

Visual Art subject report

2025 cohort

January 2026





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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 2025 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 2026.

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
- important considerations to note related to the revised 2025 syllabus (where relevant).

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

346

schools offered
Visual Art



82.84%

agreement with
provisional marks
for IA2

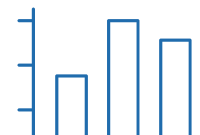


9%

improvement in
endorsed IA2
at Application 1



Subject data summary



Unit completion

The following data shows students who completed the General subject or alternative sequence (AS).

Note: All data is correct as at January 2026. 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: 346.

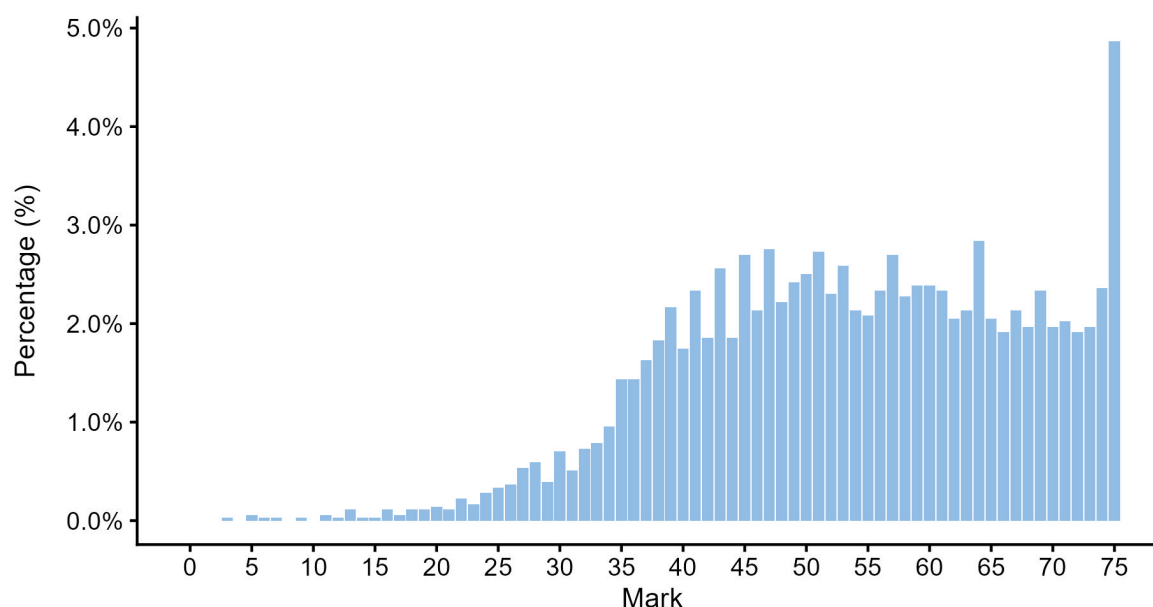
Completion of units	Unit 1	Unit 2	Units 3 and 4
Number of students completed	4,223	3,997	3,518

Units 1 and 2 results

Number of students	Unit 1	Unit 2
Satisfactory	3,849	3,725
Unsatisfactory	374	272

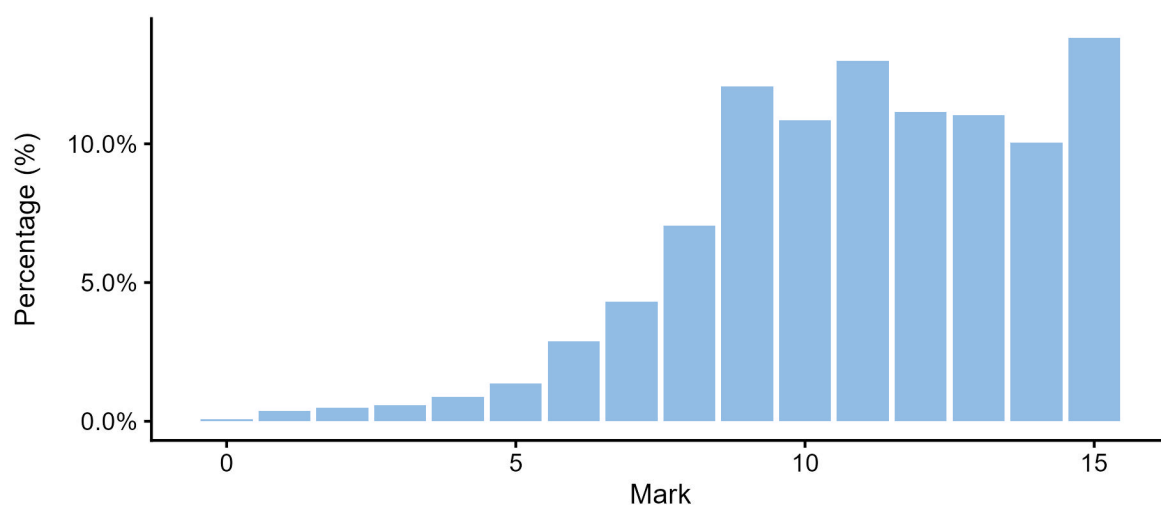
Units 3 and 4 internal assessment (IA) results

Total marks for IA

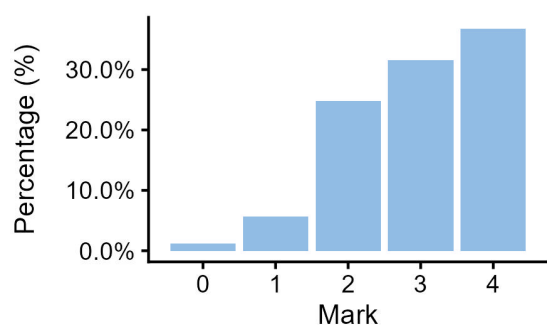


IA1 marks

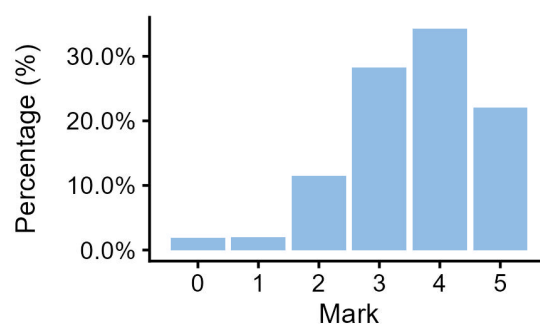
IA1 total



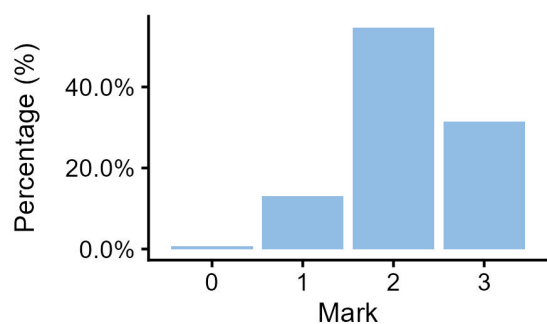
IA1 Criterion: Developing — generating solutions



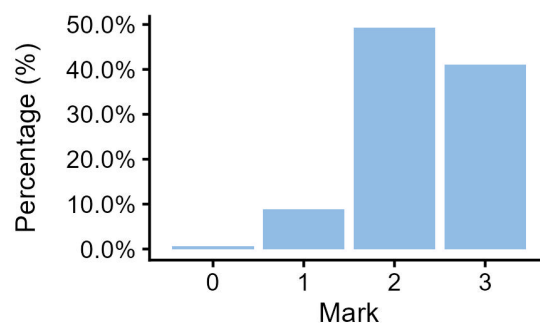
IA1 Criterion: Researching — reacting to stimulus



IA1 Criterion: Reflecting — considering ideas and information

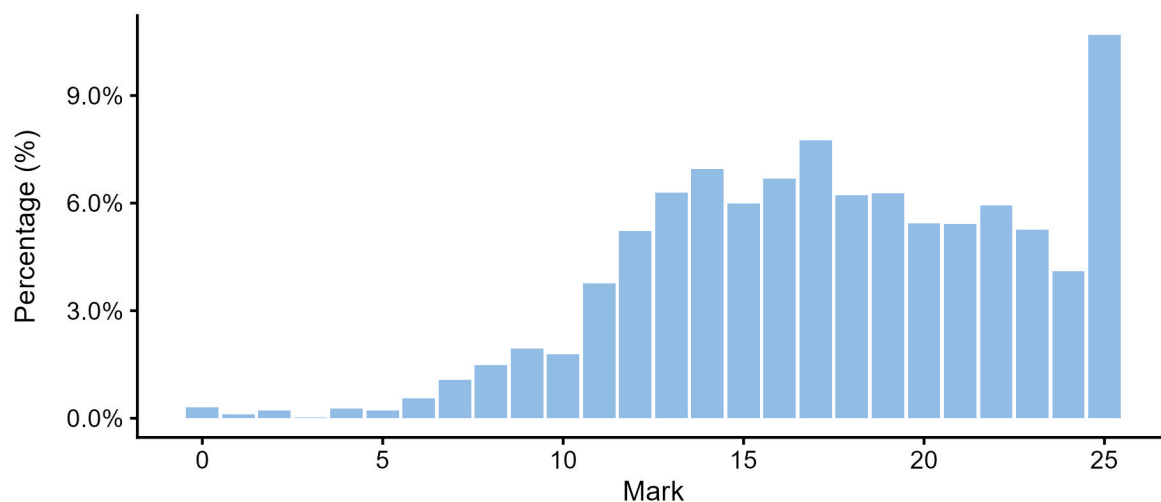


IA1 Criterion: Resolving — communicating as artist and audience

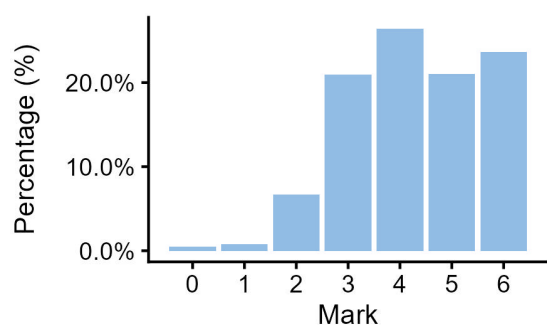


IA2 marks

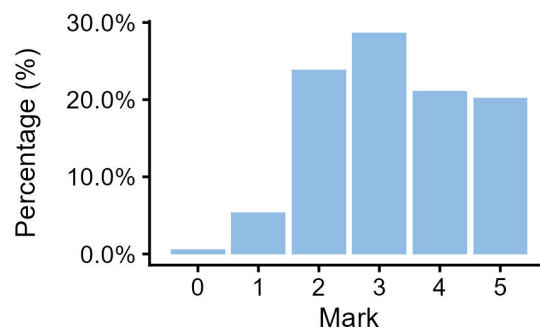
IA2 total



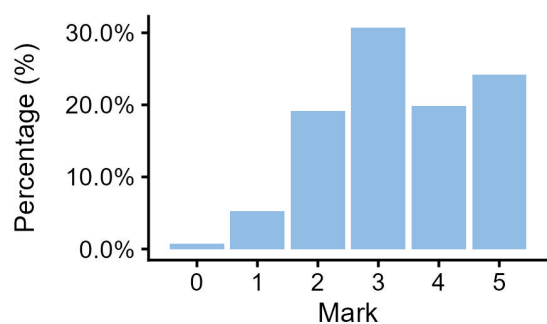
IA2 Criterion: Developing — generating solutions



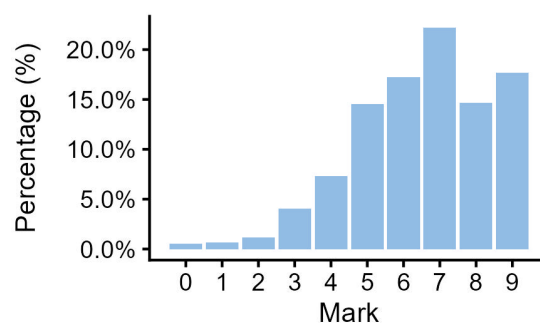
IA2 Criterion: Researching — reacting to stimulus



