

Visual Art subject report

2024 cohort

January 2025





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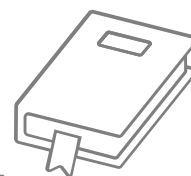
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Introduction



The annual subject reports seek to identify strengths and opportunities for improvement of internal and external assessment processes for all Queensland schools. The 2024 subject report is the culmination of the partnership between schools and the QCAA. It addresses school-based assessment design and judgments, and student responses to external assessment for General and General (Extension) subjects. In acknowledging effective practices and areas for refinement, it offers schools timely and evidence-based guidance to further develop student learning and assessment experiences for 2025.

The report also includes 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 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 internal and external assessment.

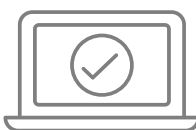
The report is publicly available to promote transparency and accountability. Students, parents, community members and other education stakeholders can use it to learn about the assessment practices and outcomes for senior subjects.

Subject highlights

3,752
students
completed
4 units



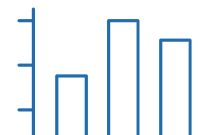
87%
of IA1
endorsed at
Application 1



85%
agreement with
provisional
marks
for IA3



Subject data summary



Subject completion

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

Note: All data is correct as at January 2025. Where percentages are provided, these are rounded to two decimal places and, therefore, may not add up to 100%.

Number of schools that offered Visual Art: 340.

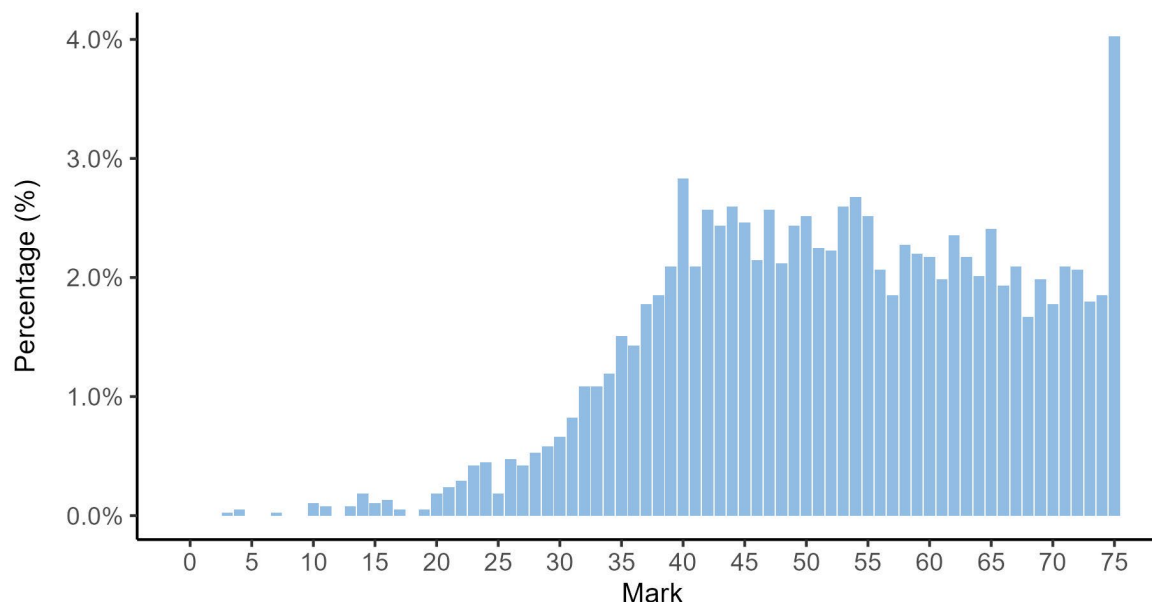
Completion of units	Unit 1	Unit 2	Units 3 and 4
Number of students completed	4,561	4,301	3,752

Units 1 and 2 results

Number of students	Satisfactory	Unsatisfactory
Unit 1	4,089	472
Unit 2	3,997	304

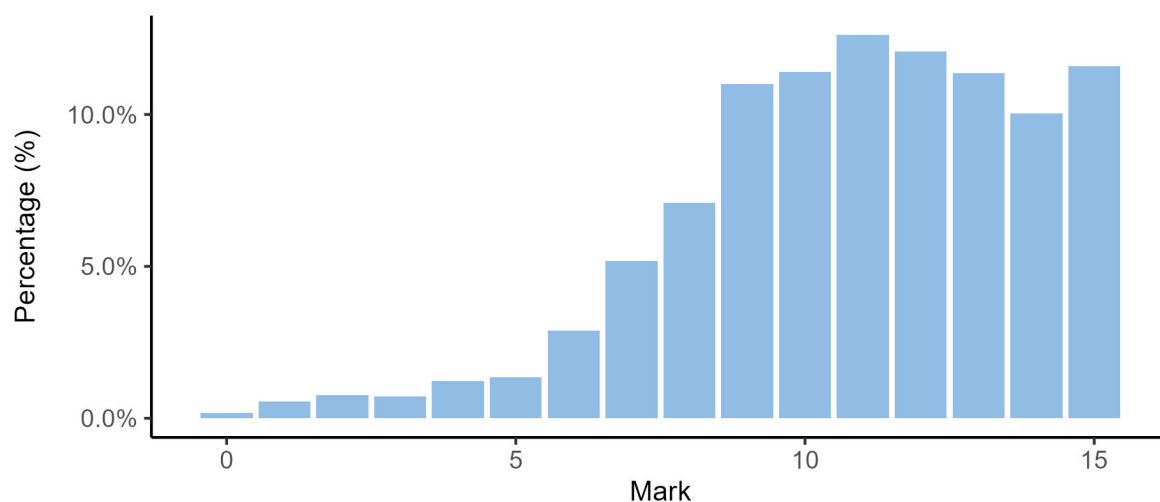
Units 3 and 4 internal assessment (IA) results

Total marks for IA

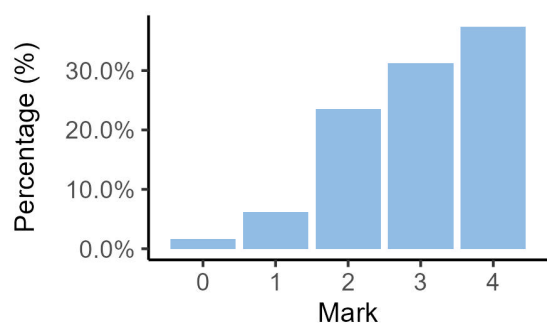


IA1 marks

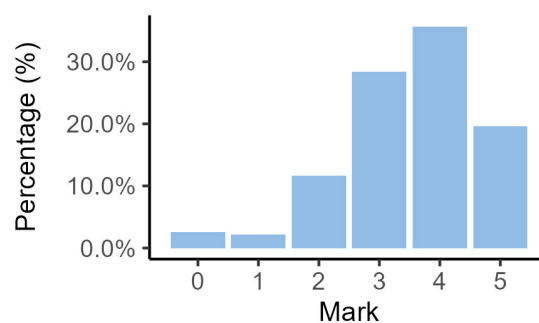
IA1 total



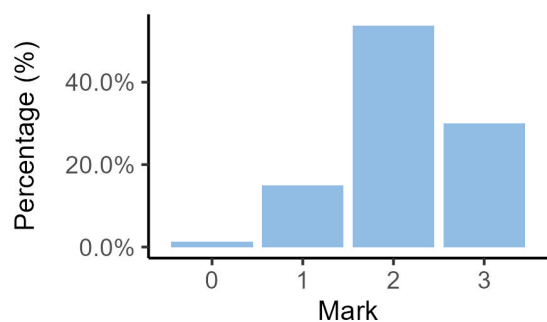
IA1 Criterion: Developing — generating solutions



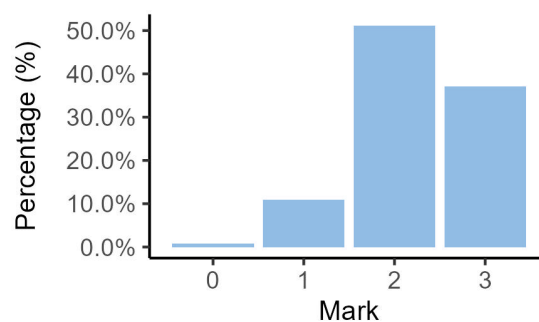
IA1 Criterion: Researching — reacting to stimulus



IA1 Criterion: Reflecting — considering ideas and information

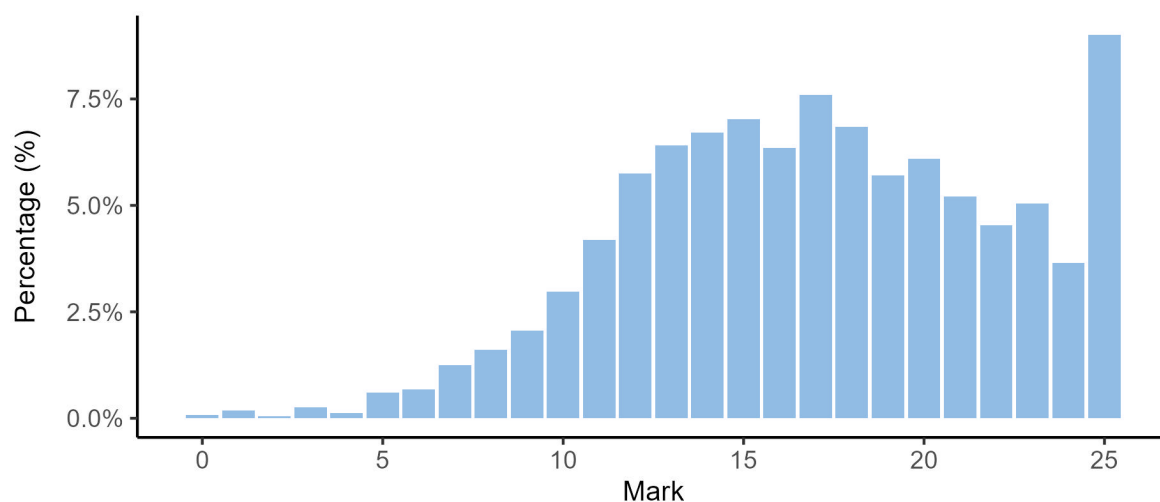


IA1 Criterion: Resolving — communicating as artist and audience

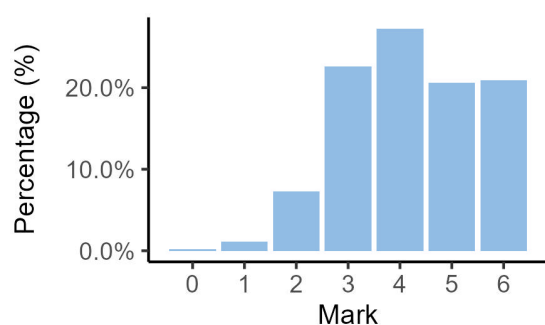


IA2 marks

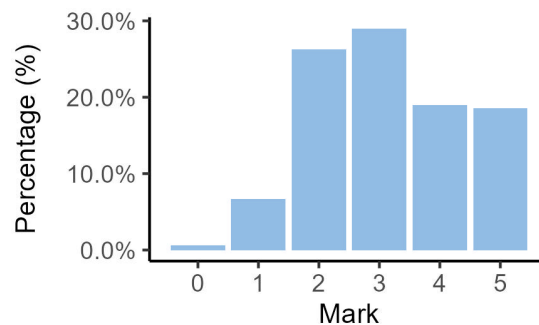
IA2 total



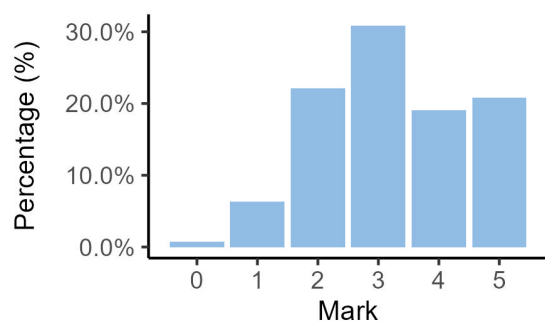
IA2 Criterion: Developing — generating solutions



