision-making informed by communication of meaning across the body of work

- justification of art practice choices, demonstrating an independent viewpoint supported by the interrelationships of symbolic visual language, intended meaning, unexpected results and knowledge of audience engagement.

Note: The characteristic/s identified may not be the only time the characteristic/s occur throughout a response.

Supporting evidence – technique, audience reaction, and reflections

Cool tonal values for laceration-like indentations in the skin of the subject create a constricting aesthetic, forming a threatening experience for my audience – **tone and colour**

The use of motion in the subjects nearing toward the audience with each canvas emphasises the moment of physical strife and panic as human forms desperately try to escape the grasp of Mother Nature – **motion, proportion**

The unusual forms of thread (or roots) stemming from once artificially positioned stones capture Nature's adaptive and indestructible Nature – enforcing the notion that Mother Nature will reign supreme time and time again – **form and material**

Interestingly, the use of roots, yet in an unlikely form, represents the immortality of Nature through mortal figures, revealing the multi-faceted existence of Nature and its ability to appear on both material and immaterial planes

Audience reaction
When my audience views this body of work, I want them to feel threatened and subjugated. Nature is ephemeral and yet permanent, and should not just be viewed as fauna and flora, but also the natural order in fate and how all of its creatures should act in a symbiotic and humble manner. However, the human race has become gluttonous and self-serving, stripping Nature of her resources and committing unholy predation (e.g., murdering animals to the point of going extinct and destroying ecosystems). This has fuelled the ego of the human race, making them view themselves as god-like and superior, however they are far from such. As consequence of humankind's inability to appreciate and fear the immaterial workings of the universe, the natural order is beginning to act in ways that will either force humans to return to humble forms of living, or cause the extinction of our civilisation entirely. I want my audience to understand this cynical yet truthful notion and force them to reflect on themselves and view nature as their predator, not a wooden stationary object in humankind's playpen.

How have I refined my techniques and focus and created an alternate/contemporary meaning?
I have allowed myself to create internal emotion on a material canvas, without the use of physical features, rather than creating a literal action that may detach my audience from their self-reflective abilities.

I have used red thread to create forms that are not literal and rather complex and subtle – forcing the audience to investigate my body of work rather than handing them the answer on a silver platter.

Through viewing Mother Nature as a violent and vengeful predator, it creates a daunting image and takes away any perceived power from the viewer, rather than allowing them to believe they must be the saving grace for the natural order.

These excerpts have been included to demonstrate Resolving — communicating as artist and audience at 12 marks, providing evidence of:

- application of literacy skills in artist's statement/s of no more than 150 words, drawing attention to the intended meaning of the symbolic visual language to invite a dialogue between artist and audience

- realisation of a body of work through sustained inquiry that has evolved across inquiry phases 1, 2 and 3

- how the student solved visual problems in relation to the concept '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 with new meaning communicated through an alternate perspective of nature.

Note: The characteristic/s identified may not be the only time the characteristic/s occur throughout a response.

Excerpt 1

Artist Statement

Redacted image: student name

Revival

Series of 3 x 92 x 122cm paintings (92 x 366cm in total), scultpure series of 3, 15 x 32, 20 x 40cm, 28 x 41cm

Oil paint on canvas, thread, wire, and found objects

Revival explores Mother Nature and her ability to gain power in defiance of her oppressor – the human race. Similar to Chiharu Shiota's communication of connection, red thread is used to represent the multifaceted and seamless existence of the natural realm and its ability to adapt and conquer. Featureless humans and artificially placed stones are depicted helplessly falling to the wrath of the natural order as consequence for being parasites on the withered backbones of Earth. Red is an integral colour in representing the experience of Nature as it not only alludes to its interconnected form, however it also portrays her rage in being victim to selfish and unforgiving entities. She has responded in pandemics, rising sea levels, and rapid global warming amongst other angered consequences. This forces viewers to face the daunting reality that we have created a world where our prey has become our predator.