IA2 Criterion: Reflecting — considering ideas and information

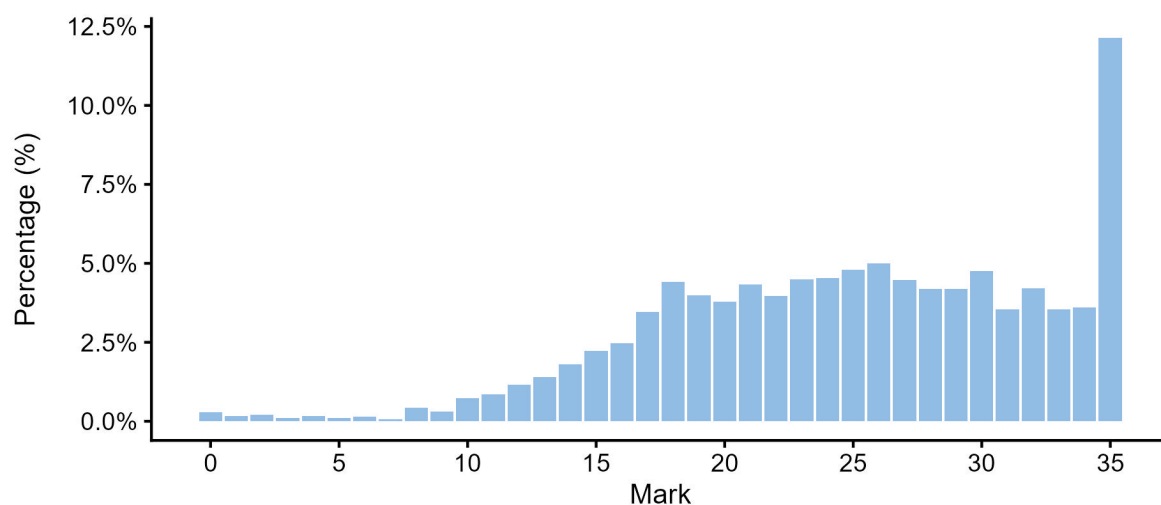


IA2 Criterion: Resolving — communicating as artist and audience

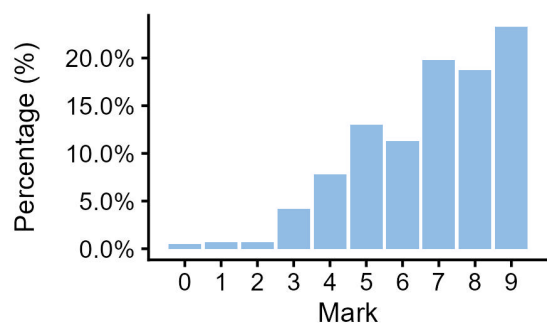


IA3 marks

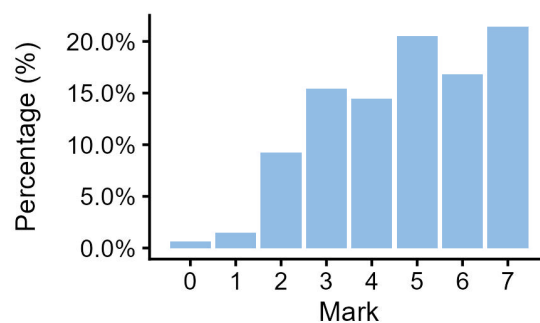
IA3 total



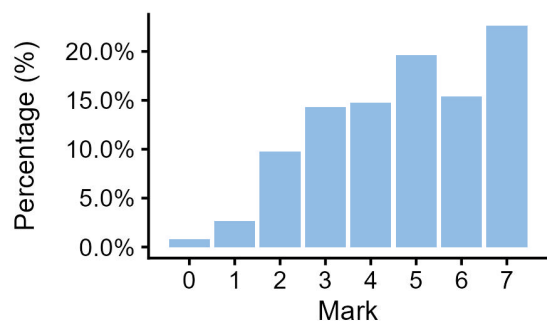
IA3 Criterion: Developing — generating solutions



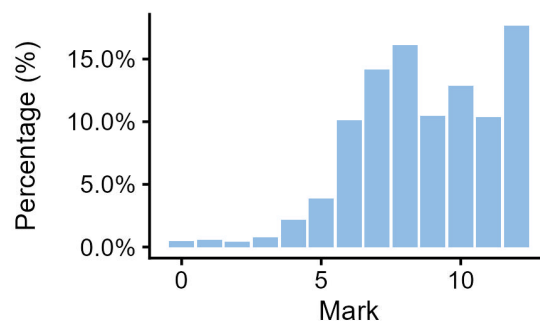
IA3 Criterion: Researching — reacting to stimulus



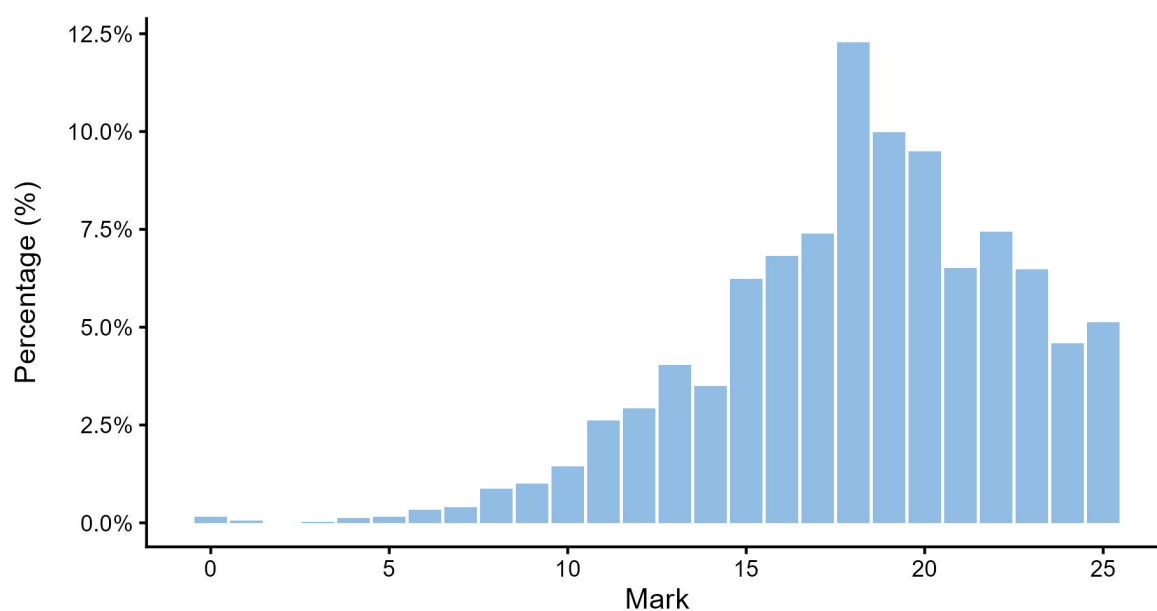
IA3 Criterion: Reflecting — considering ideas and information



IA3 Criterion: Resolving — communicating as artist and audience

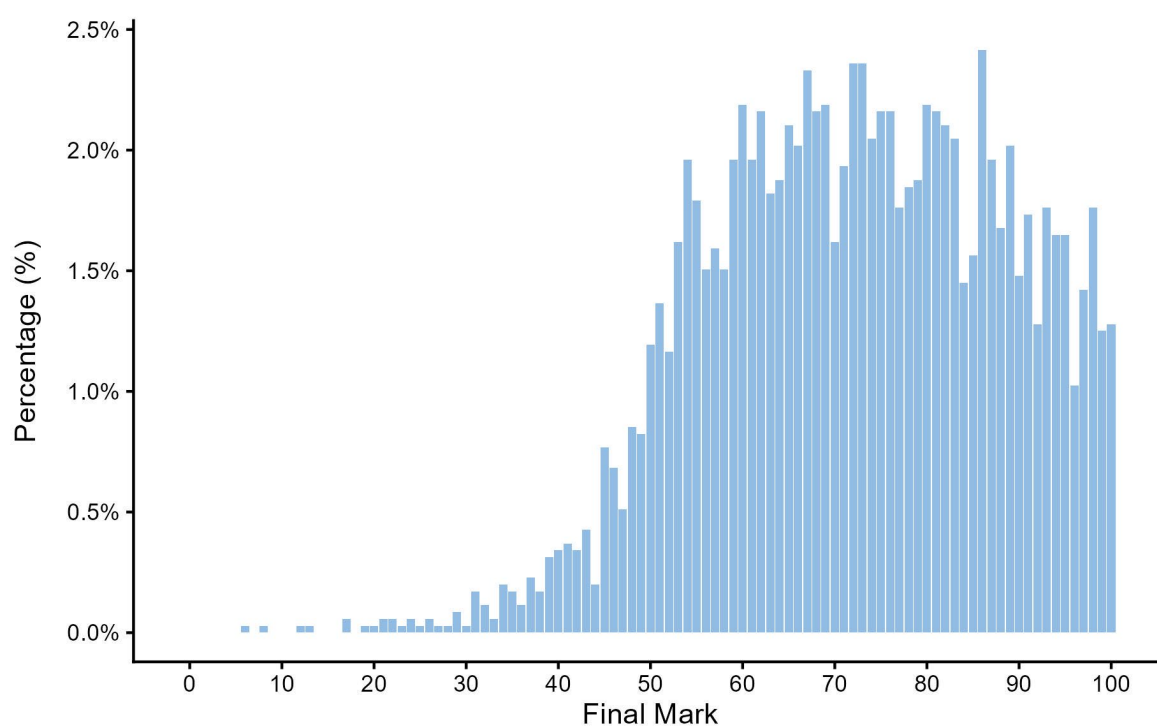


External assessment (EA) marks



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

Number of students who achieved each standard across the state.

Standard	A	B	C	D	E
Number of students	912	1,293	1,149	160	4
Percentage of students	25.92	36.75	32.66	4.55	0.11

Internal assessment



This 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 v7.0*, Section 9.5.

Percentage of instruments endorsed in Application 1

Internal assessment	IA1	IA2	IA3
Number of instruments	343	343	340
Percentage endorsed in Application 1	88	89	75

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 v7.0*, Section 9.6.

The following table includes the percentage agreement between the provisional marks and confirmed marks by assessment instrument. The Assessment decisions section 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	338	2,049	2	80.18
2	338	2,046	0	82.84
3	337	2,039	4	84.57

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	24
Authentication	0
Authenticity	15
Item construction	6
Scope and scale	2

Effective practices

Validity priorities were effectively demonstrated in assessment instruments that:

- clearly aligned the context, task and stimulus sections of the instrument, so students could respond to the teacher-facilitated direct stimulus or first-hand experience
- provided students with clear instructions and support in the scaffolding section, so students could employ inquiry learning processes with consideration of contexts, stimulus and explorations
- included assessment specifications to ensure clarity and direction for students to understand how to complete the task.

Practices to strengthen

It is recommended that assessment instruments:

- instruct students to select one or more of the four contexts, and provide explicit cues to students about what they must do to align to the conditions of the IA1 task

- do not provide lists of prescribed key artists for students to select from. Students are required to select key artists to answer the inquiry question throughout 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
- provide a clear description of the teacher-facilitated direct stimulus or first-hand experience that does not introduce a new concept. All references to the specified stimulus or experience should be checked to ensure consistency throughout 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	1
Layout	0
Transparency	0

Effective practices

Accessibility priorities were effectively demonstrated in assessment instruments that:

- included explicit, unbiased instructions using appropriate language, aligned with the syllabus specifications, assessment objectives and ISMG.

Practices to strengthen

There were no significant issues identified for improvement.

Additional advice

When developing an assessment instrument for this IA, it is essential to consider the following key differences between the 2019 and 2025 syllabuses:

- The IA1 assessment objectives *apply literacy skills, analyse and interpret, evaluate, experiment* and *realise* have been revised.
- Assessment specifications and response requirements have been revised for clarity. All syllabus references should be checked to ensure alignment with the Visual Art 2025 syllabus.
- Percentage of marks awarded has changed to 20% for this instrument. The mark allocation for ISMG criteria has been increased to reflect the response requirements of up to 2,000 words, 10 minutes, or 12 slides for any mode.
- Schools must tick all options (written, multimodal and digital presentation) in the conditions section of the Endorsement application (app) to allow students to select the mode of delivery for the investigation.