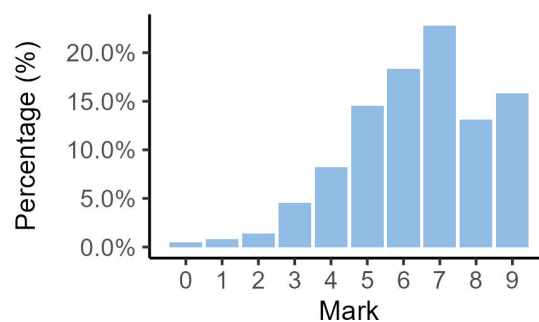
IA2 Criterion: Researching — reacting to stimulus



IA2 Criterion: Reflecting — considering ideas and information

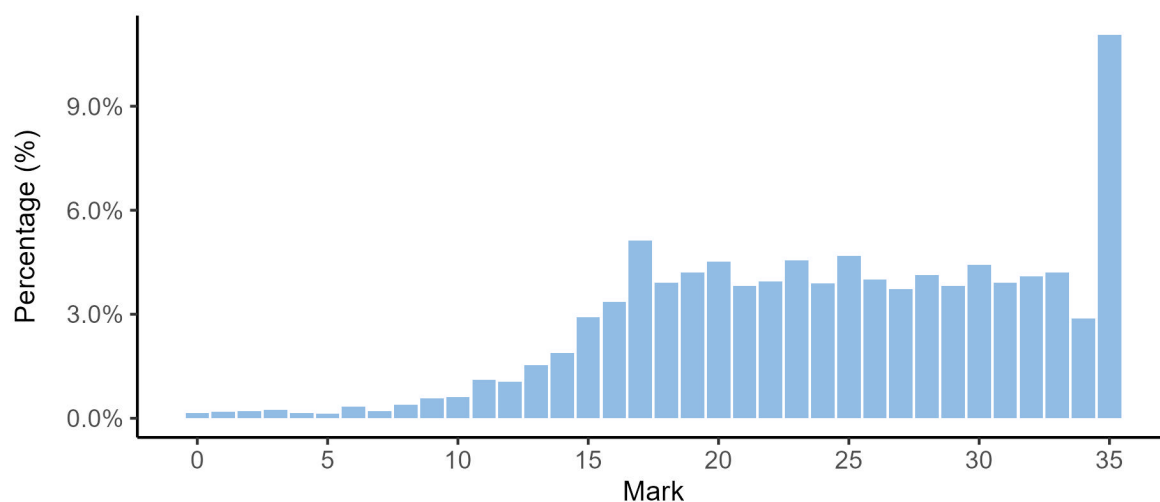


IA2 Criterion: Resolving — communicating as artist and audience

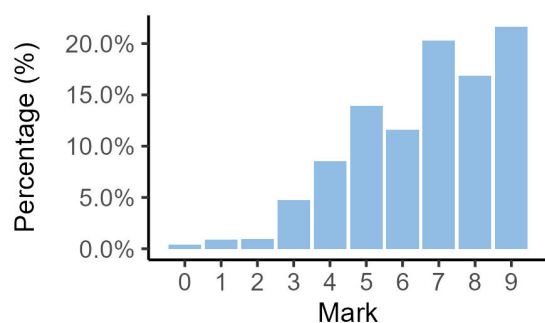


IA3 marks

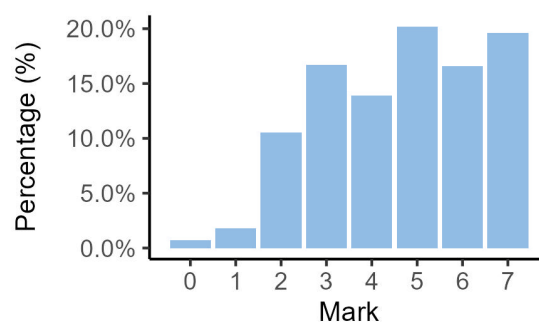
IA3 total



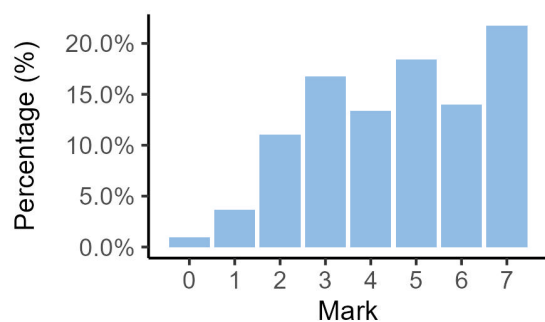
IA3 Criterion: Developing — generating solutions



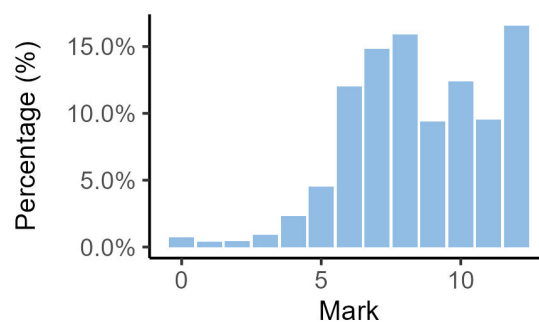
IA3 Criterion: Researching — reacting to stimulus



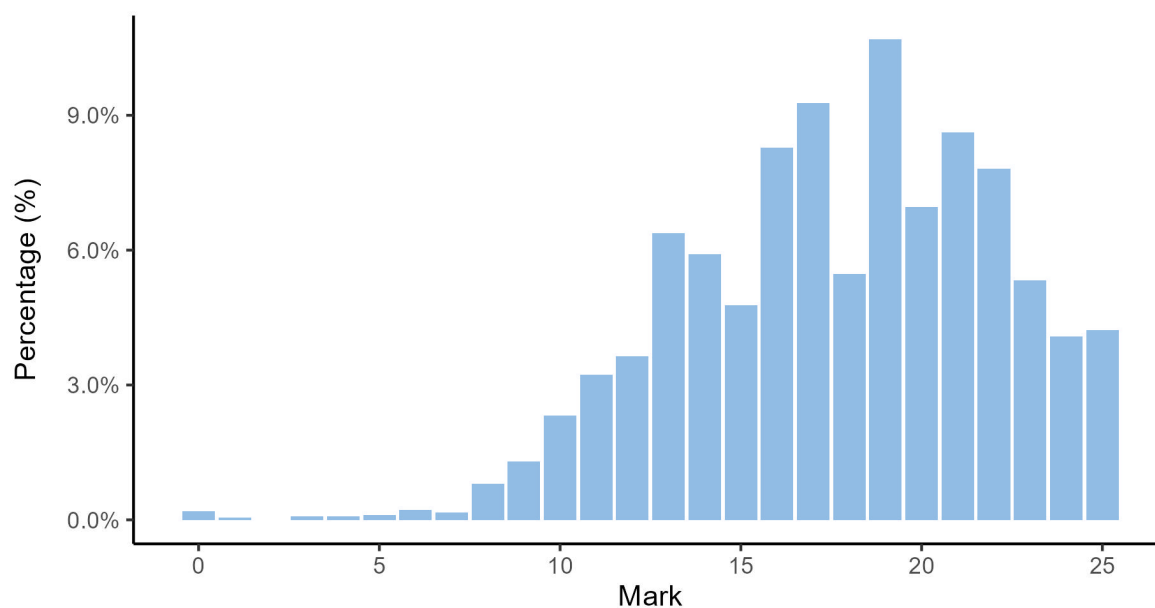
IA3 Criterion: Reflecting — considering ideas and information



IA3 Criterion: Resolving — communicating as artist and audience

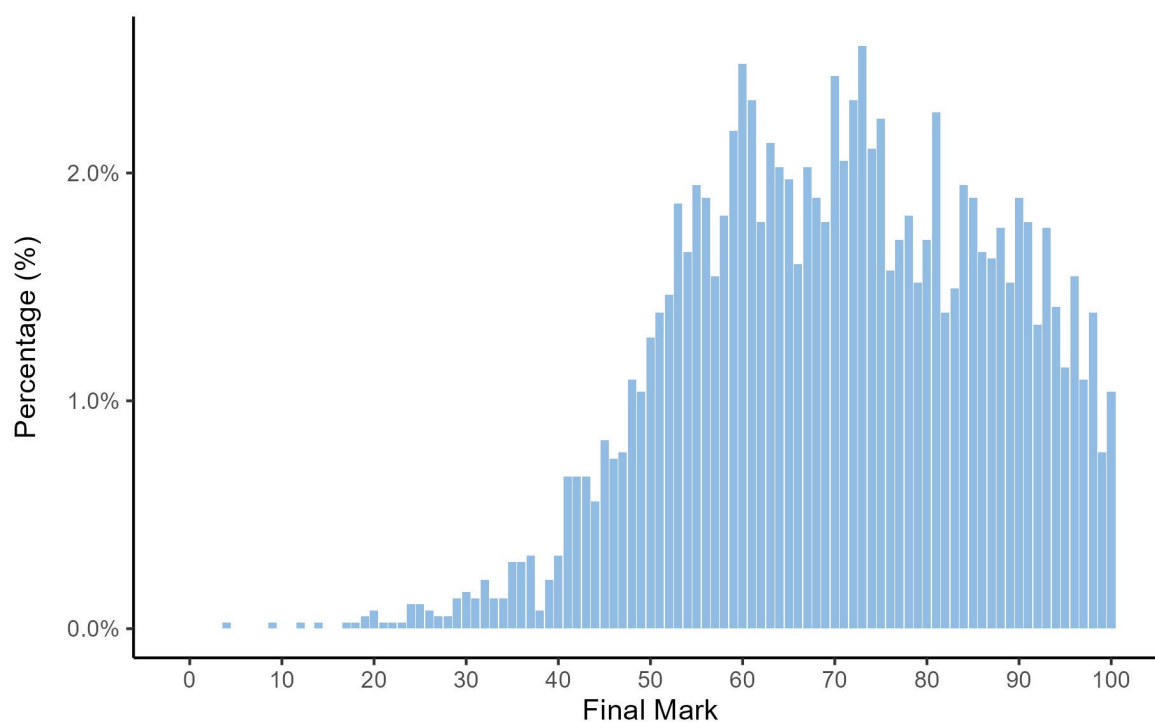


External assessment (EA) marks



Final subject results

Final marks for IA and EA



Grade boundaries

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

Standard	A	B	C	D	E
Marks achieved	100–85	84–67	66–46	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	886	1,306	1,313	243	4

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 assessment. 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 v6.0*, Section 9.5.

Percentage of instruments endorsed in Application 1

Instruments submitted	IA1	IA2	IA3
Total number of instruments	344	344	340
Percentage endorsed in Application 1	87	79	79

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 v6.0*, 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	336	2,115	4	80.36
2	335	2,102	18	75.52
3	335	2,095	4	85.37

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	15
Authentication	0
Authenticity	21
Item construction	7
Scope and scale	1

Effective practices

Validity priorities were effectively demonstrated in assessment instruments that:

- made clear alignment between the context, task and stimulus sections of the assessment to enable students to respond to the teacher-facilitated direct stimulus or first-hand experience
- provided clear instructions and support to students in the scaffolding section to employ inquiry learning processes with consideration of stimulus, contexts and explorations.

Practices to strengthen

It is recommended that assessment instruments:

- provide explicit cues to students about what they must do in the task section to be inclusive of all modes of presentation and conditions of the task
- avoid presenting stimulus that is too broad or ambiguous for students to guide the initial inquiry stage in the self-directed body of work

- include all IA1 assessment objectives in the task section. Assessment objectives may be contextualised to specify the teacher-facilitated direct stimulus or first-hand experience outlined in the task.

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	2
Language	0
Layout	0
Transparency	0

Effective practices

Accessibility priorities were effectively demonstrated in assessment instruments that:

- used inclusive language that was accessible and avoided bias.

Practices to strengthen

There were no significant issues identified for improvement.

Additional advice

- When submitting IA1 instruments from previous years for endorsement, all stimulus details and syllabus references should be checked to ensure they have been updated.
- Schools should avoid repeating instrument conditions in the task and scaffolding sections.
- The teacher-directed stimulus or experience should provide appropriate scope and complexity to enable students to engage and develop an individualised response for the self-directed body of work.