Excerpt 2

Resolved work – Display view

Revival
Series of 3 x 92 x 122cm paintings (92 x 366cm in total),
scultpure series of 3, 15 x 32, 20 x 40cm, 28 x 41cm
Oil paint on canvas, thread, wire, and found objects

Excerpt 3

Resolved work – Details
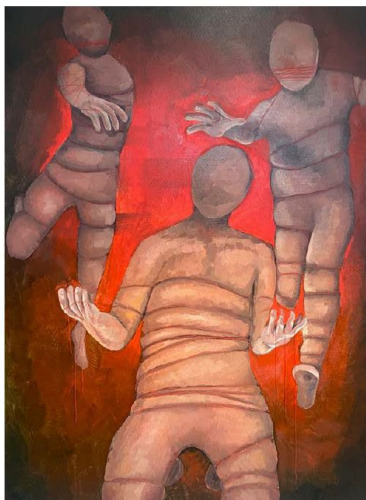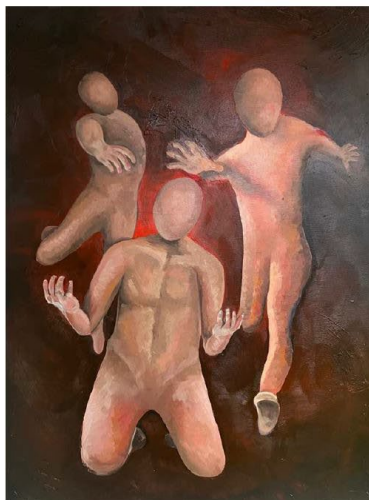
Revival
Series of 3 92 x 122cm paintings (92 x 366cm in total)
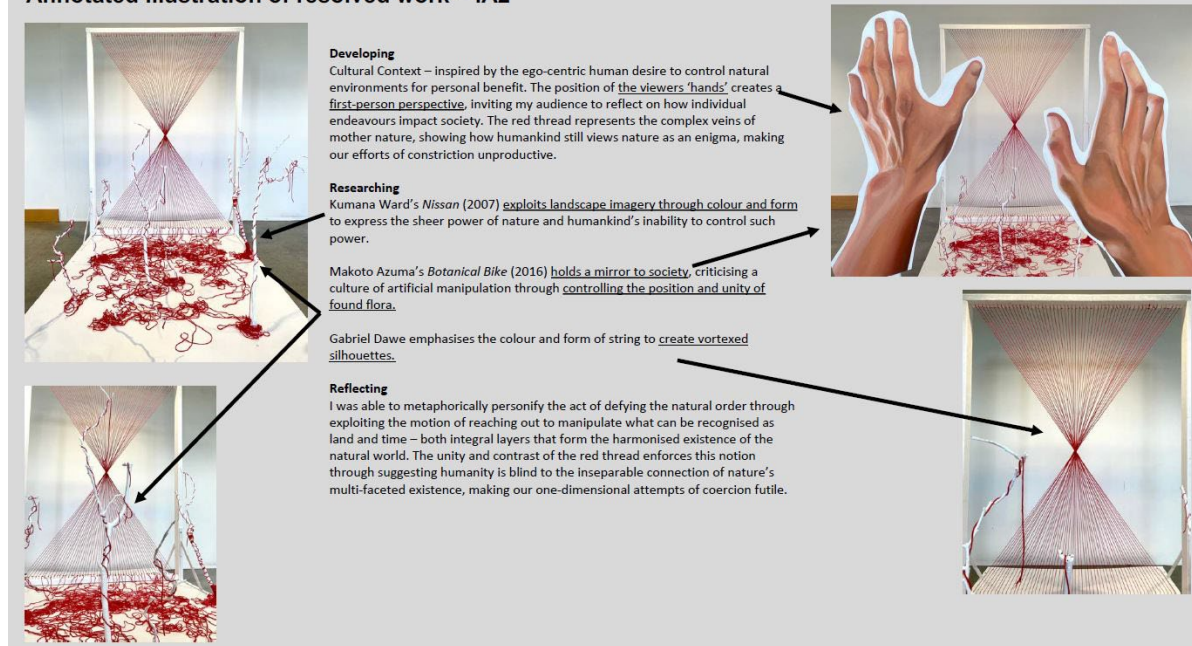Oil paint on canvas

Excerpt 4

Resolved work – Details

Revival
scultpure series of 3, 15 x 32, 20 x 40cm, 28 x 41cm
thread, wire, and found objects

Excerpt 5

Annotated illustration of resolved work – IA2

Developing
Cultural Context – inspired by the ego-centric human desire to control natural environments for personal benefit. The position of the viewers 'hands' creates a first-person perspective, inviting my audience to reflect on how individual endeavours impact society. The red thread represents the complex veins of mother nature, showing how humankind still views nature as an enigma, making our efforts of constriction unproductive.