Assessment decisions

Reliability

Reliability 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	94.08	4.73	1.18	0.00
2	Researching — reacting to stimulus	88.17	11.24	0.59	0.00
3	Reflecting — considering ideas and information	94.67	5.03	0.30	0.00
4	Resolving — communicating as artist and audience	94.67	4.14	0.89	0.30

Effective practices

Reliable judgments were made using the ISMG for this IA when:

- for Developing — generating solutions
 - responses at the 2-mark performance level showed evidence of an inquiry question that was
 - relevant and explained in connection to personal interests, experiences and the teacher-directed stimulus defined in the endorsed assessment
 - clearly structured to guide focused research for the investigation
 - open-ended, allowing exploration of personal connection, varied ideas and specific, relevant knowledge
 - clearly stated, concise and easy to understand
 - explored explicitly through making and responding processes
 - responses at the 3-mark performance level showed evidence of ideas specifically addressing the inquiry question with exploration of diverse pathways that
 - blended techniques and approaches of key artists with the student's own creative practice to develop complexity in art-making processes
 - strengthened the inquiry by drawing connections across different research areas
 - resulted in a variety of visual ideas and possible directions that supported and informed the experimental artworks. **Note:** Diverse pathways are not measured by the number of experimental artworks

- responses at the 4-mark performance level showed evidence of
 - thorough investigation of an individualised inquiry question that generated intellectually stimulating, original or thought-provoking approaches
 - application of innovative and independent ideas within the creative process
- for Reflecting — considering Ideas and Information
 - responses at the 2-mark performance level showed evidence of
 - evaluation of primary sources (e.g. stimulus observations, artworks, performance of media) and secondary sources (e.g. research from books and websites) that informed experiments and helped answer the inquiry question
 - justification of viewpoints directly connected to the research and the initial stimulus
 - responses at the 3-mark performance level showed evidence of
 - evaluation of a range of contemporary and historical artworks, art practices and other related information to show how these influenced decisions and shaped the response to the inquiry question, demonstrating thoughtful links between influences and artistic intention
 - justification of the proposed approaches and creative decisions, explaining how they affected experimental work (e.g. why media, approaches or ideas were selected for effective communication) and where strengths or limitations may be present in answering the inquiry question for the body of work
- for Resolving — communicating as artist and audience, responses at the 3-mark performance level showed evidence of a clearly written proposal for the body of work, including a specific
 - conclusion in response to the stimulus, inquiry question and key research findings
 - focus outlining artistic intentions as potential answers to the inquiry question for further development, based on relevant contemporary approaches acquired from new knowledge and research rather than resolved artwork details.

Practices to strengthen

To further ensure reliable judgments are made using 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 key artists' artworks showing how these works answer the student's inquiry question in diverse ways
 - relevant experimental artworks that actively test ideas and explore possible answers to the inquiry question
 - at the 4-mark performance level, responses include
 - analysis and interpretation of literal (what is clearly seen) and non-literal (symbolic or deeper) meanings in key artists' work or the student's experiments
 - exploration of layered meanings in artworks, clearly connected to and unpacked through specifically identified context/s
 - experimental artworks that go beyond imitating key artists and instead combine or adapt researched ideas and methods with the student's individual practice

- at the 5-mark performance level, responses include
 - clear evidence of how research led to a unique and personal response to the stimulus in the endorsed assessment instrument
 - analysis and interpretation of how key artists' practices connect with and influence the student's developing practice
 - one or more complex experimental artworks that apply knowledge gained through in-depth research
 - innovative approaches that
 - test the potential of media, processes, techniques and technologies to answer the inquiry question
 - show how new knowledge shaped thinking, inspired ideas or helped form a creative realisation
 - connect the stimulus, inquiry question and research findings into a cohesive artistic direction.

Additional advice

It is essential to consider the following key differences between the 2019 and 2025 syllabuses:

- Total marks have increased from 15 to 20 in the 2025 syllabus, and the mark allocation for each criterion has increased.
- Upper performance levels for each criterion in the 2025 syllabus have mark ranges to allow for fine-grained judgments.
- Conditions for each mode have increased to an equivalent of 2,000 words in the 2025 syllabus.

Schools should also:

- update existing school-generated resources to align with revised performance-level descriptors
- note that IA1 is a making and responding task, which requires 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 or .mov files.) Experimental work in IA1 is the student's first attempt to answer the inquiry question and generate a body of work focus in response to the defined stimulus. The quality, relevance and complexity of the experimental artworks is only assessed in the Researching criterion
- use the guidelines in the *QCE and QCIA policy and procedures handbook v7.0* (Section 8.2.6) to manage response length and ensure assessment decisions align with syllabus conditions
- implement strategies to workshop inquiry questions. Students should not change their IA1 inquiry question or focus across the body of work. Both should be presented so that they can be extracted from the IA1 (e.g. a clearly stated question, a labelled focus paragraph) and added to the IA2 and IA3 submissions to demonstrate a sustained inquiry
- consider the following resources (available in the QCAA Portal and on the QCAA website) to assist students in demonstrating the IA1 performance-level descriptors
 - [Supporting resource: Contexts](#)
 - [Supporting resource: Investigation scaffold](#)

- Supporting resource: Stimulus, inquiry questions and focus
- Supporting resource: Visual Art body of work workflow
- Supporting resource: Effective practices in Visual Art submissions
- Curriculum conversations resource: IA1 and inquiry questions.

Note: Some of the above resources refer to the 2019 syllabus, but the information remains applicable to both syllabuses. Updated resources will be developed as required.

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 clearly connects with the personal experience during the stimulus at Amaroo, and directs targeted and relevant research related to representation of meditative practice using natural sources
- the introduction, which identifies and explains the interrelationships between
 - the intention to explore representations of meditative practice
 - constructed knowledge informed by the personal experience and observation of natural textures
 - relevant artists Jill Chism and Alvina Jakobsson and the similar ideas in their diverse art practices
- diverse pathways that explore a variety of creative and multidisciplinary approaches to working with meditation practices in response to the stimulus experience and inspiration from natural elements in the environment.

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

Excerpt 1

IQ: How does an artist use natural sources of inspiration to represent meditative practice?

Excerpt 2**Introduction**

The excursion to Amaroo (Ref num. 13) was an immersive and therapeutic experience, which showed and taught me new knowledge. I found myself obsessed with nature's organic textures from the trees peeling back to the roughness of the creek's rocks. There was a specific activity during the day that inspired me. We were given special quiet spots along the path of a creek at William's Park (Ref num. 13). We were each separated and left alone for thirty minutes. I spent my time meditating, though this was my first time trying meditation I never knew there was more than one way to meditate. I chose to enjoy my surroundings and the environment around me, that in itself was a form of meditation. I wanted to share my personal experience and meditative practices through my artworks, just as artists Jill Chism and Alvina Jakobson do with their pieces "Glass Steps" and "Dandy". Both artists value meditation and process through their art. They inspired me to further explore and research various meditation techniques and how I can share those therapeutic feelings with my audience.

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

- analysis and interpretation of visual language, and literal and non-literal meanings through personal and contemporary contexts in experimental works and artists' works that are relevant to the inquiry question
- understanding of the interrelationships between the art practices of Jill Chism and Alvina Jakobsson and the student's own experimental works
- exploitation of innovative approaches informed by research, including various video, performance and ceramic approaches.

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

Excerpt 3**Key artist 1**


Jill Chism demonstrates spirituality through meditative practices and performance by integrating natural sources and environments into her art. Chism is not just inspired by her natural sources, she uses her surroundings as a canvas. Her artwork 'Glass Steps' 2008 (Ref Num. 1) displays a series of 30, 20cm x 40cm mirrors each with different text sand etched onto them. The mirrors float on the water's surface as a fragile bridge across multiple locations (Broken River, Mackay and Cooper's Creek, Daintree Rainforest) while her audience, initiated and led by Chism, repeatedly chanted the writing in order. words read as 'pure', 'clean', 'flowing', 'inner source' and 'thank you' (Ref Num. 1). Repetition is a key principle within her work as it is used in the sound, shapes and arrangement of the piece. This calming repetition creates smooth-flowing artwork, which Chism has used to replicate the water. If you notice the artwork closely the small steps show a reflective surface. These mirrors mimic the sky and the tall trees that surround the location. This is used to camouflage the steps enough for them to appear as part of the water.

Excerpt 4

		Title: Glass Steps Artist: Jill Chism Medium: Mirrors Scale: 30 by 20cm x 40cm Date: 2008	Reference Num.1
		Title: Clay Brick Artist: [REDACTED] Medium: Clay Date: 2024	Reference Num.2
		Title: Clay Brick Artist: [REDACTED] Medium: Clay Date: 2024	Reference Num.3
		Title: Clay Brick Artist: [REDACTED] Medium: Clay Date: 2025 Location: William's Park	Reference Num.4

Video content — Part 1: (14 secs)

<https://youtu.be/0FkSKRibkI8>

		Title: Clay Brick Artist: [REDACTED] Medium: Clay Date: 2025 Location: William's Park	Reference Num.5
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Video content: (14 secs)

<https://youtu.be/wIYsEwKqGSQ>

Excerpt 5**Key artist 2**

Alvina Jacobsson's series of artworks consists of one familiar meditative practice that she involves through repetitive clay discs (Ref. Num. 6) . In her artwork 'Dandy' 2022, her use of personal context and synchronized reiteration creates a simple yet complex piece that demonstrates her way of meditating. This form of meditation is about repetition and simplicity. She has full control over the way she places the clay discs, however each piece she makes will become incredibly unique. Jacobsson's art focuses on her process of making, as she folds and layers discs of clay she creates movement with each deep texture.

Excerpt 6**Experiment 2**

For my second experiment, 'Souvenirs from William's Park' (Ref. Num. 7) , I was inspired by natural textures and the way they create depth. To capture Alvina's use of texture I took three slabs of clay and went back to the stimulus location, William's Park (Ref num. 13) . I then used a process called clay pressing to truly capture the natural textures of the location. My favorite being slab number two(Ref. Num. 8) . This artwork may have been purely an experimentation of texture and art process. However, I have created a unique symbol of a fond memory. Now each time I look at this art I will remember the scenery and the relaxation and pride I felt being at William's Park. I want this piece to encourage others to do the same and document the times when they feel good. This artwork was extremely easy to do and will be incorporated in future artworks.




Final Experiment

After exploring different clay making processes, the use of different visual presentations and textures allowed me to improve my skills and create my final experiment piece "Balance" (Ref. Num. 12) . The clay sculpture follows a personal context about my ideas and morals influenced by the stimulus and combines it with a meditative practice called sekkostu (Anon., n.d.), similar to the hiking term 'cairns' which are rock piles used to navigate hikers through trails, I have used a shinto practice of stacking rocks to achieve inner peace(Anon., n.d.). This process symbolizes balance and harmony (Anon., n.d.). I have adopted the concept of sekkotsu and replaced the stones with a clay sculpture. The sculpture features a human bust, with a hand holding a few twigs. These three items are separate, each stacked and balancing on one another (Ref. Num. 12) . The artwork displays an asymmetrical balance of organic forms (Ref. Num. 11) . This artwork is very fragile, it communicates how delicate the relationship between people and nature has become, encouraging my audience to seek a deeper connection with their environment.

Excerpt 7

<p>See similar image at https://studiotashtego.com/artworks/1515-alvina-jakobsson-white-dandy/</p>	<p>Title: Dandy Artist: Alvina Jacobsson Medium: Clay Scale: 39.9cm Date: 2022</p>	<p>Reference Num.6</p>
	<p>Title: Souvenirs From William's Park Artist: [REDACTED] Medium: Clay Date: 2024</p>	<p>Reference Num.7</p>
	<p>Title: Souvenirs From William's Park Artist: [REDACTED] Medium: Clay Date: 2024</p>	<p>Reference Num.8</p>
	<p>Title: Souvenirs From William's Park Artist: [REDACTED] Medium: Clay Date: 2023</p>	<p>Reference Num.9</p>
	<p>Title: Souvenirs From William's Park Artist: [REDACTED] Medium: Clay Date: 2023</p>	<p>Reference Num.10</p>

Excerpt 8

	Title: Balance Artist: [REDACTED] Medium: Clay, twigs Date: 2025	Reference Num.11
	Title: Balance Artist: [REDACTED] Medium: Clay, twigs Date: 2025	Reference Num.12
	N/A	Reference Num.13

The following excerpts have been included to demonstrate Reflecting — considering ideas and information at 3 marks, providing evidence of:

- evaluation of how the contemporary works of Jill Chism and Alvina Jakobsson influenced the selection and manipulation of materials used in the experimental works and the direction of the inquiry
- justification of the focus supported by
 - personal experiences with meditation and observations from the stimulus experience
 - key findings from a range of contemporary and historical influences

- critical appraisal of the strengths, limitations and implications of selected media and proposed approaches and their relationship to artist/audience, the natural environment and meditation.