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	94.64	3.27	2.08	0

Criterion number	Criterion name	Percentage agreement with provisional	Percentage less than provisional	Percentage greater than provisional	Percentage both less and greater than provisional
2	Researching — reacting to stimulus	84.82	12.80	2.38	0
3	Reflecting — considering ideas and information	96.13	2.98	0.89	0
4	Resolving — communicating as artist and audience	94.64	4.17	1.19	0

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 stated an inquiry question that was
 - relevant to the stimulus and authentically of student interest
 - intentionally designed to direct targeted research and progress the investigation
 - open-ended to allow personal meaning, diverse knowledge and ideas to be explored
 - clearly stated, succinct, jargon-free and in response to the stimulus defined in the endorsed assessment
 - explored explicitly through making and responding
 - responses at the 3-mark performance level showed evidence of proposed ideas to answer the inquiry question and consideration of diverse pathways through exploration of
 - ideas that integrate aspects of the key artists' practice with the student's own art practice
 - how ideas for using various media or art processes could progress the inquiry
 - how approaches in response to the stimulus and inquiry could result in multiple visual representations
 - how a multidisciplinary approach drawing on and merging research in various fields could enhance the inquiry
 - responses at the 4-mark performance level
 - presented personalised ideas and representations that probed the inquiry question through intellectually engaging, innovative or provocative approaches to independent learning
- for Reflecting — considering ideas and information
 - responses at the 2-mark performance level showed evidence of
 - evaluation of first-hand experiences or artefacts (primary sources) encountered through observation or experimentation by the student
 - evaluation of information and commentary from other researchers found in print and online materials (secondary sources)

- justification of the viewpoint (proposed answer to the inquiry question) that is linked to the stimulus and related research
- responses at the 3-mark performance level showed evidence of
 - evaluation of contemporary and/or historical influences on the ideas and experimental artworks generated during the investigation
 - justification of the proposed approaches and ideas presented in the focus, supported by specific strengths and limitations and the implications selecting a specific pathway will have for the body of work
- for Resolving — communicating as artist and audience
 - responses at the 3-mark performance level showed evidence of
 - a clearly stated conclusion about the focus and direction that the student will pursue in phase 2 of the inquiry. While evidence at this mark did not need to provide details of proposed future artworks or media, there was evidence of artistic intentions through a specific answer to the inquiry question and a proposal of how this could be communicated in the body of work.

Practices to strengthen

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

- for Researching — reacting to stimulus
 - at the 3-mark performance level, responses include
 - analysis and interpretation of a selection of key artists' artworks to demonstrate how they answer the student's inquiry question in diverse ways
 - relevant experimental artworks that aim to answer the inquiry question
 - at the 4-mark performance level, responses include
 - analysis and interpretation of literal and non-literal meaning in the work of key artists or self-generated experimental artworks
 - layers of meaning in artworks guided by and unpacked through explicitly identified context/s
 - experimental artworks that do not replicate the work of key artists but show a praxis or synthesis of ideas and approaches from key artists in combination with the student's own practice
 - at the 5-mark performance level, responses include
 - how the research has resulted in an individualised reaction to the stimulus defined in the endorsed assessment instrument
 - analysis and interpretation of the interrelationships between the art practices of key artists and the student's art practice
 - one complex or multiple experimental artworks that demonstrate application of knowledge gained from a depth of research
 - innovative approaches that
 - try or test potential methods to address the inquiry question
 - show how new knowledge provoked a reaction or a realisation

- connect the stimulus experience, the inquiry question and the research together in a purposeful way.

Samples

The internal assessment samples presented in this subject report demonstrate a complete body of work by one student. The following excerpts have been included to demonstrate:

- Developing — generating solutions at 4 marks, providing evidence of
 - implementing an investigation through an inquiry question that provided a clear direction for targeted and relevant research related to how artists can
 - uncover and then communicate significant ancestral stories — a grandfather's story of being displaced as a child evacuee during World War II and the legacy of this event
 - create visual metaphors and use symbolic objects to communicate literal and non-literal meaning about the researched memory or event
 - developing solutions to a personalised visual art problem after observing how 'dark ancestral stories' like those of First Nations Australians on Minjerribah/North Stradbroke Island are communicated in artworks using techniques such as those used by key artist Judy Watson
 - exploring diverse pathways through formal and personal contexts to explore ideas influenced by key artist Joachim Froese of 'memory, place, time and history', including consideration of using photography, printmaking, accidental mark making and staining, and using symbolic objects to communicate meaning.

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

Excerpt 1

Summary

The purpose of this investigation is to answer: How can contemporary art depict significant life experiences? This will be achieved by studying two key artists Joachim Froese and Judy Watson, who have a strong impact on my experimental works and research. Throughout this investigation I uncovered that this question can be answered through the combination and discovery of unpacking historic objects and research of my familial stories. Ultimately guiding me to create a body of work of my grandfather's experience using personal formal, and contemporary contexts.

Excerpt 2

Introduction

Art as Knowledge is about applying familiar knowledge to the task, deepening your knowledge, and employing it into artmaking. The purpose of this investigation is to answer: How can contemporary art depict significant life experiences? In this investigation, I am focusing on gaining further knowledge of my matrilineal ancestry. This focus was influenced from my authentic experience I had on Stradbroke Island, leading my understanding of ancestry significance, where it is strongly spoken upon in the First Nations culture. In this investigation I am focusing on uncovering and acknowledging my ancestors' experiences through personal and cultural contexts in contemporary art. Artists, Froese and Watson works translates to my experimental ideas, allowing me to communicate my ancestral stories through their art making processes. When experimenting I assumed using ancestral photos would be too literal. I also assumed when making cyanotypes spraying the paper with water would make the photo blurry.

Excerpt 3

Discussion

Key Artist 1- Joachim Froese

Froese is a contemporary Australian artist whose works are seen through personal, cultural, and formal contexts. Froese challenges the power of objects that are veiled with historic meaning behind his personal experiences and memory. He instils morbid interpretations through vanitas, while being communicated through conceptual still life photography.

Froese's work embodies materials ranging from dead insects to found objects that have personal significant value to him. Including his mother's books, tea set, or his grandfather's letters. Using these objects Froese projects, a personal and impactful meaning to audiences. Froese's creative approach involves exploring contrast in light, shadow, and composition within a studio setting and what is viewed through the camera's frame. Throughout the use of his experimental process Froese uses fixed camera angles maintaining focus on the objects' composition.

Tell him it is all a transition #3, (Rudolf) 2011, (Figure 1), signifies Froese's discovery of his grandfather's experience during World War II through written letters to loved ones. Froese depicts seven frames each showcasing letters manipulated into playful origami lifeboats, on a table, while challenging the themes of human acceptance and tragedy (McCormack et al., 19 C.E., pp. 103–108).

Attribution for source quoted in excerpt:

Froese, J. (2011). *Tell him it is all a transition #3, (Rudolf)*. Joachim Froese.
www.joachimfroese.com/tell-him-it-is-all-a-transition.html.

The following excerpts have been included to demonstrate:

- Researching — reacting to stimulus at 5 marks, providing evidence of
 - analysis and interpretation of visual language, literal and non-literal meanings through cultural, formal and personal contexts in experimental works and relevant key artists' works
 - clearly stated understandings of the interrelationships between the art practices of Watson and Froese and the student's own experimental works
 - exploitation of innovative approaches informed by research, including various printing mediums/approaches (cyanotype and monoprinting), photography and stitching.

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

Excerpt 4

Key Artist 2- Judy Watson

Judy Watson is a contemporary First Nations artist whose works are portrayed through personal and cultural contexts. Her works are often known for her ink and watercolour prints embodying personal meanings behind ethereal shapes, and stillness in sinuous, tidal, works. Watson states, "I became aware of the strong indigenous prehistory lying beneath my feet. Now I identify the shell middens exposed by wind and wave action along the shore, and scar trees in local housing estates" (McCormack et al., 19 C.E., pp. 155). Watson's awareness of her dark ancestral history is depicted through deep personal metaphors as motifs symbolising her matrilineal ancestry from Waayni country.

Watson's art making process involves pouring paints over canvas and objects, taking their printed shape. Using various mediums of inks, watercolour, varnishes, and dry pigments Watson's process takes on a practice of "accidental effects." She uses symbolic objects such as bailer and conch shells which signify female and male figures from her line.

A history of violence, 2010 (Figure 2), outlines a limbless figure in the core of a blood red canvas. With lighter red stains appearing out from behind, matching the white figures markings. Guarded with each corner, sits mirrored silhouettes of bailer shells below and white strikes of boomerangs above. Within the figure features swirling marks evaporating off when reaching the figures upper legs. Watson's monochromatic piece tells the story of Rosie, her great-great-grandmother, of surviving a bayonet attack by the Native Police during the invasion of the white settlement.

Froese's folds of origami boats, "reflect a small escape from the catastrophe of war around him" (Froese, n.d.). Froese's use of childlike folds creates a sense of innocence and vulnerability to his grandfather and others experiences in the war. He expresses the concept of journey behind each frame, eventually growing through the process of creating an origami boat from its original form. This embodies the longevity of the war felt by Froese's ancestors and emotional connection shared of receiving letters that have travelled distances. Froese's use of a neutral palette draws focus to the object. Using manipulation and photography, Froese creates meanings behind personal symbolic objects to him which challenge themes of memory, place, time, and history through immersive emotional experiences. (McCormack et al., 19 C.E., pp. 103–108).

Watson's, *A history of violence*, expresses Rosie's experience and harsh conditions of the time becoming a voice not only for her ancestor but, numerous First Nations communities and families who suffered. Watson's use of bailer shells represents femininity. The growing spiral of a bailer shell is the core of its life. Its symbolic spiral is reflected through the figure representing Rosie's life force in the moment of survival (McCormack et al., 19 C.E., pp. 155).

Rosie's cut from a bayonet attack is symbolised in the figure's negative space in the chest, showing the form of no life (McCormack et al., 19 C.E., pp. 155). Watson says "The scar is symbolic of intergenerational trauma. Rosie carried it externally the whole of her life but the following generations carry it internally." The ribs above the head symbolise the hidden strength inside, which led Rosie's urge of survival.

Excerpt 5



Figures 3,4,5: Experimental work of Joachim Froese, grandmother's vanity set

Excerpt 6



Figures 6, 7: Experimental work of Joachim Froese, gran

Excerpt 7



Figure 8,9,10,11: Cyanotypes founded matrilineal ancestry photos

Excerpt 8



Figure 12: Experimental work of cyanotypes of ancestral photos in form of a tag

Excerpt 9



Figures 13,14: Experimental work Judy Watson monoprinting grandfathers experience

Attribution for source quoted in excerpt:

McCormack, A. B., Hine, J., Peachey, A., Seidel, J., Shead, L., & Towers, D. (19 C.E.). *Creative Inquiry* (p. 158). Cambridge CB2 8BS, United Kingdom: Cambridge University Press

The following excerpts have been included to demonstrate:

- Reflecting — considering ideas and information at 3 marks, providing evidence of
 - evaluation of how the contemporary work of Watson and Froese influenced the selection and manipulation of materials used in the experimental works
 - justification of the choice of key symbolic objects (suitcase, luggage tags, brown stains, gas mask, train tracks, toothbrush, teddy bear) that could communicate the story of the grandfather's experience to audiences
 - critical appraisal of the strengths, limitations and implications of the inquiry and the proposed approaches.

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

Excerpt 10

Correspondingly, I have been inclined by Froese's use of personal contexts and themes of memory, place, time, and history. I intend to combine meanings of memory and history through found objects of my unacquainted grandmother and uncovering her life experiences and tragedy of early illness. I also intend to explore items that express my grandfather's experience through World War II as an evacuee.

Excerpt 11

Comparably, I have been inspired by Watson haunting and ancestral experiences behind her works. I aim to incorporate various printing mediums exploring ancestral photographs and symbols relating to my grandfather's experience as a child evacuee during the war.

Excerpt 12

Experimental Research

Froese and Watson's context and meaning behind their works have influenced my experimentation of exploring my ancestry. Due to this, my experimental research is seen through a personal, formal, and contemporary contexts. Experimenting with Froese's work I have photographed my grandmother's vanity set, alongside my mother's childhood jewellery box; filled with pieces past down from relatives (Figures 3,4,5). I explored various ways of object composition and how that influences the connection between mother and daughter and passing of age and time. I also explored my grandfather's experience by photographing an antique toy train, showing the child innocence faced during a tragic time in history (Figures 6,7).