Researching
Kumana Ward's *Nissan* (2007) exploits landscape imagery through colour and form to express the sheer power of nature and humankind's inability to control such power.

Makoto Azuma's *Botanical Bike* (2016) holds a mirror to society, criticising a culture of artificial manipulation through controlling the position and unity of found flora.

Gabriel Dawe emphasises the colour and form of string to create vortexed silhouettes.

Reflecting
I was able to metaphorically personify the act of defying the natural order through exploiting the motion of reaching out to manipulate what can be recognised as land and time – both integral layers that form the harmonised existence of the natural world. The unity and contrast of the red thread enforces this notion through suggesting humanity is blind to the inseparable connection of nature's multi-faceted existence, making our one-dimensional attempts of coercion futile.

Practices to strengthen

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

- for Researching — reacting to stimulus, responses matched to the 3-mark performance level provide evidence (in annotations within the supporting evidence or within the annotated illustration of resolved artwork/s) that demonstrates how the contemporary context
  - informs the analysis and interpretation of artworks through a lens of 21st century ideas
  - impacts the alternate art practice
- responses matched to the upper three performance levels for Resolving — communicating as artist and audience
  - include artist's statement/s inviting 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 work to enhance the intended meaning and engage audiences, reflecting
    - 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
    - that endpoints are reached
    - the concept of ''Art as alternate'', an evolved focus continued from IA1, an understanding of contemporary context and the use of selected media areas to solve complex problems of visual language and expression

- at the 9–10 mark range, a refined body of work

  – 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, audience experience and/or active involvement

- at the 11–12 mark range, a refined body of work

  – 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. **Note:** name, title, media and size are not included in the 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 work. 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, and collections of stimulus items with reflective commentary and artist research. Extended response entries in supporting evidence are not encouraged

  – unlimited pages/slides of clearly labelled photographic evidence of resolved work 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 works that are intended to be displayed as an installation

  – separately uploaded video files of any resolved time-based work, including video to demonstrate the nature of immersive installations. These should not be hyperlinks or embedded video in the PDF.
  Note: from Event 1 2023, all video files should be uploaded only in MP4 format.

- Schools should consider the following guides to assist students in demonstrating the IA3 performance-level descriptors. These resources can be found in the QCAA Portal

  – Supporting resource: Artist's statements

  – Supporting resource: Annotated illustration of resolved work

  – Supporting resource: Contexts

  – Supporting resource: Reflection

  – IA3 student response template: Project — inquiry phase 3. (Access this resource via the QCAA Portal.)

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 (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 with a choice of two extended response questions (45 marks).

The examination assessed learning from the course of study. The questions required students to evaluate how artists

- provoke ideas about current global, local or social issues and concerns, or
- create opportunities for the audience to construct personal meaning.

It 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 the following seven unseen artworks supported by individual context statements, which were designed to elicit an opportunity to demonstrate the assessment objectives:

- Robert Fielding, *In our hands*, 2016
- Robert Dickerson, *Approaching Storm*, 2002
- Sebastian Di Mauro, *Respirare*, 1999
- Joan Ross, *Touching other people's butterflies*, 2021
- William Kentridge, *Drawing for the film Other Faces*, 2011
- Jason Lee, *Hindsight 20/20*, 2020
- Jenna Lee, *HIStory Vessels*, 2020.

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:

- their selected stimulus, analysing and interpreting visual language, expression and meaning in artworks through an explicitly identified and understood context
- the requirement to write an analytical essay
  - applying literacy skills using relevant visual art terminology, reference to artworks and language conventions to recognise and distinguish features of selected artworks from the stimulus
  - communicating visual 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.

The external assessment samples presented in this subject report demonstrate effective practices in a response by one student. The student responded to Question 1, which required students to evaluate how artists provoke ideas about current global, local or social issues and concerns. Throughout the response, the student communicated visual art ideas and meaning in a sustained, organised and cohesive sequence of information, and used language conventions consistently and with clarity.