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

Excerpt 9

Key artist 1

By doing so, Chism is trying to connect her audience to the 'flow' of the water. Bodies of water are not always forgiving but it is flexible and nourishing. The bridge symbolizes clean and pure water, perhaps intending to provide a passageway for those who share and encourage nature. Therefore Jill Chism has successfully used natural sources of inspiration to represent meditative practice by chanting alongside her artwork.

Excerpt 10

Her art is visually stunning but it makes me uncomfortable seeing so many uneven holes. However, this art does not need an audience's validation, Jacobsson's art is made purely for the love of its simplicity. This artwork truly represents how a meditative practice for one person may not appeal to another. Although, her use of natural sources (clay) allows me to connect with her in some ways as I also find manipulating clay therapeutic and relaxing.

Excerpt 11

Experiment 1

My ceramic artwork "Clay Brick" (Ref Num. 2) is a performance piece that uses clay materials to create a personal context. I intended to create an art piece representing what I felt during my 30 minutes of meditation. For context, the trail was dark and curious. It was loud but so calming. I had never meditated before but it felt so natural to me, as if I had blended into the side of the creek. To capture the emotions I felt during the stimulus I took inspiration from the natural water source and used a Japanese technique called Kurinuki. The process consists of taking a clay brick and hollowing out the material, thus creating a vessel (Ref Num. 2) (ceramicartis, n.d.). If you were to place a clay brick into water not only would its weight sink but it would stubbornly put force against the running water. However, by hollowing out my piece, my design allows water to 'flow' around and through it as a reference to Chism's flowing water piece (Ref. Num. 5) (Ref. Num. 4). Leather hard clay is hard to negotiate with, it is stubborn and almost impossible to re-mold. But being able to carve out each peel of clay symbolizes forgiveness and letting go (Ref Num. 2). When you do so you can then replace that void with pure running water (Ref. Num. 5), connecting with your environment and moving towards a greater future. However, the hill that sticks out in my piece (Ref. Num. 5) symbolizes the small part of people who can't let go. Perhaps a memory, or an old habit. Meditation cannot fix you, but it can help you to heal. Kurinuki worked so well for me and I would love to experiment more with it in the future, my only limitation would have been keeping an even thickness throughout the tray as some areas are now more fragile than others.

The following excerpts have been included to demonstrate Resolving — communicating as artist and audience at 3 marks, providing evidence of:

- application of literacy skills to reference relevant sources, sequence ideas and make connections between the inquiry question, influences of relevant art practices, personal

experiences with nature, meditation and the stimulus location, and experiments with media and relevance as a natural material

- a clearly defined focus and conclusion that provides potential ways to answer the inquiry question through
 - personal context
 - an artistic intention to connect with the audience through natural materials and sensory experiences
 - continued exploration of meditation to connect with people, places and items.

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

Excerpt 12

Conclusion

The excursion to Amaroo allowed me to think clearly for the first time in a while, as people we live busy lives and often overlook how important it is to just “breathe”. Not only have natural sources influenced my artwork but has also encouraged me to seek comfort at “my” special spot back at Williams Park (Ref num. 13) where I have continued to condole in simple breathing exercises and meditation. After exploring artworks by Jill Chism and Alvina Jacobsson I feel I have shared a personal and spiritual connection with both of them. We have each successfully used natural resources as inspiration to help represent personal and meditative practices.

Excerpt 13

Focus

As I continue through the year, I want to direct my artwork in a way that connects me emotionally to my audience. This could be implied through the use of an installation that incorporates calming smells and sounds to create an immersive and relaxing experience. Or simply by progressing in clay making, by manipulating a medium taken from the Earth itself. Ultimately, I want to focus on how people use different kinds of meditation to connect themselves to people, places, and items. This is not only to feel a deeper connection to my audiences but to learn and engage in new ways of living for myself, which may help me develop as an individual.

Excerpt 14

References

Anon., n.d. *Spiritual Meaning Of Stacking Rocks*. [Online]
Available at: <https://spiritualrealm.org/spiritual-meaning-of-stacking-rocks/>
[Accessed 18th November 2024].

ceramicartis, n.d. *KURINUKI: The charm of this Japanese technique*. [Online]
Available at: <https://ceramicartis.com/en/kurinuki/>
[Accessed 18th November 2024].

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	24
Authentication	0
Authenticity	14
Item construction	10
Scope and scale	0

Effective practices

Validity priorities were effectively demonstrated in assessment instruments that:

- incorporated all IA2 assessment objectives
- aligned to the inquiry phase 1 teacher-facilitated direct stimulus or first-hand experience
- communicated all characteristics of resolved artworks and provided an explicit direction for students to respond to the IA1 focus and answer the inquiry question in the inquiry phase 2 resolved artwork
- provided clear guidelines to support inquiry learning, the development of artistic practices, experimentation, and visual exploration in the context, task and/or scaffolding sections.

Practices to strengthen

It is recommended that assessment instruments:

- align the context, task, stimulus and scaffolding sections to provide clear direction for students
- avoid supplementary stimulus or additional contexts other than the syllabus-specified contemporary, personal, cultural or formal contexts
- do not unnecessarily repeat the pre-populated task conditions within 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	0

Effective practices

Accessibility priorities were effectively demonstrated in assessment instruments that:

- included explicit, unbiased instructions using appropriate language, aligned with the syllabus specifications, assessment objectives and ISMG.

Practices to strengthen

There were no significant issues identified for improvement.

Additional advice

When developing an assessment instrument for this IA, it is essential to consider the following key differences between the 2019 and 2025 syllabuses:

- The IA2 assessment objectives *apply literacy skills, analyse and interpret, evaluate, justify, experiment, create* and *realise* have been revised and must be included in the instrument.
- Assessment specifications and response requirements have been revised for clarity. All syllabus references should be checked to ensure alignment with the Visual Art 2025 syllabus.
- Additional revisions to Unit 3 subject matter, the IA2 assessment instrument and ISMG that should be considered are described in the *Visual Art 2025 General senior syllabus: Revision report* available through the QCAA Portal.

Assessment decisions

Reliability

Reliability 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	96.75	3.25	0.00	0.00
2	Researching — reacting to stimulus	89.05	9.76	1.18	0.00
3	Reflecting — considering ideas and information	92.01	7.40	0.59	0.00
4	Resolving — communicating as artist and audience	93.20	5.62	0.89	0.30

Effective practices

Reliable judgments were made using the ISMG for this IA when:

- for Developing — generating solutions
 - responses at the 3-mark performance level showed evidence of
 - ideas and representations that supported the intention of the inquiry question and the IA1 focus and were relevant to the 'art as knowledge' concept and an implied or specified context
 - application of materials, techniques, technologies and processes that were selected to complement the chosen focus and show engagement with the art-making process
 - responses at the 4-mark performance level showed evidence of
 - thoughtful solutions using ideas and representations that addressed the inquiry question and focus and developed depth and clarity in communication
 - sketches, bullet points and annotated images in supporting evidence that explained problem-solving and decision-making
 - purposeful and controlled use of art materials, techniques, technologies or processes to achieve a desired artistic effect and set intentions
 - responses at the 5–6 mark performance level showed evidence of
 - ideas and representations that invited and sustained audience interest using a sophisticated understanding of visual features, symbols and media to communicate the artistic intention
 - advanced skills, confidence and expertise with art media, approaches and aesthetic decisions to achieve resolution
 - carefully documented artworks that reflected the student's developing personal style and artistic direction

- for Resolving — communicating as artist and audience
 - responses at the 4–5 mark performance level showed evidence of
 - artworks that demonstrated application of learnt skills or ideas in response to the inquiry question and focus
 - an artist's statement that
 - communicated the artistic intention and how the outcome was a response to the focus and inquiry
 - used appropriate terminology and art writing conventions and demonstrated control over written expression and structure
 - responses at the upper performance levels (6–9 marks) showed evidence of
 - the realisation of well-finished artwork/s that demonstrated
 - purposeful decision-making and clear connections between the concept, the focus and meaning as an answer to the inquiry question
 - all characteristics of resolved work as described in the syllabus assessment specifications
 - one or more artist's statement/s that
 - went beyond explanation to invite emotional or intellectual connection, offering layers of meaning that invited audience reflection and interpretation
 - used intentional and fluent language choices that clearly aligned with the artwork's purpose
 - deepened engagement with the work using tone appropriate for real-world art contexts and audiences
 - responses at the 8–9 mark performance level showed evidence of artworks that
 - confidently used visual language, media and technical skills to communicate meaning with clarity and intention
 - integrated conceptual understanding of the inquiry question, focus and context to communicate layered meaning
 - drew the attention of the audience in a sensory, emotional, personal or meaningful way to invite critical and personal interpretation.

Practices to strengthen

To further ensure reliable judgments are made using the ISMG for this IA, it is recommended that:

- for Researching — reacting to stimulus
 - responses at the 1-mark performance level include
 - interpretation of relationships between visual features and meaning of any artwork in the response
 - testing of media or visual elements
 - responses at the 2–3 mark performance level include
 - analysis of visual language, features and meaning in artworks that are relevant to the student focus

- interpretation of layers of meaning presented and understood through identified and applied contemporary, personal, cultural and/or formal context/s
- experimental artwork that
 - tests media and visual elements in response to the focus
 - explores ways to answer the inquiry question
- responses at the mark range of 4–5 include
 - analysis of visual language, features, meaning and relationships of both student and artist artworks
 - interpretation of how contemporary, personal, cultural or formal contexts influence the symbols, media and communication of unique art approaches
 - experimental artwork that
 - trials and reflects on new ideas and learning from other sources (e.g. previous artworks, artists, styles, media or research) to develop the creative process
 - aims to discover innovative ways to answer their inquiry question
- for Reflecting — considering ideas and information
 - responses at the 1-mark performance level include judgments about artists or artworks based on personal preference or observation as an attempt to explain choices or reasoning
 - responses at the 2–3 mark performance level include
 - evaluation of how
 - specific artistic influences, contexts or experiences have shaped decisions, art-making processes and artistic intentions
 - artistic choices enhance audience interpretation or engagement
 - justification of
 - the viewpoint as an answer to the inquiry question, reflecting learning based on research or experience
 - the connection between the artistic intention and expression, e.g. selected approaches, visual elements, techniques or styles that are used to communicate ideas
 - responses at the 4–5 mark performance level include
 - evaluation of
 - how visual language in the artworks (e.g. elements, composition, materials, symbols, techniques) is informed by artist influences, concepts and contexts
 - meaning and resolution of student artwork with problem-solving clearly linked to artistic intention and targeted research
 - justification of creative solutions to answer the inquiry question using evidence from
 - making processes and research
 - the success and challenges of artistic decisions and intentions.

Additional advice

It is essential to consider the following key differences between the 2019 and 2025 syllabuses:

- For the Developing, Researching and Reflecting criteria in the 2025 syllabus
 - the upper two performance levels have mark ranges to allow for fine-grained judgments
 - lower performance levels have been collapsed.
- ISMG characteristics have been refined for all criteria in the 2025 syllabus.

Schools should also:

- update existing school-generated resources to align with the revised ISMG
- ensure that students maintain a connection to the stimulus or experience through sustained inquiry and response to the IA1 focus and inquiry question
- use the guidelines in the *QCE and QCIA policy and procedures handbook v7.0* (Section 8.2.6) to manage response length and ensure assessment decisions align with syllabus conditions
- consider the following guides (available in the QCAA Portal and on the QCAA website) to assist students in demonstrating the IA2 performance-level descriptors
 - [Supporting resource: Contexts](#)
 - [Supporting resource: Reflection](#)
 - [Supporting resource: Artist's statements](#)
 - [Supporting resource: Resolved artworks](#)
 - [Supporting resource: Annotated illustration of resolved work](#)
 - [Supporting resource: Effective practices in Visual Art submissions](#)
 - [IA2 student response template: Project — inquiry phase 2.](#)

Note: Some of the above resources refer to the 2019 syllabus, but the information remains applicable to both syllabuses. Updated resources will be developed as required.