Whereas when I was experimenting with processes that Watson uses, I played with types of printing techniques. Including cyanotypes of ancestral images ringed with symbols related to the context of the photograph (Figures 8,9,10,11). I included maps of where my grandfather and mother met for their wedding photo including items of greenery and peacock feathers. I used motifs of lace to symbolise marriage and appear angelic to the memory of my grandmother. I then explored this concept further creating the same cyanotypes in form of a tag (Figure 12). Symbolising my grandfather's evacuee experience being labelled like a parcel. I stitched each tag with lace and red thread to symbolise blood lines with larger amount of thread indicating which members are closer to me. I also used a darker red around my grandmother's portrait to denote her sudden passing. I also explored Watson's watercolour monoprinting techniques. This focused on my grandfather's WWII evacuee experience where (Figures 13,14,15), highlights his experience of the journey on the train. This included symbols of a toothbrush, tags, teddy bear, and train tracks, capturing his innocence and unawareness. I incorporated the colour brown by signifying the transition to country backdrops. I

The following excerpts have been included to demonstrate:

- Resolving — communicating as artist and audience at 3 marks, providing evidence of
 - the initiation of an investigation into personal family history driven by the inquiry question 'how contemporary art can depict significant life experiences'
 - targeted and relevant research into the work of Froese and Watson that promoted the interrelationship of knowledge and practice resulting in a clearly defined focus
 - a clear conclusion, which identifies that, by combining objects and creating symbolic metaphors, the impact of historical experiences can be communicated to audiences.

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

Excerpt 13

Conclusion

Froese and Watson have helped to answer how can contemporary art depict significant life experiences? Through both artists expressions of their ancestors' experiences by manipulating an object's meaning or creating symbolic metaphors, by combining objects and symbols I aim to express my grandfather's evacuee experience which is still prevalent today.

Focus

Inspired by Froese's and Watson's work, I have decided to create a body of work on my grandfather's WWII evacuee experience, centred on his journey and its colossal impact. I will use imagery and objects that relate to the Pied Piper operation while photographing the artwork, positioning the audience to view it in multiple ways. A strength is that it will allow me to discover more about my family history and increase my understanding. This makes the implication that the artwork will be a testament of my family history and my grandfather's personal experience. However, a limitation is how much information is provided about my grandfather's experience and his own memory of events.

Additional advice

- It is important to note that IA1 is a making and responding task. There must be visual and written documentation of both domains in the evidence provided.
- Images of experimental artworks should be clearly labelled and included in the student submission. (Time-based media must be uploaded as separate mp4 files.) Experimental work in IA1 is the student's first attempt to answer the individualised inquiry question and generate a body of work focus in relation to the defined stimulus. The quality, relevance or complexity of the experimental artworks is only assessed in the Researching criterion.
- Generation and exploration of diverse pathways is assessed within the Developing criterion and complements and informs the experimental artworks generated through the inquiry. Diverse pathways are not measured by the number of experimental artworks.
- To ensure assessment decisions align with syllabus conditions, responses must not exceed 1500 words regardless of the selected mode. Schools should use the guidelines outlined in the *QCE and QCIA policy and procedures handbook v6.0*, Section 8.2.6, to manage response length.
- Students must justify the connection between the student-generated inquiry question and the teacher-directed stimulus and continue to explore the inquiry question and IA1 focus throughout IA2 and IA3.
- Students should not change their IA1 focus across the body of work. The focus should be presented in such a way (e.g. a distinctly labelled paragraph) so that it can be extracted from the IA1 and added to the IA2 and IA3 submissions to demonstrate a sustained inquiry.
- Schools should consider the following resources to assist students in demonstrating the IA1 performance-level descriptors. These resources can be found in the QCAA Portal and the QCAA website:
 - [Supporting resource: Contexts](#)
 - [Supporting resource: Investigation scaffold](#)
 - [Supporting resource: Stimulus, inquiry questions and focus](#)
 - [Supporting resource: Workflow for the Visual Art body of work](#)
 - [Supporting resource: Effective practices in Visual Art submissions.](#)

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	47
Authentication	0
Authenticity	18
Item construction	11
Scope and scale	3

Effective practices

Validity priorities were effectively demonstrated in assessment instruments that:

- aligned to inquiry phase 1 teacher-facilitated direct stimulus or experience, and provided an explicit direction for students to respond to the IA1 focus and inquiry question in the inquiry phase 2 body of work
- included all IA2 assessment objectives and clear guidelines for inquiry learning and the development of art practices, experimentation and visual approaches
- communicated all characteristics of resolved artworks in inquiry phase 2 (Syllabus section 4.7.2), supported by clear guidelines in the context, task and scaffold sections.

Practices to strengthen

It is recommended that assessment instruments:

- are unique to each school setting and not copied from samples provided by QCAA to ensure students are responding to a school-specific teacher-directed stimulus or experience
- avoid references to additional stimulus and contexts in the task section and unnecessary 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	1
Language	0
Layout	0
Transparency	0

Effective practices

Accessibility priorities were effectively demonstrated in assessment instruments that:

- clearly directed students to follow task instructions, using appropriate content and aligning to specifications, assessment objectives and the ISMG.

Practices to strengthen

There were no significant issues identified for improvement.

Additional advice

- Align context, task, stimulus and scaffolding sections each year to ensure the IA2 assessment instrument is clear and accessible for students.

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	89.25	9.85	0.90	0.00
2	Researching — reacting to stimulus	84.78	14.03	1.19	0.00
3	Reflecting — considering ideas and information	88.66	10.15	0.60	0.60
4	Resolving — communicating as artist and audience	91.04	6.57	2.39	0.00

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 showed evidence of
 - how the IA1 focus was continued and addressed in this phase of the inquiry
 - ideas and representations that were relevant to the continued focus and the specified context/s
 - knowledge and understanding of materials, techniques, technologies and processes that helped create meaning and were selected to complement the chosen focus
 - responses at the 4-mark performance level used sketches, bullet points, annotations and/or images that showed evidence of problem-solving and decision-making about
 - which images and representations most effectively progressed the inquiry
 - why specific media was selected and how media was manipulated to enhance meaning
 - responses at the mark range of 5–6 showed evidence of
 - ideas and representations developed with consideration of how audiences will decode the intended meaning and engage with the visual language and expression
 - carefully documented artworks that demonstrated highly developed skills and refined methods and approaches with media
- for Resolving — communicating as artist and audience
 - responses at the mark range of 4–5 showed evidence of
 - a sustained inquiry that addressed the focus defined in IA1
 - the realisation of visual responses that communicated the purpose defined in the IA1 focus
 - an artist's statement that communicated how the artwork/s responded to the student's focus and the concept
 - responses matched to the upper performance levels (6–9 marks) showed evidence of
 - the realisation of well-finished artwork/s that
 - communicated the intended meaning as a response to the focus and an answer to the inquiry question
 - demonstrated all characteristics of resolved work as described in the syllabus assessment specifications
 - one or more artist's statements that invited 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
 - assisting audiences to construct personal meaning rather than describing developmental processes or making references to the assessment task
 - responses at the mark range of 8–9 demonstrated understanding of the impact of
 - new knowledge relating to the focus and specified context/s

- artwork approaches that enhanced meaning and audience engagement, such as contemporary art practices; personal and symbolic connection; manipulation of familiar objects, scale, formal or interactive display; intricate details; and/or expressive application of media.

Practices to strengthen

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

- for Researching — reacting to stimulus
 - responses at the 2-mark performance level include
 - analysis and interpretation of the visual language used in artworks by self or others
 - selection of artworks for analysis that are relevant to the student-directed focus and identified context/s
 - experimentation with ideas and methods that attempt to answer the inquiry question and are relevant to the continued focus and resolved artworks
 - responses at the 3-mark performance level include
 - analysis and interpretation of literal and non-literal meaning in artworks by self and others, with interpretations that are responsive to the specified context/s
 - experimentation with a diverse range of ideas or actual processes that are responding to research of key artists and aiming to answer the inquiry question
 - responses at the mark range of 4–5 include
 - analysis of how the identified context/s affect the direction of the inquiry and artwork approaches in the work of self and others
 - experimentation that combines artist research or other targeted research and reflection on prior work to explicitly answer the inquiry question
- for Reflecting — considering ideas and information
 - responses at the 3-mark performance level include artwork intentions and decisions justified by strengths, implications and limitations of selected approaches
 - responses at a mark range of 4–5 include
 - evaluation of how influences from other sources affect selected visual language and artwork approaches
 - justification of
 - the independent viewpoint as an answer to the inquiry question and how this is being developed through the focus
 - decisions that demonstrate critical understanding of how audiences engage with the resolved artworks.

Samples

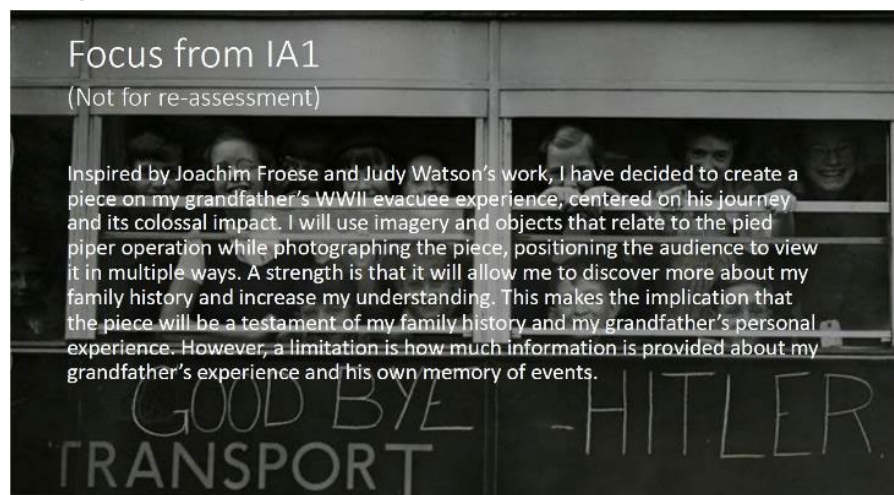
The internal assessment samples presented in this subject report demonstrate a complete body of work by one student. The following excerpts have been included to demonstrate:

- Developing — generating solutions at 6 marks, providing evidence of
 - idea development, symbolic representations and reference photographs with accompanying annotations of context and focus that continue the inquiry from IA1
 - consideration of how symbolic materials, objects and archival images will enhance reading and engagement of audiences

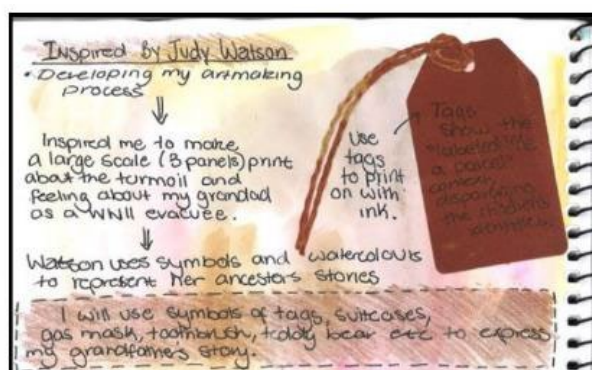
- detail images of the final artwork to demonstrate refined methods and approaches with layered mixed-media drawing and printing processes. The student has established an individualised art practice in response to their interpretation of the grandfather's experience.

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

Excerpt 1



Excerpt 2



Excerpt 3



Excerpt 4



Excerpt 5



Excerpt 6



Excerpt 7



Excerpt 8



The following excerpts have been included to demonstrate:

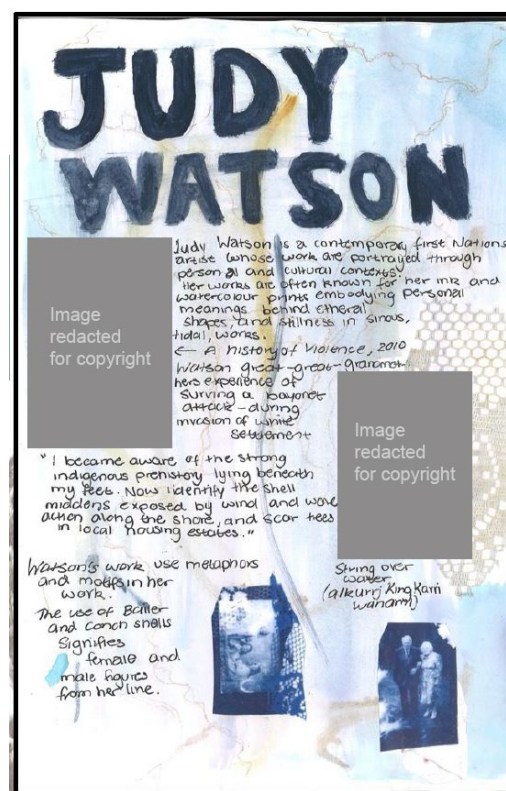
- Researching — reacting to stimulus at 5 marks, providing evidence of
 - experimentation with additional 3D and printing media in representations that extend the literal and non-literal interpretation of the grandfather's experience
 - innovative approaches such as proposing the idea of wrapping three-dimensional objects with monoprints and exploring printing on different surfaces and materials
 - analysis and interpretation of relevant artists' works and practices through personal and cultural context with reflective commentary on how the student applied the research in their own work.