Extended response

Criterion: Implementing decoding skills

Effective student responses demonstrated subject knowledge, by specifying a range of relevant elements and principles to communicate how ideas about an identified issue or concern are represented in each artwork.

This excerpt has been included to demonstrate Implementing decoding skills for Question 1, as it provides evidence of:

- the ways each artist used the specified elements and principles to communicate ideas

- 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 colour, texture, space, scale, balance, contrast, repetition, unity, and movement.

Excerpt 1

barbed wire and various other pieces of scrap junk. The colour scheme of the objects is warm, comprised of brown and black hues that portray the objects to be dirty and old. This combined with the implied rough texture captured creatures the worn down appearance that suggests the hands are holding objects that are now broken, rubbish and therefore useless. The hand holding the objects has a radial balance in each print which emphasises the hand that is contrasted against the black, negative space background. All prints have similar, repeated subject matter that works in unity to enhance the audiences engagement with the piece and amplify the intended meaning.

Excerpt 2

was and always will be ^onto it. The artwork has a minimal colour scheme comprised of white and black juxtaposed against lines with ^the colours of the Indigenous flag, red and yellow. The lines of Lee's artwork are sharp, ^and refined, therefore creating a ~~scientific~~ scientific appearance. The contrast of the ^black letters and vivid red and yellow lines ~~further~~ against the crisp white background further enhances the clinical aspect of the piece. ~~The~~ Movement ^within ~~of~~ the artwork is created through the letters that get smaller and smaller suggesting the viewer's eye follow them as they get ~~progress~~ increasingly difficult to read. This ~~por~~ highlights ^to ~~the~~ the audience how the slogan becomes difficult to comprehend towards the end in the same way the letters # at the bottom of an eye chart do.

Criterion: Analysing and interpreting

Effective student responses:

- demonstrated subject knowledge by providing detailed and insightful literal and non-literal meanings that interrelated essential features of each selected artwork

- specified and consistently demonstrated synthesised knowledge of the contemporary, personal, cultural and/or formal contexts.

This excerpt has been included to demonstrate Analysing and interpreting for Question 1, as it provides evidence of:

- complex interrelationships of the visual language, expression and cultural context within the selected artwork and the relevance of these to the artist and the historical reference

- analysis of essential features and insightful interpretation of the literal and non-literal meaning of these features, such as the actions of the hands, the condition of the objects, the artwork title and the artist's personal context.

within multiple aspects of ~~the~~ his artwork. Through a cultural context, Fielding references the political act in 1975 in which an Australian prime minister handed Indigenous land back to the Gurindji people through the symbolic act of pouring sand into the hand of an Indigenous elder. The photographs in the digital ~~prints~~ prints recreate this significant act through the use of the Indigenous hand holding onto several objects, though, the decayed, junk-like appearance of these objects implies to the audience that Fielding is referencing how Indigenous land was given back after ~~damage was~~ it was ^already destroyed by colonisation and Westernisation, and unfixable damage was already done. This is symbolied through the hands that ^~~hold onto~~ now possess this useless rubbish. Fielding references his own Indigenous heritage and experience living ~~between~~ within both ^Western civilisation and Indigenous land in the artwork. This is particularly highlighted by the title, 'In Our Hands,' in which Fielding connects himself back to his Indigenous community and ancestors, portrayed by the word 'our', and communicates through the literal subject matter what is left in there hands after ^the affects of colonisations and the continual impact this social issue has within Australia that disadvantages First Nation's people.

Criterion: Evaluating

Effective student responses:

- discussed purposefully selected similarities, differences and ideas of both artworks

- appraised the significance of these similarities, differences and ideas to consider how they provoked ideas about current issues and concerns or created opportunities for the audience to construct personal meaning.

This excerpt has been included to demonstrate Evaluating for Question 1, as it provides evidence of the selection and appraisal of similarities, differences and ideas in the artists' approaches that provoke ideas about current social issues and concerns.