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 at 6 marks, providing evidence of:

- idea development that makes connections between the sustained inquiry question and focus on meditation practices, personal context, selected media and processes, and an understanding of ways to engage audience through display and sensory experiences
- creation of explicit meaning using new knowledge of additional techniques with clay and video projection to enhance meaning by considering communication through audio, colour and slow movement
- advanced methods and approaches with sculptural work and video editing to create artwork components that complement each other and establish an individualised art practice.

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

Excerpt 1

Focus From IA1

As I continue through the year, I want to direct my artwork in a way that connects me emotionally to my audience. This could be implied through the use of an installation that incorporates calming smells and sounds to create an immersive and relaxing experience. Or simply by progressing in clay making, by manipulating a medium taken from the Earth itself. Ultimately, I want to focus on how people use different kinds of meditation to connect themselves to people, places, and items. This is not only to feel a deeper connection to my audiences but to learn and engage in new ways of living for myself, which may help me develop as an individual.

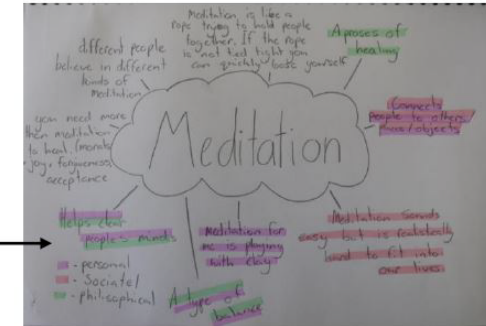
Excerpt 2

Inquiry Question: How does and artist use natural sources of inspiration to represent meditative practice?

Context: Personal

Media: Clay, water, collectings from nature, montage short film

Before being able to start my art making, I had to develop my ideas of meditation. How is it used? What does it help with? Why do people do it? This helped me develop my personal context as I focused on the personal, societal, and philosophical terms of meditation. I concluded that mediation was a type of comfort. It does not heal or fix your issues; it is up to the person to take the next step and seek support from authentic relationships, and only then will someone feel true joy. Mediation is like a healthy drug that may ease your mind for that short moment, but after a few hours, you will quickly come back into reality. This inspired me to focus more on the process of healing and the negatives it has.



Art Display

Recorded Sounds of running water, bird nature, etc.

Projection of installation in creek water.

Collection of sculptures after they have set in the creek.

Charcoal water markings.

Artist Statement

03/04/25

Queensland Curriculum & Assessment Authority
January 2026

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

- analysis and interpretation of diverse artworks that are relevant to the inquiry question, focus and artistic intention that assisted in the
 - decision to use water and stacked rock formations to communicate literal and non-literal meaning
 - construction of new knowledge about meditation and different forms of healing
- experimenting
 - in response to feedback from peers and teacher
 - with clay and exploiting surface texture and forms to represent human qualities in the rock formations (see also Excerpt 6 for additional evidence of experimenting and insights gained through research).

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

Excerpt 4

Evidence 1: Research and Artists

<https://artguide.com.au/walking-in-the-uncanny-rain/>

Title: Rain Room
Artist: Hannes Koch and Florian Ortkrass
Date: 2012
Medium: Water
Scale: 100-square-meter space

Koch and Florian's water installation (Koch & Ortkrass, 2012) influenced my investigations about the different ways water can be interpreted through movement and sound. The artwork uses a large-scale mechanism in the roof to allow a constant flow of water droplets. Sensors are placed around the room to track the audience's movement and shut off the water supply in the area they move. This allows the audience to wander through the artwork without getting wet. Granting them the surreal experience of controlling the weather.

This influenced me to reflect on my focus and the role water plays in my art. I initially described water as the fluid that fills our lives with new and pure forms of happiness and forgiveness. However, my interpretation of water has evolved into a deeper personal context. The cycle of water symbolizes the cycle of pain people feel in their everyday lives. This cycle consists of mentally draining challenges. This discomfort is symbolized through the waters constantly hammering with force. This art serves as a reminder of how you will face constant struggle. However, it is how you overcome it is how you will find peace with it.



<https://waggaartgallery.com.au/get-involved/neagp/neagp-2020/neagp-2020-finalists/jianzhen-wu>

Title: Holistic Therapy 3
Artist: Jianzhen Wu
Date: 2019
Medium: Lampworked borosilicate glass, essential oil, cork

Jianzhen Wu's sculpture (Wu, 2019) had the most influence on my artwork, as I feel I can connect with her because of her ability to apply meditation to her process of making. Her display features a unique glass vessel, complexly filled with essential oils. The oils have been mixed with ingredients best known for healing and connecting the mind and body. The artwork is an example of purification as the oils are diffused through the cork, surrounding the display with aromatic smells (Wu, 2019). Not only does her art symbolize the transformation of negative energy to positive energy, but it also involves the audience's sense of smell. Creating a relaxing experience to further implement meaning in her artwork

Jianzhen Wu inspired me to unpack the different layers of healing further. However, it was the least mentioned side of meditation that interested me the most. The ability to say you will heal is easy; It is when you must make a change that you will begin to struggle. I wanted to manipulate water to create marks on my artwork, serving as a personal measure of the crumbling weight on people's lives.

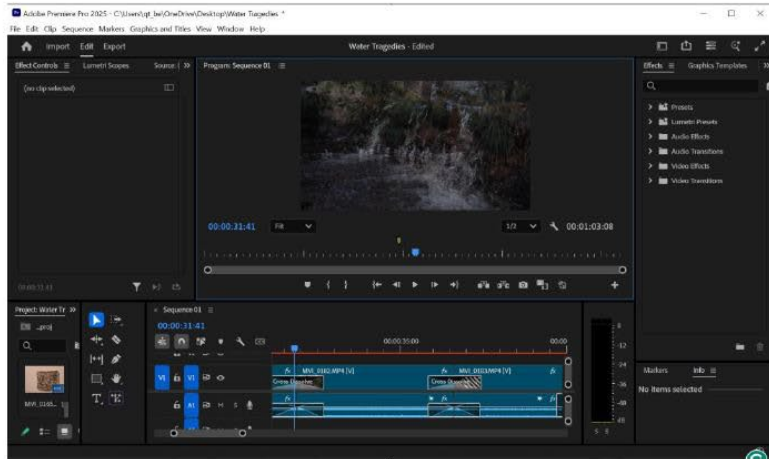


Many techniques from IA1 have been carried over to IA2. However, I have further explored Sikkotsu by making literal rock piles in my sculptures. Sikkotsu is a Japanese meditation technique that helps an individual find peace and balance (Robinson, 2025). Each stone represents the small layers in people's lives that often cause stress. This represents how fragile people are when there is too much for them to handle.

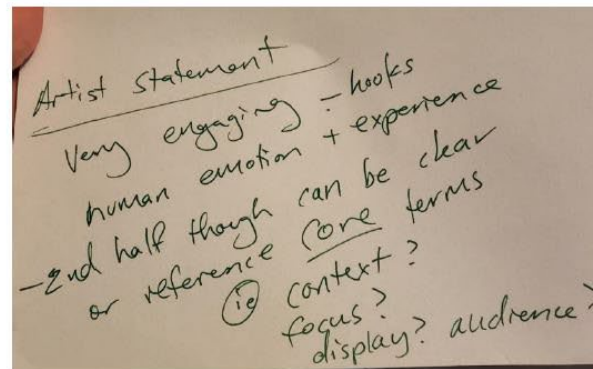
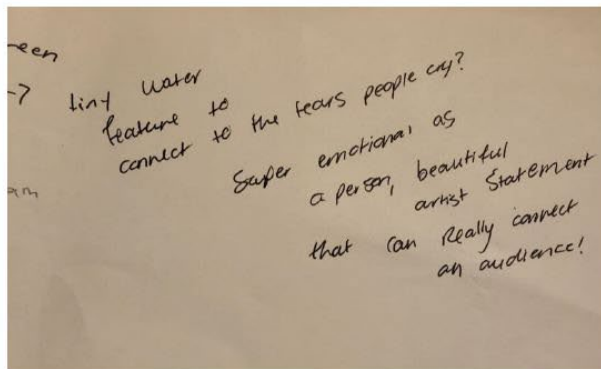
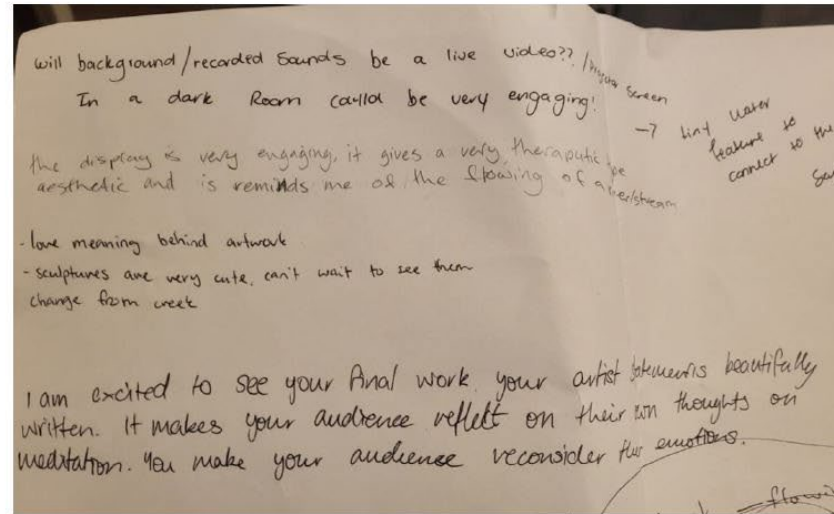
Image of stacked rocks

Excerpt 5

Evidence 4



Water Tragedies, Montage short film, was edited using Adobe Premiere Pro.



Feedback from classmates and teacher on the draft artist statement and the development of the task.

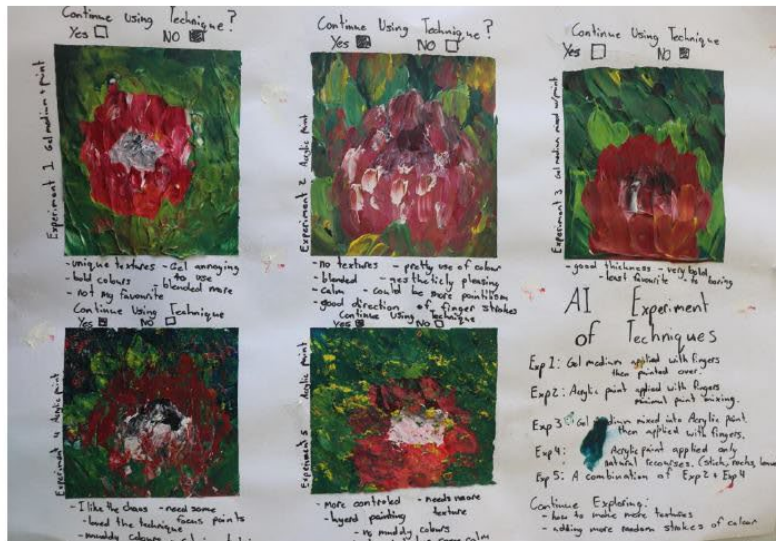
The following excerpts have been included to demonstrate Reflecting — considering ideas and information at 5 marks, providing evidence of:

- evaluation of
 - significant influences, such as personal experience with meditation, artist research and continued research of cultural meditation practices
 - experimental works and unexpected results from display that enhance meaning for audiences and guide visual language and expression
- justification of
 - personal strengths and existing skills that assist the independent art practice and support the response to the focus and inquiry question
 - limitations of experimental approaches and media choices to achieve artistic intentions.

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

Excerpt 6

Evidence 3: Reflection

**Strengths:**

- By pursuing clay making, I was able to create an artwork efficiently and skillfully. Clay has always been a favorable medium of mine that I have learnt to use well.
- My knowledge of meditation techniques helped guide me through the personal context of my art, allowing me to better connect with my audience.
- As a film and media TV student, I understood film elements and codes necessary to make a film. By utilizing my knowledge, I was successful in producing a relaxing film for my installation.

Test Piece: Before Water**Test Piece: After Water****Limitations:**

- Initially experimented with 3d acrylic paints and pointillism techniques to create textures. However, this method was not as enjoyable as clay making.
- The charcoal did leave smudged marks on the sculptures; however, they were not obvious. If I were to repeat this artwork, I would leave the sculpture in the water permanently, symbolising a constant, lifelong cycle.
- I was unable to use a tripod to film my montage, making the footage shaky and unpleasant. This was fixed by putting a stabilizer on the video in Premiere Pro.