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

Excerpt 9



Excerpt 10



Excerpt 11



Excerpt 12



The following excerpts have been included to demonstrate:

- Reflecting — considering ideas and information at 5 marks, providing evidence of
 - evaluation of IA1 experimental approaches and problem-solving during research processes to reflect on visual language, manipulation of media and communication of meaning relevant to the personal context and family story
 - justification of the independent viewpoint as a response to the continued IA1 inquiry and focus
 - consideration of how audiences might react to the visual language, including the personal reaction of the family members involved.

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

Excerpt 13

Annotated Resolved Work

Research:

- Artists Judy Watson and Joachim Froese whose works utilise the use of symbolic objects and materials that represent ancestral stories, combining personal and cultural contexts with contemporary art.
- Deepening my knowledge on my ancestry by gathering information on my grandfather's experience
- Investigated working with printmaking in different forms and scale.

Developing:

- Personal context:
- Inspired by my authentic experience at Stradbroke Island and exploration of significance of ancestry.
- Cultural context:
- Bringing awareness to my grandfather's experience and many others which is inadequately recognised, while it remains a lasting impact on many people.

Meaning communicated through:

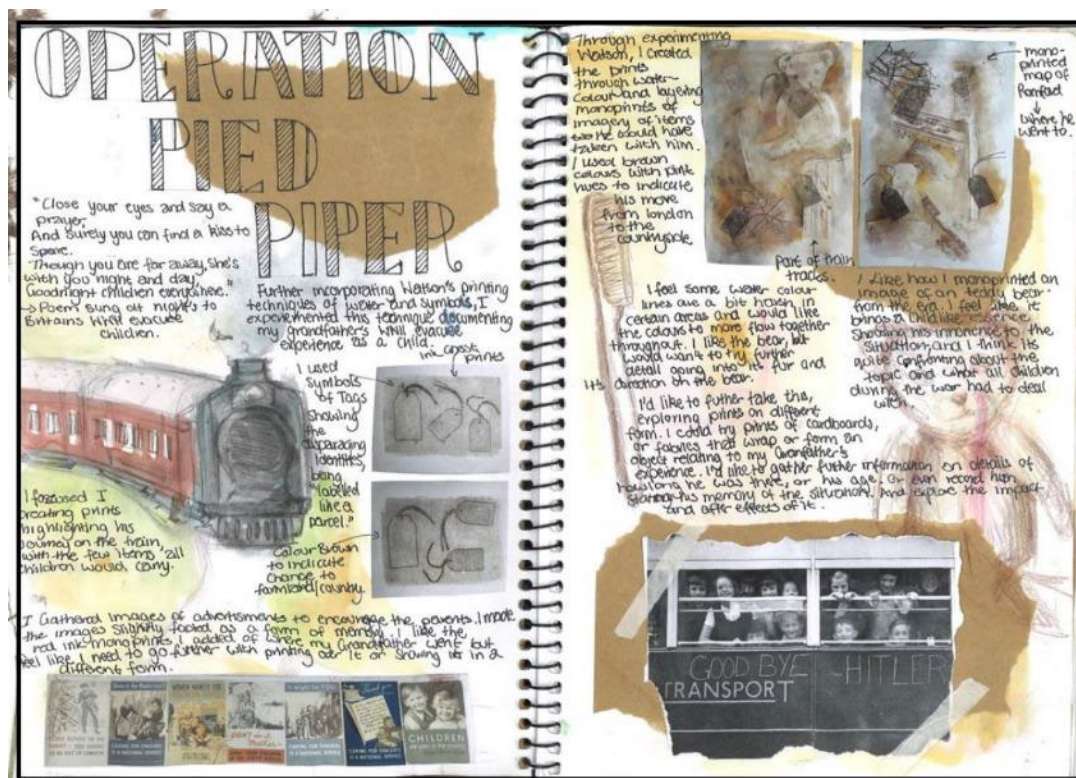
- Monoprints of significant items taken during the journey of evacuation
- Child teddy bear and tags assimilate child innocence and experience of being "labelled like a parcel," disparaging a person's identity.
- Gas Masks haunting and perceptible object for the period, elicits calamity of life then.
- Stitched tags show the path taken. While tags with images of parents and hometown shows what he left behind.
- Tea notes to the British culture, referring to introduction of tea bags in WW1.

Reflect

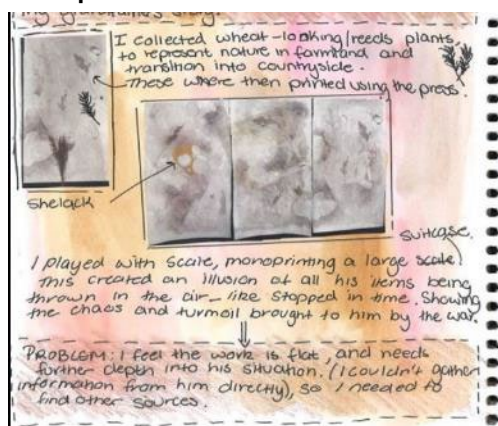
- This work further helps me gain knowledge of my grandfather's experience, and wanting to explore more of my ancestry, while considering heritage and history.



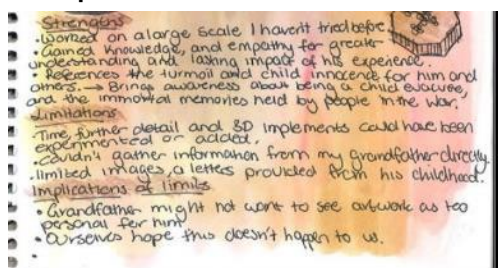
Excerpt 14



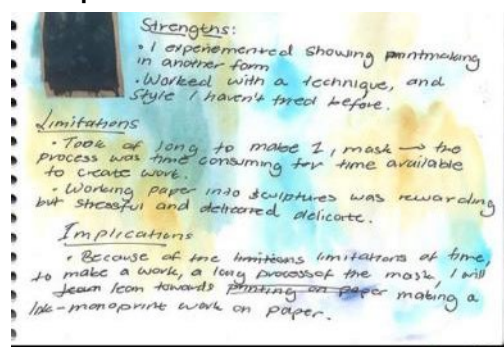
Excerpt 15



Excerpt 17



Excerpt 16



The following excerpts have been included to demonstrate:

- Resolving — communicating as artist and audience at 9 marks, providing evidence of
 - an artist statement that articulates the personal context of the artist with the subject and aims to evoke a personal connection for the audience to their knowledge of similar stories in history. The use of emotive language (e.g. turmoil, chaos, pandemonium, innocence, haunting, evocative) helps the audience to make meaning of the narrative and understand the artist's intention
 - high-quality photographic evidence of resolved work on display to show the installation format and the characteristics of resolved work as described in the syllabus assessment specifications.

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

Excerpt 18**Artist Statement**

Testament
2024

Ink monoprints, watercolour, shellack, tea, paper card tags, pencil, liquid transfer on Fabriano paper
112×130cm

Testament explores the turmoil and chaos, brought to my grandfather and many others as a child evacuee during WWII. Labelled like a parcel, my grandfather was sent to Romford, with only a mask, pair of pants, toothbrush, and a teddy bear, as if thrown in the air. Shows a brief hiatus, a complete pandemonium. Sent away from loved ones, the path of tags symbolises his yearning and fixed memories held, juxtaposing a new temporary setting with washes of brown for transition to country. Amongst the soft watercolour edges and innocence of a teddy bear, the haunting gas masks and faded V2 bombs bring an evocative reminder of the novel but dark occurrence at the time. While *Testament* shows the uncertainty and alien sensation felt by evacuees, it becomes an attestation, a representation of my family ancestry and many other's stories. A keepsake, to remember all those apart of the war.

Excerpt 19**Installation
View*****Testament***

Ink monoprints,
watercolour,
shellack, tea, paper
card tags, pencil,
liquid transfer on
Fabriano paper
112×130cm

**Additional advice**

- The IA1 focus must be included in the IA2 submission to demonstrate a sustained inquiry.
- Any images included in the supporting evidence pages/slides (e.g. progress documentation) should be accompanied with reflective commentary to explain the relevance to the inquiry.
- Evidence of Developing, Researching and Reflecting criteria is presented in diagrams, graphic organisers, annotated images of relevant artists' work, bullet points or brief written responses in the four pages of supporting evidence or in the annotated illustration slide/page. Long sections of written text in the supporting evidence are not the most effective way to show how students are engaging with research, developing ideas or reacting to stimulus.
- Students should be explicitly taught how to document resolved work using clear, high-resolution images. Submissions may include unlimited pages/slides of clearly labelled photographic evidence of resolved work, including
 - detail images to demonstrate media application and manipulation

- relevant real or authentic virtual display options to indicate true scale and any form of interaction or installation
- individual and collective images of resolved works that are intended to be displayed as an installation.
- Artworks using time-based media (e.g. film or animation) must be uploaded separately as mp4 video files. Videos embedded in presentations or provided as links are not accessible.
- Provisional marks must only be based on evidence within the syllabus conditions, i.e. using
 - a drafted, edited and clearly labelled artist’s statement/s of no more than 150 words.
Note: name, title, media and size are not included in the word count
 - one ‘annotated illustration’ page/slide that includes images/details of all resolved artwork/s in the submission and brief points that identify evidence of inquiry processes in resolved work/s. The total word limit for this evidence is 200 words
 - no more than four pages/slides of supporting evidence, which includes the student’s experimental artwork, sketches, annotated diagrams and images, notes, ideas, photographs, and collections of stimulus items with reflective commentary and artist research. Extended response entries in supporting evidence are not encouraged.

Schools should use the guidelines outlined in the *QCE and QCIA policy and procedures handbook v6.0*, Section 8.2.6, to manage response length.

- 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 and the QCAA website
 - [Supporting resource: Contexts](#)
 - [Supporting resource: Reflection](#)
 - [Supporting resource: Artist’s statements](#)
 - [Supporting resource: Annotated illustration of resolved work](#)
 - [Supporting resource: Effective practices in Visual Art submissions](#)
 - [IA2 student response template: Project — inquiry phase 2.](#)

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	48
Authentication	0
Authenticity	28
Item construction	6
Scope and scale	1

Effective practices

Validity priorities were effectively demonstrated in assessment instruments that:

- used clearly defined stimulus and allowed students to resolve their body of work through inquiry phase 3
- foregrounded the contemporary context to direct inquiry learning and the final phase of their self-directed inquiry
- included all IA3 assessment objectives and a school-specific task description for students to explore the concept of 'Art as alternate'.

Practices to strengthen

It is recommended that assessment instruments:

- provide specific reference to the initial teacher-directed stimulus or experience from inquiry phase 1 and the IA2 resolved artworks
- include all of the characteristics of resolved work in inquiry phase 3 (Syllabus section 5.7.1) in the scaffolding section to align with the specifications and provide explicit cues to students about what they must do

- direct students to communicate meaning as artist and audience to communicate an evolved focus in their self-directed body of work using a school-directed alternate art approach
- avoid repetition of information across multiple sections of the instrument.

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	0
Layout	0
Transparency	2

Effective practices

Accessibility priorities were effectively demonstrated in assessment instruments that:

- contained explicit instructions using appropriate language, avoided bias, and aligned to the specifications, assessment objectives and ISMG.

Practices to strengthen

There were no significant issues identified for improvement.

Additional advice

- Align context, task, stimulus and scaffolding sections each year to ensure the IA3 assessment task is clear and accessible for students.