When considering both artworks ~~it can~~ similarities can be derived between how they communicate the ~~artists~~ issue of colonisation of Indigenous culture and its impact in society today. Both artworks achieve this by ~~references~~ referencing important historical movements and slogans that campaign for Indigenous rights, though both ~~the~~ artists twist the meaning ~~of these historical~~ to instead bring attention to Indigenou ~~the ignorance of~~ issues that still exist in Contemporary society. Similarly, both artist drawn upon their own experiences with their Indigenous culture to enhance meanings and portray a relevant social issue in their artwork. Conversly, when analysing the artworks together differences can be ~~not~~ identified in the way in which they address First Nation issues. While Jason Lee focuses overall ~~at~~ on how Contemporary society is ignorant towards the continuous issues Indigenous people face due to the colonial period, Robert Fielding focuses on the idea that while giving land back to Indigenous owners is important, it ▓▓▓▓▓▓▓▓▓▓▓▓ has already been destroyed by the affects of colonisation and Westernisation. Another difference is ~~between~~ the large display of photograph part of ~~of~~ 'In Our Hands which confront the audience ~~and force them to con~~ through the striking realism that forces ~~the viewers~~ viewers to consider Indigenous issues. While conversely, small-scale that makes up. ~~is~~ the 'clinical poster ~~print of~~ 'Hindsight 20120' forces the audience to come up close to the ~~small~~ artwork to read it, therefore enhancing the artworks meaning and audience ~~engage~~ engagement.

Redacted image: Wording removed to avoid being misunderstood

Criterion: Justifying

The following excerpt is from Question 1. It required students to evaluate how artists provoke ideas about current global, local or social issues and concerns.

Effective student responses:

- presented a well-expressed, independent viewpoint that answered the selected question for each selected artwork

- supported the viewpoint with detailed and pertinent examples.

This excerpt has been included to demonstrate Justifying for Question 1, as it provides evidence of:

- an independent viewpoint that identifies the issue communicated in each artwork

- the intentions of each artist, which are expanded on with explicit reference to artistic processes and expression throughout the response.

A major idea within "Contemporary art practise is how art can communicate ideas and provoke thoughts surrounding current global, local and social issues. Through a cultural context, Australian artist's Robert Fielding and Jason Lee both explore the colonisation of Indigenous in their respective artworks, Australia culture and the lasting impacts of this for Indigenous people in Contemporary Australia. Robert Fielding's 2016 digital print series 'In Our Hands' provokes thoughts about how Indigenous land was stolen during the early Colonial period. Jason Lee's 2020 artwork 'Hindsight 20/20' communicates how Indigenous issues are ignored by Contemporary Australian society. Both artists portray current and important issues within modern Australian society through their artworks that display the erasure of Indigenous voice, culture and rights.

Criterion: Realising a response

Effective student responses:

- synthesised and interrelated relevant information to communicate detailed and insightful conclusions about both artists and artworks.

This excerpt has been included to demonstrate Realising a response for Question 1 as it provides evidence of:

- the ways that artists provoke conversation about specific issues that are presented in the selected artworks to stimulate change among the audience

- a consistent understanding of the issues communicated in the selected artworks.

Through a cultural context, both Robert Fielding and Jason Lee successfully communicate current global, local and social issues in their art by focusing on the issue of colonisation of Indigenous Australian culture and the on-going impact this has had on Indigenous Australians, in Contemporary society. 'In Our Hands' by Robert Fielding communicates the permenant damages colonisation has caused Indigenous Australian's and how while it is important that their land is returned to them, it will never repair the traumas of the colonial period. 'Hindsight 2020' by Jason Lee provokes conversation about how Contemporary Australia is ignorant towards the issues caused by colonisation that still have detrimentaly impact today on the lives of Indigenous Australians. Overall both artist's are successful in their endeavour to represent social, global, and local issues in their art in a manner that provokes conversation and change from the audience.

Practices to strengthen

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

- providing opportunities for students to decode artworks and communicate how ideas are represented by explicitly identifying and unpacking the ways relevant visual art elements and principles are applied in artworks

- building students' understanding of each of the four contexts, using context guiding questions to demonstrate how to analyse and interpret layers of meaning in artworks through different contexts

- 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 in response 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 holistic understanding of art practices.

Additional advice

- Students should be advised to take care to use and spell artists' names and artwork titles correctly (as they appear in the context statements in the stimulus).

- Students should be advised that the context information in the stimulus should be used sparingly in responses and should be acknowledged when used. Students should be made aware that they do not receive credit for repeating the context information in a response.