Excerpt 7

Annotated Slide: Resolved Work

Developing:

- Personal context was inspired by the stimulus experience at William's Park, where I experienced meditation for the first time. I have never felt so relaxed and at one.
- Use of textures and natural materials connects my audience and I to our surroundings on a spiritual level.
- The use of Japanese meditative techniques, such as Kurinuki as sekkotsu, allows me to interpret meditative meaning into my artwork.

Researching:

- My personal context influenced me to further implement water and other natural sources in my art. This directed me to artists Hannes Koch and Florian, who utilize water as a primary medium.
- I was then provided with new knowledge from Jianzhen Wu and how to implement the process of healing into my artworks meaning. However, my art now focuses primarily on the emotionally draining side of rehabilitation and healing.

Reflecting:

- After sitting in shallow water, each sculpture received water marks and unexpected stains from native yellow flowers. The marks are constant reminders of how high the water level can get and that if your stress levels are too high, you should step back and seek help.
- The short film effectively connects the audience to nature as it enhances the sense of sound and sets a relaxing atmosphere.



Water Tragedies (details)
Installation (223cm x 14cm x 225cm) , various sizes
Clay, charcoal, water, findings from nature.

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

- application of literacy skills in a well-written artist statement that connects
 - the personal context of the student artist with the ideas in the focus and inquiry question
 - personal experience and research of relevant practices that are incorporated in the artwork
- realisation of art forms through
 - synthesis of knowledge and focus on meditation, personal context and the ways audiences engage with artworks through sensory experiences
 - photographic documentation of installation and details to demonstrate end points and high-quality finish. **Note:** The text on these slides is not interpretative and identifies the artwork only
 - video evidence of resolved work on display and a high-quality video work filmed on location that communicates mood, meaning and artist intention through audio, transitions and careful editing.

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

Excerpt 8

Artist Statement

Water Tragedies

40 x Clay sculptures

Montage short film (00:01:03:08)

Display (223cm x 14cm x 225cm)

When I was little, I believed that if enough people held back their tears, the sky would eventually cry for them. Unfortunately, the world would have flooded already if this were true. My installation, Water Tragedies, reflects on the process of healing and highlights the need to seek help to sustain balance. The location is significant to me as it is the trail where I first practiced meditation and have continued to return since. The various sculpted cairns symbolize a community of suffering. This is shown through sekkostu, a process which helps someone promote balance through rock stacking. Each stone in a cairn represents a jumble of responsibilities, maintaining relationships and emotions. As the water level rises, it becomes necessary to seek help from others. Otherwise, you will drown yourself in self-doubt and stress. The artwork visualizes people's diversity while connecting them through their desire for empathy and support.

Excerpt 9

Display View: Resolved Work

(223cm x 14cm x 225cm) Installation, 2025, Water Tragedies



Video content: (1 min, 3 secs)

https://youtu.be/___V9Fa7Tqfc

Excerpt 10**Screen Capture: Resolved Work**

Montage short film,
(00:01:03:08,
repeated media),
2025, Water
Tragedies



Video content: (1 min, 1 sec)

<https://youtu.be/9H6lbkJaCuM>

Excerpt 11**Display view: Resolved Work**

40 x Clay sculptures,
2025, Water
Tragedies



Excerpt 12**Resolved Display: Details**

Water Tragedies (details)
Installation (223cm x 14cm x 225cm) , various sizes
Clay, charcoal, water, findings from nature.

Excerpt 13**Resolved Display: Details**

Water Tragedies (details)
Installation (223cm x 14cm x 225cm) , various sizes
Clay, charcoal, water, findings from nature.

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	1
Authenticity	16
Item construction	41
Scope and scale	0

Effective practices

Validity priorities were effectively demonstrated in assessment instruments that:

- instructed students to foreground the contemporary context to guide inquiry learning through inquiry phase 3
- aligned to the inquiry phase 1 teacher-facilitated direct stimulus or first-hand experience, and provided an explicit direction for students to respond to their IA1 focus, inquiry question and the inquiry phase 2 resolved artwork
- incorporated all IA3 assessment objectives
- provided a school-specific task description designed to support student exploration of the concept 'art as alternate'.

Practices to strengthen

It is recommended that assessment instruments:

- provide guidance about evolving the student focus and completing a self-directed body of work in IA3

- direct students to select key artists for school-directed alternate art approach and avoid prescribing or recommending key artists to students
- include all characteristics of resolved work in inquiry phase 3 to align with syllabus specifications and to provide students with explicit guidance
- do not unnecessarily repeat the pre-populated task conditions within 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	0

Effective practices

Accessibility priorities were effectively demonstrated in assessment instruments that:

- included explicit, unbiased instructions using appropriate language, aligned with the syllabus specifications, assessment objectives and ISMG.

Practices to strengthen

There were no significant issues identified for improvement.

Additional advice

When developing an assessment instrument for this IA, it is essential to consider the following key differences between the 2019 and 2025 syllabuses:

- The IA3 assessment objectives *apply literacy skills, analyse and interpret, evaluate, justify and create* have been revised and must be included in the instrument.
- Percentage of marks awarded has changed to 30% for this instrument. The mark allocation for ISMG criteria has been adjusted to align with the decreased marks.
- Assessment specifications and response requirements have been revised for clarity. All syllabus references should be checked to ensure alignment with the Visual Art 2025 syllabus.
- Additional revisions to Unit 4 subject matter, the IA3 assessment instrument and ISMG that should be considered are described in the *Visual Art 2025 General senior syllabus: Revision report* available through the QCAA Portal.

Assessment decisions

Reliability

Reliability 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	96.44	2.97	0.59	0.00
2	Researching — reacting to stimulus	91.39	7.72	0.89	0.00
3	Reflecting — considering ideas and information	96.44	2.08	1.48	0.00
4	Resolving — communicating as artist and audience	93.47	6.23	0.30	0.00

Effective practices

Reliable judgments were made using the ISMG for this IA when:

- for Developing — generating solutions
 - responses at the 4–5 mark performance level showed evidence of
 - alternate ideas and representations generated through an evolved focus and an implied or specified contemporary context. 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
 - application of media in ways that connected to the focus and helped to communicate meaning
 - responses at the 6–7 mark performance level showed evidence of
 - clear problem-solving and decision-making to push the inquiry further and create varied solutions. This evidence was best demonstrated in sketches, notes, annotated diagrams and/or images in the four pages of supporting evidence
 - purposeful and controlled use of art materials, techniques, technologies or processes to achieve a desired artistic effect or outcome
 - responses at the 8–9 mark performance level showed evidence of
 - sophisticated understanding of visual features, symbols and media to communicate specific ideas in response to the inquiry question and focus and sustain audience interest
 - advanced skills, confidence and expertise with art media, approaches and aesthetic decisions to achieve resolution
 - carefully documented artworks that reflected the student's personal style and artistic intention

- for Reflecting — considering ideas and information
 - responses at the 3-mark performance level showed evidence of
 - evaluation of artistic influences and alternate visual decisions, art-making processes or artistic intentions
 - justification of the new viewpoint as an answer to the inquiry question, reflecting learning based on research or experience
 - responses at the 4–5 mark performance level showed evidence of
 - identification and evaluation of specific art-making approaches and practices that led to alternate approaches in the inquiry
 - justification of the selected alternate approach supported by the success and challenges of prior and new artistic decisions
 - responses at the 6–7 mark performance level 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 reliable judgments are made using the ISMG for this IA, it is recommended that:

- for Researching — reacting to stimulus
 - responses at the 1–2 mark performance level include
 - interpretation of relationships between visual features and meaning of any artwork in the response
 - testing of media or visual elements
 - responses at the 3–4 mark performance level include
 - analysis of visual language, features and meaning in artworks that are relevant to the student focus and a new viewpoint
 - interpretation of layers of meaning presented and understood specifically through the contemporary context
 - experimental artwork that
 - tests media and visual elements informed by contemporary art practice
 - explores ways to answer the inquiry question and respond to the focus
 - responses at the 5–6 mark performance level include
 - analysis of visual language, features and meaning of both student and artist artworks
 - interpretation of how the contemporary context influences the symbols, approaches, media and communication in the student's art practice
 - experimental artwork that
 - seeks, trials and reflects on new ideas and learning from relevant sources (e.g. contemporary artists, styles, media, previous artworks or new research) to develop the creative process
 - aims to discover innovative ways to answer their inquiry question

- for Resolving — communicating as artist and audience
 - responses at the 4–5 mark performance level include
 - artworks that demonstrate application of learnt skills or ideas in response to the inquiry question, focus and IA2 artwork
 - an artist's statement that
 - communicates the artistic intention and how the outcome is a response to the focus and inquiry
 - uses appropriate terminology and art writing conventions and demonstrates control over written expression and structure
 - responses at the upper performance levels (6–10 marks) include
 - well-finished artwork that
 - demonstrates all characteristics of resolved work as described in the *Visual Art General senior syllabus 2025 v1.2*, page 15
 - shows technical competence, exploration, learning and growth and is informed by research, development and reflection across IA2 and IA3
 - one or more artist's statement/s that
 - go beyond explanation to invite emotional or intellectual connection, offering layers of meaning that invite audience reflection and interpretation
 - use intentional and fluent language choices that clearly align with the artwork's purpose
 - deepen engagement with the work using tone appropriate for real-world art contexts and audiences
 - responses at the 8–9 mark performance level include artwork that
 - integrates conceptual understanding of the inquiry question and focus with cohesion across IA2 and IA3
 - confidently uses visual language, media and technical skills to communicate meaning with clarity and intention
 - draws the attention of the audience in a sensory, emotional, personal or meaningful way to invite critical and personal interpretation
 - responses at the 10-mark performance level include artwork
 - across IA2 and IA3 that is connected through a distinct style or expression that is individual and inventive
 - that demonstrates a cohesive, conceptually rich body of work that challenges engagement, communication and meaning through relevant 21st century art ideas and issues.

Additional advice

It is essential to consider the following key differences between the 2019 and 2025 syllabuses:

- Total marks have decreased from 35 to 30 in the 2025 syllabus, and the mark allocation for each criterion has decreased.

- For the Researching and Reflecting criteria in the 2025 syllabus
 - additional mark ranges have been added to allow for fine-grained judgments
 - lower performance levels have been collapsed.
- Student response characteristics have been refined for all criteria in the 2025 syllabus.

Schools should also:

- update existing school-generated resources to align with the revised ISMG
- ensure that students maintain a connection to the stimulus or experience through sustained inquiry and response to the IA1 focus and inquiry question and the IA2 resolved work.
- use the guidelines in the *QCE and QCIA policy and procedures handbook v7.0* (Section 8.2.6) to manage response length and ensure assessment decisions align with syllabus conditions
- consider the following guides (available in the QCAA Portal and on the QCAA website) to assist students in demonstrating the IA3 performance-level descriptors
 - [Supporting resource: Contexts](#)
 - [Supporting resource: Reflection](#)
 - [Supporting resource: Artist's statements](#)
 - [Supporting resource: Resolved artworks](#)
 - [Supporting resource: Annotated illustration of resolved work](#)
 - [Supporting resource: Effective practices in Visual Art submissions](#)
 - [IA3 student response template: Project — inquiry phase 3.](#)

Note: Some of the above resources refer to the 2019 syllabus, but the information remains applicable to both syllabuses. Updated resources will be developed as required.

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:

- the IA1 inquiry question and focus, and IA2 annotated resolved slide that demonstrates a sustained inquiry across a body of work
- an answer to the inquiry question of 'self-discovery' that retains a strong connection to the initial stimulus through the alternate representation of paper boats as a symbol of the personal journey
- representations create a personal connection for the audience through the communication of tranquillity and mindfulness that enhances reading and engagement
- media approaches that demonstrate an innovative and individualised art practice through
 - continued and evolved use of ceramic sculpture and video that are complementary and enhance the overall meaning
 - advanced slab construction, application of text, and display techniques. Detail slides show close-ups and different viewpoints
 - a performance video that is a resolved artwork on its own and shows skilled and confident editing.

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

Excerpt 1

Inquiry Question: How does and artist use natural sources of inspiration to represent meditative practice?

Context: Personal and contemporary context

Media: Ceramics, water, ink, paper, time-based media

Excerpt 3

Annotated Slide: Resolved Work

Developing:

- Personal context was inspired by the stimulus experience at William's Park, where I experienced meditation for the first time. I have never felt so relaxed and at one.
- Use of textures and natural materials connects my audience and I to our surroundings on a spiritual level.
- The use of Japanese meditative techniques, such as Kutuki as sekkotsu, allows me to interpret meditative meaning into my artwork.