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	93.73	5.07	1.19	0.00
2	Researching — reacting to stimulus	92.84	5.67	1.49	0.00

Criterion number	Criterion name	Percentage agreement with provisional	Percentage less than provisional	Percentage greater than provisional	Percentage both less and greater than provisional
3	Reflecting — considering ideas and information	95.22	4.18	0.60	0.00
4	Resolving — communicating as artist and audience	90.15	8.66	0.90	0.30

Effective practices

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

- for Developing — generating solutions
 - responses at a mark range of 4–5 showed evidence of implementation of an evolved focus and alternate ideas and representations. The focus statement from IA1 and evidence of the resolved artwork/s created in IA2 were included in the submission to demonstrate how the ideas and representations were extended in this final inquiry phase
 - responses at a mark range of 6–7 showed evidence of problem-solving and decisions that were made to enhance the inquiry and achieve divergent solutions. This evidence was best demonstrated in sketches, notes, annotated diagrams and/or images in the four pages of supporting evidence
 - responses at a mark range of 8–9 showed evidence of
 - advanced skills, confidence and control with selected art approaches and media
 - key decisions and turning points that introduced new ideas, original and creative thinking in response to the inquiry question and focus
- for Reflecting — considering ideas and information
 - responses at a mark range of 4–5 showed evidence of
 - identification and evaluation of specific art-making approaches and practices that led to alternate approaches being pursued in the inquiry
 - justification of the selected alternate approach and the relative effectiveness of the choices made by the student through the continued inquiry
 - responses at a mark range of 6–7 showed evidence of
 - evaluation of artistic choices and deliberate decision-making about visual language used in artworks and influences on selected approaches
 - justification that supported how the IA3 artworks answered the inquiry question and consideration of how audiences responded to the focus and artworks in inquiry phase 2.

Practices to strengthen

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

- for Researching — reacting to stimulus

- responses at the 3-mark performance level include evidence of how the student has worked through a contemporary context by
 - analysing and interpreting the use of visual language, expression and meaning in contemporary artworks that explore new viewpoints and approaches
 - experimenting with contemporary art practices, processes, theories and ideas
- responses at the mark range of 4–5 include evidence of
 - analysis and interpretation of multiple meanings in artworks
 - experimentation that is clearly influenced by research of contemporary art practices or other relevant inspiration that show insight and exploration of diverse processes or approaches
- responses at the mark range of 6–7 include evidence of how contemporary context and diverse aesthetic influences affect the student's art practice, and how this new knowledge enables the student to experiment in innovative ways
- for Resolving — communicating as artist and audience
 - responses at the mark range of 5–6 include evidence of
 - the IA1 focus and IA2 resolved artwork to demonstrate a connected body of work that communicates the artistic purpose and meaning expressed in the focus
 - an artist's statement/s that clearly communicate/s the concept and focus of the resolved artwork
 - responses at the mark range of 7–8 and above include evidence of
 - well-finished artwork/s that demonstrate all characteristics of resolved work as described in the syllabus assessment specifications
 - artwork/s that clearly demonstrate how the inquiry question has continued across inquiry phases 1, 2 and 3 to realise one individualised body of work
 - one or more artist's statements 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
 - assisting audiences to construct personal meaning rather than describing developmental processes or making references to the assessment task
 - responses at the mark range of 9–10 include evidence of
 - developed and combined knowledge and focus to create a refined body of work that strengthens the way audiences can make meaning when they engage with the IA2 and IA3 artworks, e.g. consistency with personalised symbols or representations, innovative and linked application of media, communication of specific information researched through the focus
 - responses at a mark range of 11–12 include evidence of
 - how the Unit 4 concept of 'art as alternate' and the contemporary context are carefully considered to extend or challenge the student focus and inquiry presented in the work and ideas of inquiry phase 2
 - an evolved personal aesthetic through contemporary approaches that demonstrate artistic style/s and/or expression/s that are individualised or inventive, and may show strong influences that are adapted, combined and/or personalised to suit purpose and meaning through the use of a contemporary context.

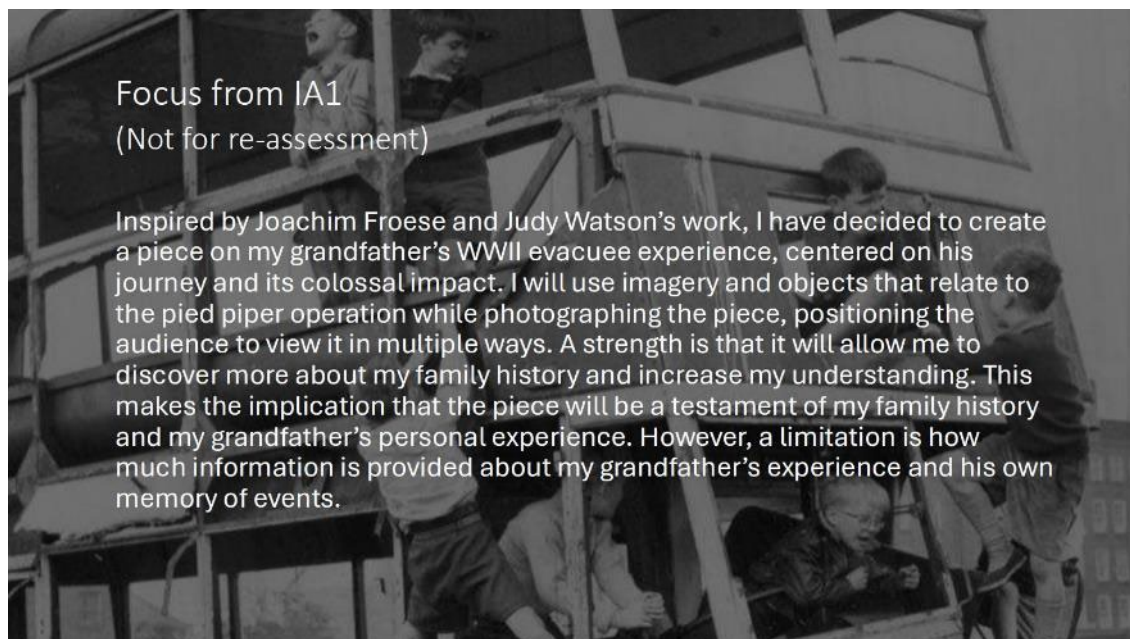
Samples

The internal assessment samples presented in this subject report demonstrate a complete body of work by one student. The following excerpts have been included to demonstrate:

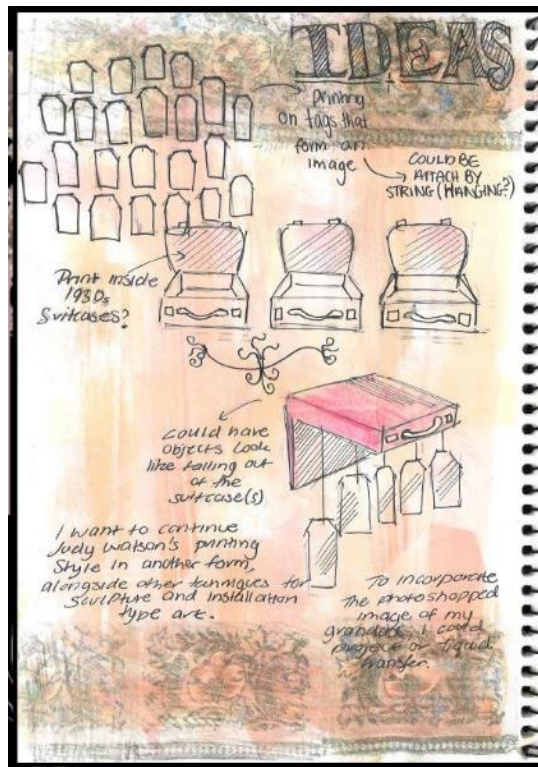
- Developing — generating solutions at 9 marks, providing evidence of
 - IA1 focus and IA2 resolved artworks that indicate how the inquiry is enhanced through alternate ideas and representations of symbols and objects related to the body of work narrative
 - creation of explicit meaning through refined methods with new media and approaches documented in
 - supporting evidence, including collaborating with a family member to extend the personal context
 - multiple detail image slides of the resolved work installation
 - careful consideration of individual components and composition in display to enhance reading and engagement for audience.

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

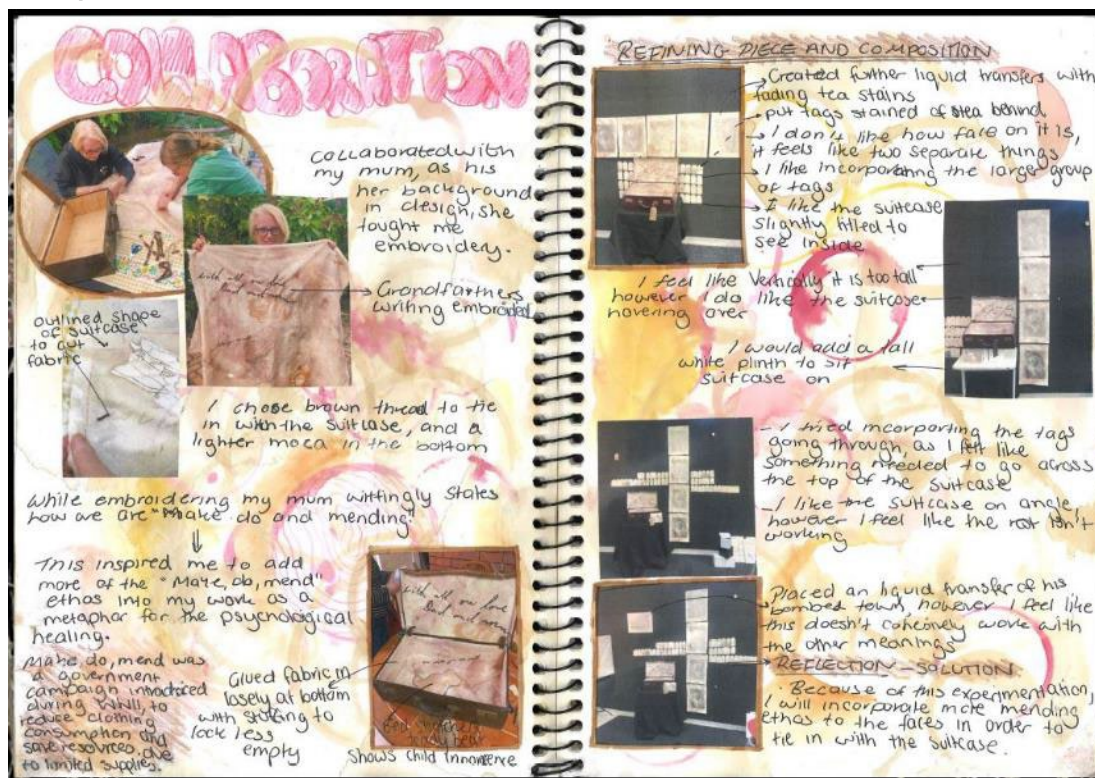
Excerpt 1



Excerpt 2



Excerpt 3



Excerpt 4



Excerpt 5



Excerpt 6



Excerpt 7



Excerpt 8




The following excerpts have been included to demonstrate:

- Researching — reacting to stimulus at 7 marks, providing evidence of
 - analysis and interpretation of contemporary artists (Watson and Skien) who reflect on narratives of the past through a contemporary context to shape alternate meaning and representation of symbols explored in IA2
 - continued research to uncover additional narrative ideas that evolve the focus
 - relevant experimentation and exploitation of dyeing, printing and display methods and media to solve problems and effectively represent ideas.

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

Excerpt 11

Annotated Resolved Work



Research:

- Artists Judy Watson and Glen Skien whose works utilise the use of symbolic objects and materials that represent ancestral stories, combining personal and cultural contexts with contemporary art.
- Deepening my knowledge on my ancestry by gathering information on my grandfather's experience
- Investigated working with printmaking in different forms and scale.

Developing:

- Personal context:
- Inspired by my grandfather's experience as an WWII child evacuee and permanent effect it had on his and many others lives
- Contemporary context:
- Inspired by using and manipulation of objects from contemporary artist Joachim Froese

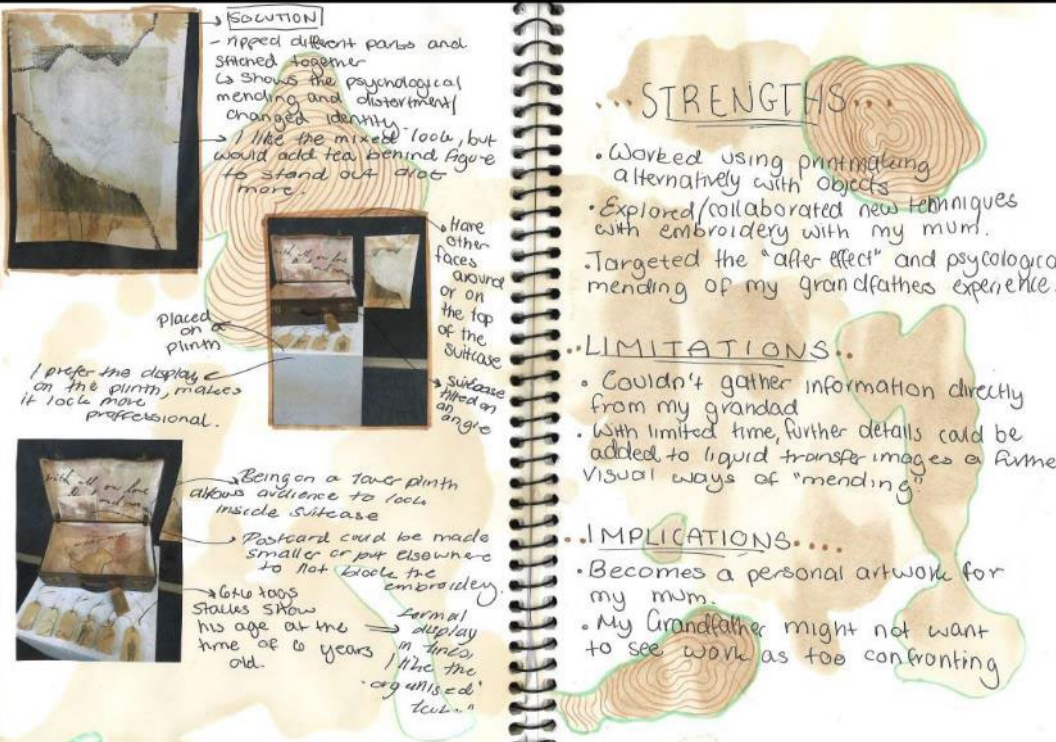
Meaning communicated through:

- Monoprints of significant items taken during the journey of evacuation
- Print being inside the suitcase shows how memories are forgotten or can be found, or being kept away on purpose
- Edited gas mask on my grandfather's portrait shows how life experiences can stick with us, while the harsh lines show the rebuilding of Britain, 'focusing on the post war life'
- Use of embroidery of Grandfather's writing show the 'make, do and mend' ethos during and after the war
- Stitched portrait shows fragmented memories and psychological mending

Reflect

- Gains appreciation for the hardship for my grandfather and other ancestors experience during the war.

Excerpt 12



SOLUTION

- ripped different parts and stitched together
- Shows the psychological mending and distortion/changed identity
- I like the mixed look, but would add tea behind figure to stand out a bit more.

placed on a plinth

I prefer the display on the plinth, makes it look more professional.

Being on a tall plinth allows audience to look inside suitcase

Postcard could be made smaller or put elsewhere to not block the embroidery

6th tags shows his age at the time of 6 years old.

formal display in line with the 'organised' look.

STRENGTHS...

- Worked using printmaking alternatively with objects
- Explored/collaborated new techniques with embroidery with my mum.
- Targeted the "after effect" and psychological mending of my grandfather's experience.

LIMITATIONS...

- Couldn't gather information directly from my grandad
- With limited time, further details could be added to liquid transfer images or further visual ways of "mending".

IMPLICATIONS...

- Becomes a personal artwork for my mum.
- My Grandfather might not want to see work as too confronting

The following excerpts have been included to demonstrate:

- Resolving — communicating as artist and audience at 12 marks, providing evidence of
 - an artist statement using expressive language to highlight the personal connection and invite the audience to consider the symbolism of visual language and display
 - high-quality images with multiple angles to document the artwork installation, display and quality of finish

- the characteristics of resolved work through
 - depth of research, development and critical reflection
 - communication of a personal aesthetic
 - a degree of ‘finish’, showing knowledge, understanding of media and technical skills
 - reaching an end-point with the artistic intention
 - concept, focus, contexts and media areas that are used to solve complex problems of visual language and expression.

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

Excerpt 13

Artist Statement

Make do and mend
2024

Ink monoprints, watercolour, tea, embroidery, liquid transfer on Fabriano paper and 1930s vintage suitcase
124×106×66.3cm

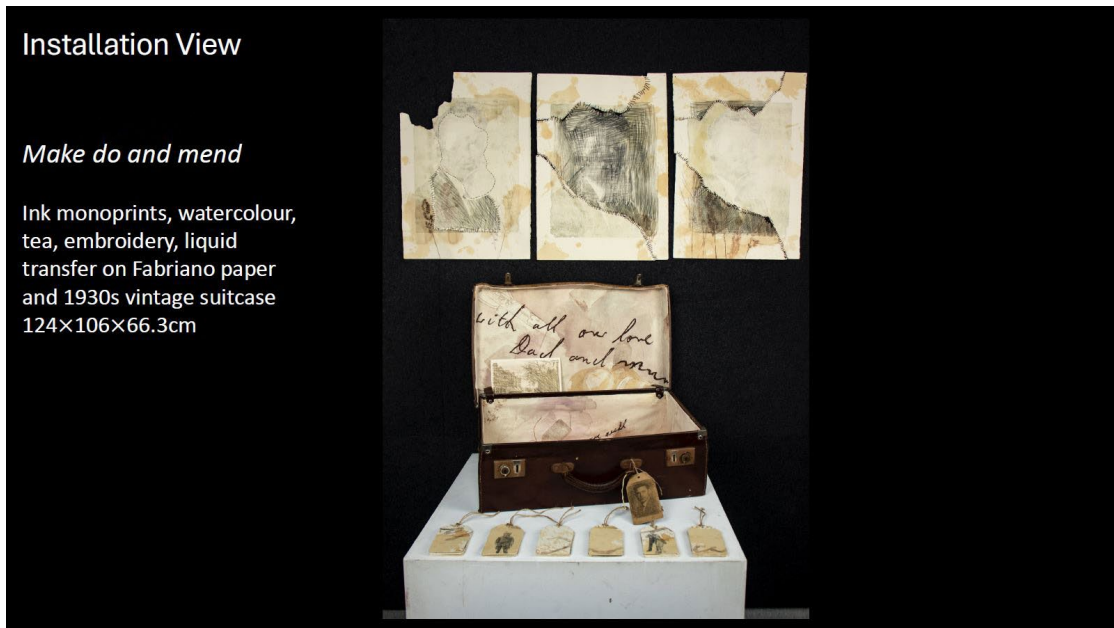
Make do and mend, was a government campaign introduced to reduce clothing consumption and save resources during WWII. While the war stands as an historical event that is studied it still remains as memories for many people of today. Labelled like a parcel, my grandfather's recollections as a child evacuee continue to heal. Washes of brown and monoprinted objects fill inside the suitcase, symbolising the turmoil and dislocation from his family. However this remains inside the suitcase, the memories that are found, remembered and mended. Images of his portrait sit above, initially unrecognisable, the ghostly gas mask and stitched lines imitate the rebuilding of himself and fragmented memories. Faded tea illustrates a tribute to British culture but, emulates how memories stain overtime. While embroidering my grandfather's writing with my mum she wittingly states how we are "Making do and mending." Using what we have and stitching up our scars.

Excerpt 14

Installation View

Make do and mend

Ink monoprints, watercolour,
tea, embroidery, liquid
transfer on Fabriano paper
and 1930s vintage suitcase
124×106×66.3cm



Excerpt 15



Additional advice

- IA1 focus and sufficient evidence of the IA2 resolved work must be included to demonstrate an evolved focus with enhanced and sustained inquiry.
- Any images included in the supporting evidence pages/slides (e.g. progress documentation) should be accompanied with reflective commentary to explain the relevance to the inquiry.
- Students should be explicitly taught how to document resolved work using clear, high-resolution images. Submissions may include unlimited pages/slides of clearly labelled photographic evidence of resolved work, including
 - detail images to demonstrate media application and manipulation
 - relevant real or authentic virtual display options to indicate true scale and any form of interaction or installation
 - individual and collective images of resolved works that are intended to be displayed as an installation.
- Artworks using time-based media (e.g. film or animation) must be uploaded separately as mp4 video files. Videos embedded in presentations or provided as links are not accessible.
- Provisional marks must only be based on evidence within the syllabus conditions, i.e. using
 - a drafted, edited and clearly labelled artist's statement/s of no more than 150 words.
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/s. The total word limit for this evidence is 200 words
 - no more than four pages/slides of supporting evidence, which includes the student's experimental artwork, sketches, annotated diagrams and images, notes, ideas, photographs, and collections of stimulus items with reflective commentary and artist research. Extended response entries in supporting evidence are not encouraged.

- 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 and the QCAA website:
 - [Supporting resource: Contexts](#)
 - [Supporting resource: Reflection](#)
 - [Supporting resource: Artist's statements](#)
 - [Supporting resource: Annotated illustration of resolved work](#)
 - [Supporting resource: Effective practices in Visual Art submissions](#)
 - [IA3 student response template: Project — inquiry phase 3.](#)

External assessment



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

Examination — extended response (25%)

Assessment design

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

The examination consisted of one paper with a choice of two extended response questions relating to appropriation in contemporary art (45 marks).

The assessment required students to respond to an unseen extended response question in an analytical essay, evaluating how

- artists appropriate artworks from other times and places to communicate contemporary ideas
- an audience's prior knowledge of source artworks or referenced imagery, culture or history influences the interpretation of contemporary artworks that use appropriation.

Students needed to express a viewpoint and support it by selecting and comparing two contemporary artworks from the stimulus book.

The stimulus included the following five unseen contemporary artworks that use appropriation:

- Julie Rrap, *Transpositions: The Invisible Body*, 1988
- Frank Gohier, *Roo Tail Soup*, 2013
- Tony Albert, *Conversations with Preston: Fennel Flowers and Sturt's Desert Pea*, 2020
- Yasumasa Morimura, *An Inner Dialogue with Frida Kahlo (Hand Shaped Earring)*, 2001
- Michael Mapes, *Clelia*, 2021.

Each contemporary artwork was supported by source artworks and individual contextual statements for both. The stimulus was designed to elicit a response that demonstrated the assessment objectives.

Assessment decisions

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

Effective practices

Overall, students responded well when they:

- presented a clearly stated viewpoint that
 - answered the selected question through a synthesis of stimulus, observations and subject-specific knowledge
 - was supported by detailed and relevant examples of how either

- the selected artists communicate specific contemporary ideas using appropriation
- audiences are influenced by prior knowledge when interpreting the selected contemporary artworks that use appropriation
- analysed and interpreted the essential features of the selected artworks through the personal, contemporary, cultural and/or formal context, and demonstrated an understanding of how the identified context guided their interpretation of meaning
- decoded artworks by explicitly identifying and explaining how relevant visual art elements and principles were used to communicate ideas.

Practices to strengthen

When preparing students for external assessment, it is recommended that teachers:

- explicitly teach that evaluating requires students to both
 - identify similarities and differences in the stimulus question that are relevant to all aspects of the selected question
 - unpack the significance of these similarities and differences, e.g. how the artists approach appropriation in similar or different ways to communicate their ideas
- build students' capacity to realise the response by communicating interrelated relevant conclusions that
 - consider all aspects of the specified question
 - demonstrate knowledge of the roles of artist and/or audience in the construction of meaning specific to the selected question.

Samples

Extended response

The following excerpts have been selected to illustrate effective student responses from Questions 1 and 2 in one or more of the syllabus objectives. The questions required students to evaluate how artists appropriate artworks to communicate contemporary ideas, or evaluate how audiences are influenced by prior knowledge when interpreting contemporary artworks that use appropriation.

Throughout the sampled responses, the students used relevant visual art terminology correctly, communicated visual art ideas and meaning in a sustained, organised and cohesive sequence of information, and used language conventions consistently and with clarity.

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

Criterion: Implementing decoding skills

Effective student responses demonstrated subject knowledge by specifying a range of relevant elements and principles to communicate how ideas are represented in contemporary artworks that use appropriation.

This excerpt has been included for Question 1 as it provides evidence of:

- decoding the ways Michael Mapes used colour, tone, texture, contrast, pattern, movement, repetition, scale, unity and emphasis in the artwork *Clelia*, 2021 to represent ideas about honouring the legacy of powerful women from history.