Researching:

- My personal context influenced me to further implement water and other natural sources in my art. This directed me to artists Harner Kishi and Rissan, who value water as a primary medium.
- I was then provided with new knowledge from Jianchen Wu and how to implement the process of healing into my artworks meaning. However, my art now focuses primarily on the emotionally draining side of rehabilitation and healing.

Reflecting:

- After sitting in shallow water, each sculpture received water marks and unexpected stains from native yellow flowers. The marks are constant reminders of how high the water level can get and that if your stress levels are too high, you should step back and seek help.
- The short film effectively connects the audience to nature as it enhances the sense of sound and sets a relaxing atmosphere.



Water Tragedies (details)
Installation (223cm x 14cm x 225cm), various sizes
Clay, charcoal, water, findings from nature.

Excerpt 2

Focus From IA1

As I continue through the year, I want to direct my artwork in a way that connects me emotionally to my audience. This could be implied through the use of an installation that incorporates calming smells and sounds to create an immersive and relaxing experience. Or simply by progressing in clay making, by manipulating a medium taken from the Earth itself. Ultimately, I want to focus on how people use different kinds of meditation to connect themselves to people, places, and items. This is not only to feel a deeper connection to my audiences but to learn and engage in new ways of living for myself, which may help me develop as an individual.

Excerpt 4

Resolve Details



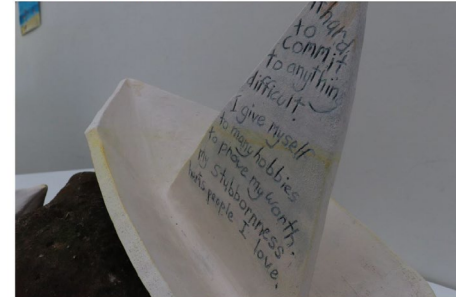
Excerpt 5

Resolve Details



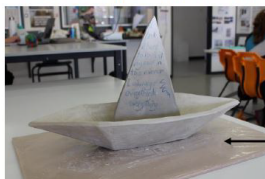
Excerpt 6

Resolve Details



Excerpt 7

Evidence 2: Development (strengths + Limitations)



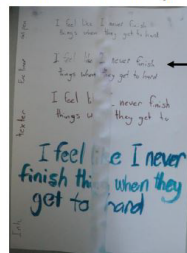
I have practiced with clay before, and it has become one of my favorite mediums to use. However, I have never made a single piece of this scale before, so, when building it I was having to trust in my skills and stay patient.



Before building the sculpture, I had to map out the dimensions of the boat and create slabs of clay to have an even thickness through out the clay. I have never built ceramics using this method, which meant there was a huge risk of the slabs becoming overly dry. Fortunately, this did not happen, and I was able to successfully construct the shape of my boat with each slab.

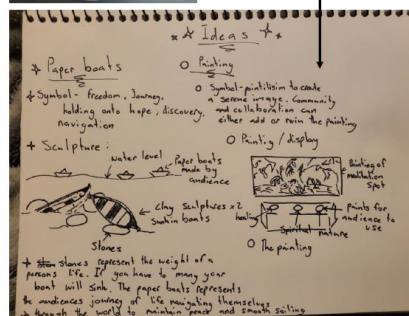


Continuing with clay making helped further develop my knowledge of clay styles and techniques. The more I experiment with clay, the more connected I feel to my art and self.



Experimenting with different pen types helped me decide which materials were best suited for the letter writing phase of my artwork. After dipping the experimental sheet in water, I concluded texter was the nicest wash and dissolved the most from the page.

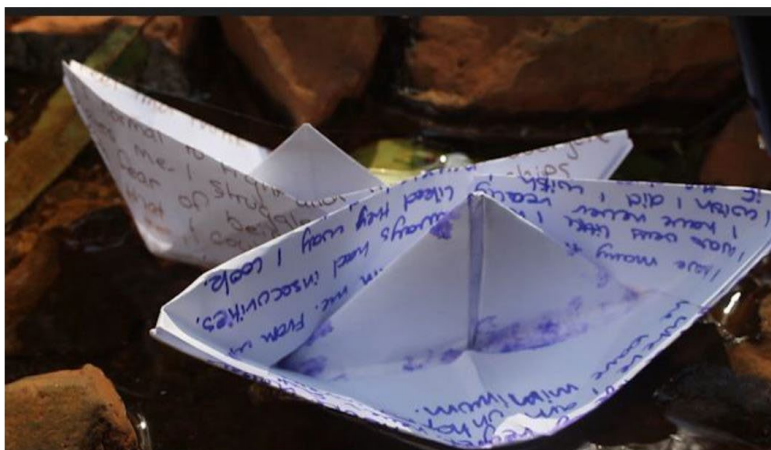
Before beginning my making, I had various artworks I wanted to make. However, my initial play was a painting which is not a major skill of mine. So, I decided to play with my strengths and stick to clay.



Bookwork evidence (Brainstorming different artworks ect.)

Excerpt 8

Resolve Video



Title: William's Trail(screen capture)

Artist: [REDACTED]

Scale: 12inch x 100 inch

Medium: Video/
documentation

Video content: (1 min, 30 secs)

<https://youtu.be/VfqZCqrPGFI>

The following excerpt has been included to demonstrate Researching — reacting to stimulus at 7 marks, providing evidence of:

- analysis and interpretation of diverse aesthetic influences Jason deCaires Taylor and Song Dong through the contemporary context to inform evolving art practice involving text, performance, symbolic communication, audience interaction and personal connection
- experimentation informed by artist research leading to exploitation of media with both ephemeral and long-lasting approaches, and refined symbolic forms.

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

Excerpt 9

Evidence 1: Research and Artists

<https://www.bbc.co.uk/programmes/p04q55mr/p04q59f6>

Title: The Raft Of Lampedusa
Medium: Concrete sculptures
Artist: Jason deCaires Taylor
Date: 2016
Scale: 14m Deep

(Paper boat in water experiment)



(Paper boat after being in water)



Song Dong inspired me to experiment with ink and how well it would wash away from paper. It was important to me to have the ink wash off the paper boats as it visually represents the process of acceptance. After being put in the water the ink flows delicately off the page making the boat look lighter. The boats represent a journey towards self discovery, allowing you to accept the versions of you from the past.

The Raft Of Lampedusa is a large sculptural piece displaying 13 refugees on a raft 14 meters deep underwater. Jason deCaires Taylor challenges audiences with a contemporary context as he discusses the abandonment of refugees as they are lost in the Mediterranean waters after seeking land. This is further portrayed through his use of PH concentrated concrete which will allow this artwork to sustain itself over 100 years. This artwork inspired me to research the meaning of ocean travel and experiment with long lasting art.

In order to extend my art into a contemporary context, I narrowed my art down to its key themes; process, meditation, and performance. This led me to encouraging my audience to create their own personal letters then having them watch those pieces float allowed them to experience meditation firsthand.



Boat Miniature Type One



Boat Miniature Type Two

Before creating the final sculpture, I researched and tested two miniature designs of clay boats. Initially I planned to create Boat Type One as my final piece. However, after creating the prototype, I did not like the shape or style of the boat. So, I decided to be less literal and created a version to replicate the paper boats I had decided to incorporate in my performance. Prototype Two was thicker and gave me more opportunities to relate to my meaning and audience.

<https://www.mutualart.com/Artwork/Writing-Diary-With-Water/6627D22DF31AAE1E>

Song Dong represents art process of healing inner thoughts. As he writes on the stone the writing slowly dries. His art encourages audiences to connect with their words and feelings, allowing a deeper understanding of our emotional state.

Title: Writing Diary With Water
Medium: Calligraphy and stone
Artist: SONG GONG
Date: 1995
Scale: 44 x 64 cm

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

- evaluation of alternate, contemporary art approaches, display, sensory elements and interactivity to communicate personal experiences and knowledge about meditation
- justification of self-directed inquiry and independent viewpoint with consideration of
 - the evolved focus and the individualised art practice through a new understanding of meditation
 - the impact of connecting the audience with the artwork through shared personal experiences of meditation and the environment
 - strengths and limitations of alternate approaches including the impact of the inquiry on personal growth.

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

Excerpt 10

Evidence 3: Reflection

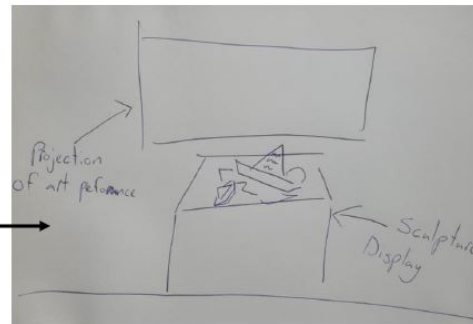


While others wrote on paper with texter, my letter was engraved on my sculpture. This symbolized the impact negativity has on our lives, demonstrating how those feelings can become permanent if not recognized.

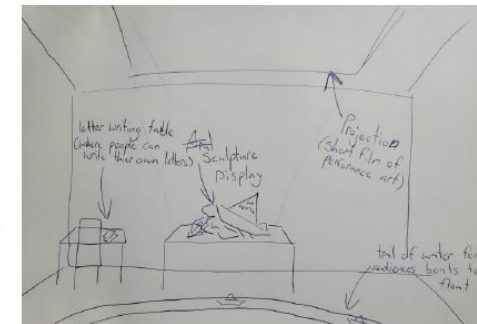


Throughout the making process, I experimented with two new clay techniques. The first was slabbing the clay, and the other was an underglaze process that involved engraving the clay slabs, then applying the underglaze and wiping it off again. This technique filled the writing with underglaze, making the letter stand out more.

To create a more immersive environment, I knew my installation needed audio. I wanted to have a gallery space where the audience could come in and write and make paper boats, then watch the ink dissolve off the page. However, as a high school student, I didn't have the room or resources to create such a large display.



Realistic Display Example



Unrealistic Display Example

Components of my focus from IA1 have remained strong parts of my artwork in IA3. For example, the use of clay and manipulation of natural materials in order to express meditative meaning can be seen in my performance and sculpture. I have also continued to have an installation that helps stimulate the sense of hearing by having running water and native birds heard in my video. However, over the year, my focus has evolved into a more contemporary understanding of meditation. I have challenged the focus of meditation by creating art that highlights the process of healing. By exploring different techniques and learning from many mentors, my art has evolved and become my way to express my feelings and connect with others by sharing thoughts and experiences. I feel that through my art and my stimulus at William's trail, I have grown as a person and have learnt to value nature and the therapy it gives me.

Excerpt 11

Annotated resolve

Title: William's Trail (details of resolve)

Artist: [redacted]

Scale: 2m x 1m x 0.5m

Medium: clay, rock, video, live artwork

Developing

- Personal context is reinforced as my artwork is heavily inspired by the stimulus experience at Amaroo and the meditation activity along William's Trail. William's trail has a heavy impact on my art as it is my meditation spot and where I conducted the lived performance artwork.
- The performance heavily depended on the participation of my audience and how well they would share their feelings and connect with another.

Researching

- Jason deCaires Taylor's ability to create underwater sculptures helped guide me through ways to enforce a contemporary context while using mediums such as water and clay.
- My mentors showed me the impact of long-lasting artworks and how manipulating time into a meditative artwork can further symbolize eternal ideas, beliefs and connections for the audience.

Reflecting

- This artwork pushed me to step out of my comfort zone and express my feelings and insecurities publicly. However, by doing so I have been rewarded with feelings of inner peace and acceptance.
- Just like my IA2 video of William's trail, I have incorporated relaxing sounds and visuals that help add another layer of meditation, further stimulating the audience's senses.



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

- realisation of a refined body of work through sustained inquiry informed by and building on the visual language, media and approaches of previous artworks and experiments
- an evolved personal aesthetic using sculpture, site-specific performance, video and display to connect artist and audience through nature, thoughtful introspection and meditation
- an artist statement that invites artist and audience connections through personal experiences and recognition of familiar symbols.