Mapes' work resides in the contemporary context, his work exploring innovative and individualistic media that enhances the work from its original, oil paint form. To reform the work, Mapes has utilised a variety of vibrant colours that directly oppose the dark, ~~the~~ regal tones in ^{Pulzone's} ~~the~~ original work. ~~the~~ Pulzone's implementation of dark shadow behind Clelia Farnese's ^{darkly-clothed} figure causes her to almost blend into the background, downplaying her significance. In contrast, Mapes honours ~~the~~ Farnese's legacy by using such vibrant colours ^{against the white background}, breathing life and personality into her figure, ^{broken-up} cementing her role as a whole person into art history. Whilst the ^{in this piece} pattern and selection of shapes ^{abstraction} varies, the movement this ^{both} creates once more contributes to Farnese's personhood and womanhood, for she is visible for not only her beauty, but her ^{implied} ~~intelligence~~ ^{intellect} and social achievements. The ^{implied} texture that is created by both the variety of shapes used and ~~the~~ the tonal variation ~~and~~ found naturally on each object, and the tangible texture visible on some objects illustrates Mapes' intention to appeal Farnese to current audience using contemporary media approaches, to assist in the continuation of her ^{identity,} ^{as a woman} presence and role in today's world. Mapes has ~~repeated~~ exploited repetition in this work with ^{of the subject's eyes, mouth and full face} repeated, smaller-scale imagery ^{create unity and} imprinted on ~~the~~ an assortment of objects across the work to emphasise ~~and~~ ^{if} her facial features as symbolic of both beauty and importance.

Criterion: Analysing and interpreting

Effective student responses:

- provided detailed and insightful literal and non-literal meanings that interrelated essential features of the work
- consistently demonstrated synthesised knowledge of the specified contexts.

This excerpt has been included for Question 1 as it provides evidence of:

- complex analysis of the interrelationships of visual language and expression in Julie Rrap's artwork, *Transpositions: The Invisible Body*, 1988 to interpret the
 - literal meaning related to recognition of female subjects from historical artworks
 - non-literal meaning related to the loss of identity for undervalued female subjects
- how Julie Rrap's artwork challenges the representation of women in art history through the contemporary context and applies a feminist perspective through the cultural context.

This 300 cm by 300 cm work of ~~one~~ ^{historical} one hundred direct positive photographs of female subjects in ^{involuntary} male-made works on plywood draws attention to ~~the~~ ^{square portrait of the} anonymity of each woman despite being recognisable from their original works. Rrap has delved into both the contemporary and cultural contexts by applying her perspective to ^{art} ~~the~~ history's ideas of women, juxtaposing the outdated values present in past works with her progressive liberation of women, and referencing ^{current} feminist culture that is widely spread throughout the world today. These contexts are ~~more~~ ^{calculated} easily reflected in Rrap's manipulation of elements and principles of art. The dull warmth of the yellow-toned hues of ~~the~~ ^{appropriated} each portrait creates of monotonal ~~cohesion~~ ^{original} cohesion throughout the work, signifying how the colour that each ^{original} male artist gave their female subjects has been stripped, stripping the minimal individuality ^{from} each woman to communicate the outdated, patriarchal view that all women are the same. Rrap's ^{composition} ~~of~~ of equal-sized square ^{portraits} not only ~~creates~~ ^{creates}

balance, unity and pattern within the work, but also reinforces the generalistic and shallow perspective of these men as they captured only the faces of these women in relatively similar poses, conveying the long-standing cultural belief that women's worth lies purely in their beauty. ~~For dramatisation, has been dramatised in Rapp's appropriation of these works to communicate the scarce~~ ^{dramatised} ~~dramatisation~~ Whilst tonal variation across the portraits serves to offer slight differentiation and contrast between these women, the lack of texture in a majority of their faces further emphasises the lifelessness behind each portrait, with the scarce emotion depicted ~~on~~ in their expression, and the dehumanisation they face as they are valued purely for their beauty. ~~Both~~ Both Rrap and the original works' titles display this severe minimisation of women in art history. The appropriated work's title, 'Girl with a Pearl Earring', directly displays ~~that~~ the subject's role lies in her beauty, meaning she should, therefore, remain nameless, causing her a loss of ^{a deeper} identity in art history. In clear reference to ^{this subject's} ~~the~~ absence as a whole person in the work, Rrap titled her work 'Transpositions: The Invisible Body' to emphasise how despite featuring as the subjects of these works, these women ^{become} ~~remain~~ 'invisible' past the level of superficial beauty. Rrap's use of proportion with the large scale of this work, invites the audience to reflect on how these women have been erased as ^{real} ~~people~~ ^{through} the entirety of art history. Therefore,

Criterion: Evaluating

Effective student responses selected and appraised the significance of similarities, differences and ideas of both contemporary artworks in relation to the chosen question.

These excerpts have been included as they provide evidence for:

- Question 1 through
 - similarities about the ways both Julie Rrap and Michael Mapes apply the contemporary context to tackle ideas about the perspectives of male artists communicated in historical artworks
 - differences in the ways each artist addresses the identity of the women in their contemporary artworks.
- Question 2 through
 - similarities about the ways Julie Rrap and Tony Albert use audiences' contextual understanding to challenge sociopolitical perspectives in historical artworks
 - differences in the ways each artist appropriates source artworks to achieve their intended outcomes.

Excerpt 1

Whilst Rrap and Mapes share common features in their works, some differences are identifiable between them. Both artists' works centralise women and tackle the theme of women's beauty in art history. Both works also hold a feminist standpoint, focusing on the importance of women being viewed as people, ~~and~~ reflecting a contemporary mindset. However, while Rrap ~~also~~ opposes and responds directly to the loss of women's identity in art, Mapes praises and enhances the visibility of women's identity. Both tackling male perspectives from the original work they appropriated, Rrap condemns this perspective, whereas Mapes reconstructs this perspective to highlight the positives present. Rrap leaves the women unidentified and unwillingly anonymous in her ~~work~~ ^{title} whilst Mapes identifies Clelia Farnese with her first name in his title.

Excerpt 2

Overall, both Rrap and Albert have demonstrated the importance of ^{the audiences'} contextual understanding when utilising appropriation to challenge a sociopolitical concern. Both ^{Rrap and Albert} artists have utilised ~~to~~ the contemporary practice of appropriation to challenge the exploitation of women and Aboriginal culture in historical art practices, respectively. ~~This was~~ Additionally, both artists have manipulated colour and pattern by changing their original, appropriated artworks, to convey contemporary ideas. Rrap did this by making every painting monotone, thereby ~~removing~~ ^{make} identification by making it difficult for viewers to know the original artist, as an ironic reversal of roles. Similarly, Albert imbedded Preston's original woodcut with a variety of kitsch ^{Aboriginal} patterns created by white artists to demonstrate the extent to which Preston influenced the exploitation of Australian culture. Contrastingly, both artists have used different media, with Rrap using print on plywood and Albert using acrylic ^{and fabric} on paper. Both medias were changed from the original appropriated works, reflecting recontextualisation and contemporary approaches. Finally, the artists opted for different approaches to calling out injustices. Rrap wanted to discredit the initial male painters to reflect how they discredited female painters historically, doing this by making each portrait difficult to identify with colour. Conversely, Albert wanted to explicitly reference Preston by clearly appropriating her initial woodcut, as a way to publically shame her for her ^{negative} influence. Overall, through these ^{similarities and} differences the artists have demonstrated the effectiveness of appropriation, whilst also emphasising the importance of the audience having prior understanding, as references to previous artworks underpins their focuses.

Criterion: Justifying

Effective student responses supported a well-expressed, independent viewpoint to answer the chosen question using detailed and pertinent examples.

These excerpts have been included for Question 2 as they provide evidence of:

- a viewpoint that expresses how selected stimulus artists Julie Rrap and Tony Albert 'successfully position audiences who have a prior knowledge of the appropriated artworks to consider the underlying, harmful implications of famous artworks'
- how this viewpoint is supported by examples of Rrap's approach to reversing the role of artist and subject through selection of subject and manipulation of visual language.

Excerpt 1

Appropriation is a contemporary approach to artmaking, brought about in the postmodern era, that enables artists to challenge previous societal practices and ideas. Julie Rrap and Tony Albert are appropriation artists popular for challenging gender and cultural concerns, respectively, that underpin their appropriated artworks. Through their use of ~~recontextualisation~~ contemporary approaches, including recontextualisation and manipulation of colour and pattern, both artists successfully position audiences who have a prior knowledge of the appropriated artworks to consider ^{the} underlying, harmful implications of famous artworks. However, both artists heavily rely on their audience having prior knowledge, as a lack of understanding limits viewers from understanding their intended meaning.

Excerpt 2

and exploitation of women in the history of art. Rrap⁸ has avoided explicitly referencing the male artists, demonstrating a contemporary viewpoint as she reverses traditional gender roles, ^{as she} ~~by not~~ highlight^{es} emphasising the importance of defining women's identities by ^{placing} ~~crediting~~ ^{attention on} them as opposed to the men who painted them. This reversal can be better understood through the audiences prior knowledge of Johannes Vermeer's painting, "Girl with a Pearl Earring" (1665), ~~This painting was~~ one of Vermeer's most famous works, inspiring books and films, ^{in which he} ~~that~~ never credited his subject matter.

Excerpt 3

Overall, Rrap has utilised contemporary approaches to effectively * give a voice to the women whose ~~se~~ faces have been exploited by male artists without receiving any historical credit. Thus, the audience is positioned to reflect on the imbalance of praise historically given to male artists in comparison to the underrepresentation and overshadowed identities of female artists and subjects. However, it is evident that without a prior understanding of Johannes Vermeer's original painting, the ^{full} extent of Rrap's intended meaning would go misunderstood as ~~they~~ ^{the audience} wouldn't know about the anonymity of the subject matter and how it represents exploitation. Thus, despite *recontextualise traditional portraits and

Excerpt 4

appropriation being an effective contemporary technique, it is heavily reliant on the prior ~~understa~~ knowledge of viewers, as ~~this~~^{it} enables them to correctly interpret the artwork.

Criterion: Realising a response

Effective student responses synthesised and interrelated relevant information to communicate detailed and insightful conclusions in response to the question.

These excerpts have been included as they provide evidence for:

- Question 1 of how contemporary artists use appropriation to communicate contemporary ideas about the role and presence of women in art history
- Question 2 that an audience's prior knowledge of the artist's perspectives influences understanding and interpretation of meaning in contemporary artworks that use appropriation.

Excerpt 1

Therefore, it is evident that ^{contemporary} artists such as Julie Rrap appropriate works from the past to highlight the issue surrounding the dehumanisation and objectification of women in art history.

Excerpt 2

Henceforth, it is apparent that Michael Mapes has appropriated past works to ~~then~~ praise women for their importance and role in art history beyond their looks.

Excerpt 3

To conclude, it is clearly evident that artists appropriate works from the past to communicate contemporary ideas of the role and presence of women in art history. Rrap and Mapes, both portraying feminist views, communicate the importance of women in art history, despite the common overlooking of female subjects. ~~W~~ Women always have and will continue to contribute greatly to art worldwide.

Excerpt 4

- Overall, both Rrap and Albert have successfully utilised contemporary and cultural contexts to challenge historical sociopolitical injustices. The artists have effectively recontextualised historical ideas through appropriation, by using their works to challenge the beliefs and practices of the original, appropriated artists. Through analysis of their works, it is evident that a prior understanding of the original artworks is necessary, as without it viewers would not know the perspective the contemporary artists are challenging. Therefore, when viewing an appropriated artwork, the audience should aim to understand the perspectives of both artists, to benefit the accuracy of their interpretations and understand ~~the~~ nuanced commentaries.

Additional advice

- Students should be advised to take care to use and spell artists' names and artwork titles correctly (as they appear in the contextual statements in the stimulus), and to use a consistent approach to indicate artwork titles in the handwritten response, e.g. quotation marks, underlining, or capital letters.
- Students should be advised that the contextual statements in the stimulus book should be used sparingly in responses and should be acknowledged when used. Students should be made aware that repeating this information without further interpretation and unpacking does not contribute to marks.
- The resource [Supporting resource: Contexts](#), located on the QCAA website and in the QCAA Portal, can be used with students to demonstrate
 - decoding skills to unpack how visual art elements and principles communicate ideas
 - the context-guiding questions to assist with analysis and interpretation of relevant literal and non-literal meanings through specified contexts.