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

Excerpt 12

Artist Statement

Title: William's Trail

Artist: [REDACTED]

Scale: 2m x 1m x 0.5m

Medium: clay, rock, video, live artwork

Healing is a process. You cannot fix a broken bone overnight or move on from an ex in a day. These things take time, and you will be faced with many obstacles along the way. My contemporized performance demonstrates the process of healing and explains that in order to move forward you must accept your past. This is represented through paper boats, a universal symbol of self-journey and discovery. Each boat is unique, with writing from my audience that shares personal conflict and insecurity. My artwork creates an environment that allows you to feel accepted, further creating connections between the environment, others and their experiences. However, my ideas are contrasted by the sculpture, which symbolizes the effects of ignoring self-care and meditation, demonstrating how neglecting your health can cause you to sink and crash instead of being flowing and constant.

Excerpt 13

Resolve Sculpture



Title: William's Trail

Artist: [REDACTED]

Scale: 18inchx18inchx16inch

Medium: clay, rocks

Excerpt 14

Display View



Title: William's Trail

Artist: [REDACTED]

Scale: 2m x 1m x 0.5m

Medium: clay, rock, video, live artwork

Video content: (1 min, 22 secs)

<https://youtu.be/DLoMICDFDk4>

Excerpt 15

Evidence 4: My Performance Piece



I wanted to bring my artwork full circle and have others experience the serenity I felt sitting along William's trail. The day started with me opening up about my insecurities and qualities that have impacted my life. This was very uncomfortable for me, but it had inspired those listening to engage in my activity. I then sat them along the water's edge giving them 10 minutes to enjoy the peacefulness, then another 10 to write a letter to themselves about any guilt or insecurity. Afterwards, we regrouped and shared parts of our letters before folding them into paper boats. Once made, we took the boats down the creek where my sculpture was displayed and we watched the boats float along the trail.

The performance was to visualize the process of letting go as the ink washed out of their letters. However, the day was about listening and connecting with the people around you. Many people enjoyed the day, and it made me happy to be able to share my meditation spot with others to enjoy.



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. The external assessment papers and the external assessment marking guide (EAMG) are published in the year after they are administered.

Examination (25%)

Assessment design

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

The examination consisted of one paper with a choice of two extended response questions 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 one of the following:

- how the common practice of taking a selfie influences the audience's interpretation of personal meaning in artworks
- how contemporary self-portraits communicate the nature of identity and the factors that influence one's sense of self.

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

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

- Xiao Wang, *Sound of Cicadas*, 2022
- Trevor Turbo Brown, *Self-portrait, 'I am the Dingo Spirit'*, 2015
- Colin Davidson, *Self-Portrait*, 2022
- Julie Dowling, *Self-portrait: Budjarri (Pregnant)*, 2005
- Solomon Karmel-Shann, *Portrait of the artist with a blank canvas*, 2022
- Tjunkaya Tapaya OAM and Tjanpi Desert Weavers, *Ngayulu Minyma Tjanpinya, I am a Tjanpi Woman*, 2018
- Gerwyn Davies, *Sir Joh Heslop*, 2018.

Each contemporary artwork was supported by individual contextual statements. 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 EAMG.

Effective practices

Overall, students responded well when they:

- presented a clearly stated viewpoint that
 - answered the selected question through a synthesis of subject-specific knowledge and observations of the stimulus artworks
 - was supported by detailed and relevant examples of how either the
 - audience's interpretation of personal meaning in the selected artworks was influenced by the common practice of taking a selfie
 - selected contemporary self-portraits communicated the nature of identity and the factors that influence one's sense of self
- analysed essential features of the selected artworks to interpret meaning relevant to the question
- decoded artworks by explicitly identifying and explaining how relevant visual art elements and principles were intentionally used to represent ideas that could be seen in the artwork.

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. contemporary self-portraits communicate the nature of identity and the factors that influence one's sense of self
- explicitly teach how to select appropriate contexts to respond to a question, and analyse and interpret artwork features and meaning through the selected context, demonstrating consistent knowledge of the identified context by creating connections between the artist's intention and layers of meaning through the perspective of the context
- explicitly teach how to apply visual art writing conventions, such as
 - using artist's full name or surname only
 - using a consistent method to indicate titles, e.g. quotation marks, underlining, capital letters
 - including information from artwork attributions (e.g. size, media, date) only when relevant to the discussion.

Additional advice

- Teachers should advise students to use the contextual statements from the stimulus book sparingly in responses and acknowledge them when used. Students should be aware that repeating this information without further interpretation and unpacking does not contribute to marks.
- Teachers can use the *Supporting resource: Contexts* (available in the QCAA Portal and on the QCAA website) 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.

Samples

Extended response

The following excerpts are from Question 2. It required students to evaluate how contemporary self-portraits communicate the nature of identity and the factors that influence one's sense of self.

The excerpts have been included to illustrate an effective student response in one or more of the syllabus objectives. Throughout the sampled response, 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.

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 the artwork.

These excerpts have been included:

- as they provide evidence of decoding the ways Xiao Wang uses
 - colour to represent ideas about personal reflection
 - tone and light as a symbol of revelation
 - scale and space to emphasise cultural identity
 - balance to create a focal point of the cicada.

Additional elements and principles can be seen in the excerpts for the Analysing and interpreting criterion.

Excerpt 1

Cool colours - ~~the~~ mainly hues of blue, green, and purple - entirely comprise the scene. This choice enhances the contemplative tone of the piece, inviting the audience to consider the painting as a work of personal reflection. The only warm tones in the piece is pink, which emanates from the sunrise in the background and illuminates the planes of the figures' faces, as well as the foliage on the trees. This vivid light can be seen as symbolic of Wang's revelations about the fluidity of his identity.

Excerpt 2

and space

The manipulation of scale also emphasises this. The tree looms over the figures, and fills in the space in between them. This enhances its presence within the work, which is symbolic of the persistence and draw of Wang's cultural identity - it is seemingly from this tree that the cicada~~s~~ came from, enhancing the endurance of their symbolism. The inherent balance of the composition is clear, with the two figures on opposite sides of the central tree, guiding the viewer's eye to the cicada, and their embrace.

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.

These excerpts have been included:

- as they provide evidence of
 - complex analysis of the interrelationships of visual language and expression in Xiao Wang's artwork, *Sound of Cicadas*, 2022, to interpret
 - literal meaning related to the relationship of the artist with the other figure
 - non-literal meaning related to the fluid nature of the artist's identity and the influences of his Chinese and American heritage
 - how Wang's artwork communicates through the cultural context that his identity has been shaped by his experiences as an immigrant.

Excerpt 1

Wang's oil painting, 'Sound of Cicadas' (2022), portrays two figures facing opposite each other against a large, overgrown tree, set against a ^{purple,} sunrise sky. The two people, one of which is Wang and the other being his partner, ~~are~~ looking down at a green cicada on the artist's upturned wrist. The tenderness of their facial expressions and the intimacy of their hand gesture (~~the~~ his partner's gently supporting his own) immediately communicates the reflective tone of the piece. The ~~set~~ central tree is clustered with leaves and moss, dominating most of the composition. Without analysing further than the ~~literal~~ ^{still} elements of the piece, Wang's depiction of a self-portrait is an evident decision that implies the ~~self~~ personal exploration that the piece conveys. ~~Thus~~ Wang explores the fluid nature of his own personal identity through the lens of both a cultural and contemporary context.

Excerpt 2

The light falls upon his interaction with the cicada, which, in Chinese mythology, symbolises cyclical ~~and~~ rebirth. ~~The~~ As a Chinese immigrant that frequently explores the challenges of integrating within a foreign society, Wang's interaction with the cicada alongside his American partner ^{his} further communicates ~~the~~ modern identity. His identity is shaped by his immigration, his life in America, and the pervasiveness of his cultural heritage, and this self-portrait communicates his acceptance of this hybridity.

Excerpt 3

This balance draws attention to the fact that although the figures are in opposition, they interact ^{at} the center. ^{This ~~represents~~ conveys} the non-literal interaction of Wang's cultural identity as a Chinese-American artist, and ^{highlights} ~~explores~~ how his identity is shaped by this ^{the} amalgamation of heritage. The unity formed by ~~this~~ balanced subjects communicates the peaceful acceptance of this fluidity, and shows the audience that this work is a willing exploration of his sense of self. Ultimately it is clear that Wang does not attempt to ~~to~~ battle between these rigid cultural binaries, but is willing to accept that they are factors that have shaped his self-perception. Thus his contemporary self-portrait communicates the changing nature of his identity, highlighting how it can be shaped by personal experiences, cultural heritage, and contemporary society.

Criterion: Evaluating

Effective student responses:

- purposefully selected and appraised the significance of similarities, differences and ideas of both contemporary artworks in relation to the chosen question.

This excerpt has been included:

- as it provides evidence of
 - similarities in the manipulation of colour to communicate non-literal meanings, the influence of cultural identity, communication of personal struggles that shape identity and animals as symbols of culture
 - differences relating to realism and expression, use of colour and the picture plane, paint application, the painting approach and the relationship to meaning.

Alongside being contemporary depictions of the artist's 'inner self', both artworks have many similarities. Both Wang and Brown's works are paintings, working in the 2D plane to ~~show~~ ^{depict} themselves. Similarly, each manipulate colour to enhance the non-literal meanings of their pieces - contributing to mood, and the overall way that the audience perceives the artwork and the artist's opinions of their own identity. Crucially, both works are enhanced by the cultural contexts of the artist. Both portray cultural identity as something that is integral to shaping a person's identity, regardless of external experiences. Thematically, both works ~~engage~~ ^{engage} with personal struggles and depict some form of confrontation of the self, ~~or~~ ^{as} an interaction with a past identity. Cultural animal symbolism is also key to ~~the~~ non-literal interpretation of both works. Despite these similarities, the works are definitely distinctive. Wang's painting is ~~less~~ highly realistic, and is intensely packed with detail in order to effectively render his experiences. Alternatively, Brown's is expressionist, with a focus on conveying personal emotion rather than exact proportions. Similarly, Wang's work is rendered in cool tones, with a complex integration of light and shadow to depict ^a distinct background, midground and foreground - ultimately contributing to the piece's realism. Alternatively, Brown's painting is made up of high contrast, warm tones, that are "unmixed" (stimulus 2). His work has little depth or perspective, instead focusing on the interaction between the 'background' and the main subject. Furthermore, the artists work via very different processes. Wang paints from photographs, enhancing the symbolism within the piece through highly effective rendering. Brown works with his paints outside, which further exemplifies the intrinsic connection to nature that is inherent in his work.

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:

- as they provide evidence of
 - a viewpoint expressing how selected stimulus artists Xiao Wang and Trevor Turbo Brown 'communicate the intrinsically cultural nature of the artists' self-perceived identity, and reveal the contemporary societal factors that have influenced the moulding of their identity'
 - examples supporting the viewpoint relating to Wang's contemplation of the changing nature of his identity.

Excerpt 1

Through contemporary portrayals of 'the self', an ~~artwork~~^{self-perceived} can communicate the intrinsically cultural nature of the artists' identity, and reveal ^{the} contemporary societal factors that have influenced their ~~self-perception~~ and the moulding of their ~~cultural~~ identity. Artists such as Xiao Wang, who explores the development of his Chinese-American identity in 'Sound of Cicadas' (2022), and Aboriginal Australian artist 'Trevor Turbo Brown' (2015), have ~~created~~^{created} altered self-portraits that reveal the perception of their own identity, ~~and~~^{and what} shapes the modern perception of 'the self'.

Excerpt 2

Thus his contemporary self-portrait communicates the changing nature of his identity, highlighting how it can be shaped by personal experiences, cultural heritage, and contemporary society.

Excerpt 3

Wang's contemplative engagement with the hybridity of his Chinese-American experiences of immigration provide insight into the fluidity of identity, aided through his masterful usage of colour, scale, balance, and unity.

Criterion: Realising

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 of the ways that contemporary self-portraits communicate the nature of identity and the factors that influence one's sense of self through exploration and expression of cultural heritage and personal experience in response to Question 2.

Excerpt 1

Ultimately, by depicting their perception of their identity in self portraits, contemporary artists engage with the factors that have shaped their sense of self. Artists such as Wang and Brown communicate how their identities are tied to their cultural heritage; identity can be moulded by personal hardships, but a person's culture still remains ~~an~~ an important part of who you are.

Excerpt 2

Consequently, ~~the~~ ^{the} analysis of contemporary art ~~can~~ encourages reflection ~~on~~ on the perception of identity, as an artist and as a person. It provokes inward questioning of personal experiences, the closeness to one's own culture, and what truly shapes your own perception of who you are.