

External assessment trial — Visual Art

Examiner's report

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Introduction

In Semester 1, 2017 the Queensland Curriculum and Assessment Authority (QCAA) trialled external assessment in Year 11 Visual Art.

The *External assessment trial — Semester 1, 2017* familiarised schools and students with subject-based external assessments and tested processes for their delivery. The trialled assessment was aligned to the *Visual Art Senior Syllabus 2007* and developed in consultation with subject experts from schools and universities. It was administered under secure conditions and marked externally.

A total of 1013 students from 62 participating schools and 15 host schools and test centres were involved in the Visual Art external assessment trial, and 35 teachers participated in the online marking operation.

This report provides information on the Visual Art external assessment trial specifications, students' performance characteristics and aggregated results from all participating schools. The assessment was formative and provided an alternative to a task already being undertaken at participating schools.

The QCAA appreciates schools' participation in the external assessment trial. The teachers and students who participated in the trial have made a valuable and significant contribution to Queensland's new system of senior assessment.

To provide feedback on the trial or further advice, please contact Assessment Operations on telephone 1300 381 575 or by email at seaops@qcaa.qld.edu.au.

Claude Jones

Director, Assessment and Reporting Division
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Overall commentary

The Visual Art external assessment trial was a QCAA-developed examination conducted under supervised conditions on 2 June 2017.

The assessment was devised from the *Visual Art Senior Syllabus 2007*. It required students to demonstrate their understanding of the *Appraising* objective.

Schools were provided with supplementary materials to support the development of teaching and learning experiences.

The assessment required students to write an essay of approximately 600 to 800 words in response to one of three questions, supported by discussion about, and reference to, two artworks selected from a collection of seven images of artworks in the stimulus book.

The following list shows the distribution of images selected from the stimulus book:

Image	% of students
1	34
2	11
3	37
4	32
5	29
6	46
7	11

A statement about each artist's practice accompanied every image, from which students could establish a context to inform the meaning communicated by an individual artist in their artwork. There was no formula or combination of artworks that matched a particular question. All artworks in the stimulus book were suitable to answer any of the three questions.

The following list shows the distribution of questions selected by students:

Question	% of students
1	23
2	55
3	23

Overall, 80% of students achieved a passing grade — 15% at A standard, 44% at B standard, and 21% at C standard.

Statistics in this report may have been rounded, resulting in totals not equal to 100%.

Figure 1: Statewide student results — *Appraising*

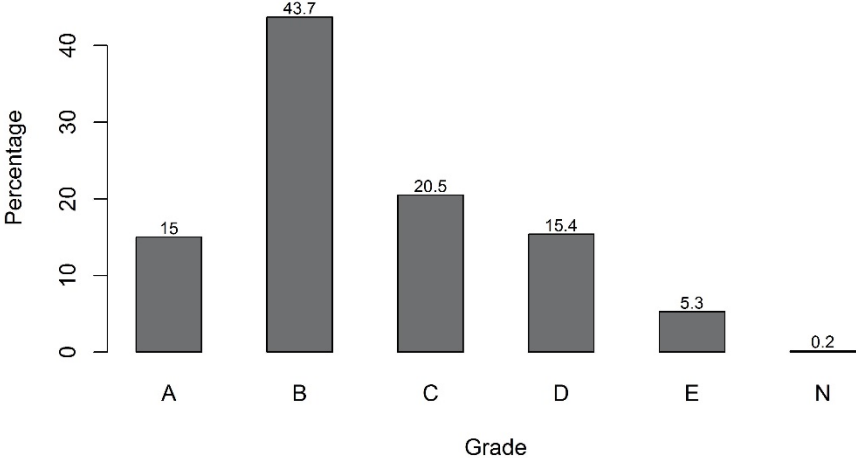


Figure 2: Statewide student results by gender — *Appraising*

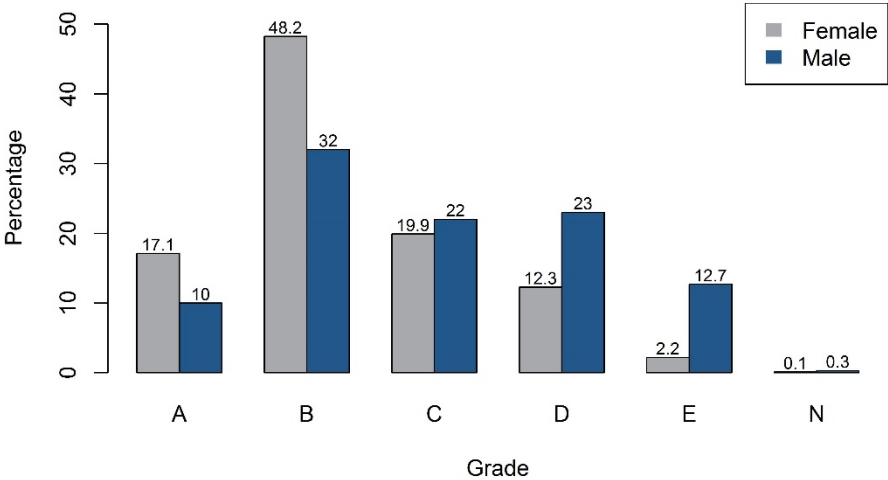


Figure 3: Question 1 student results (227 students)

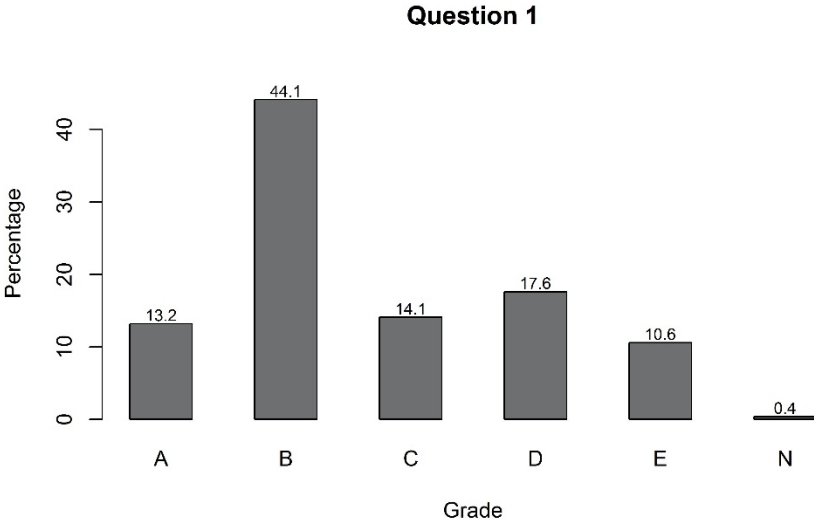


Figure 4: Question 2 student results (551 students)

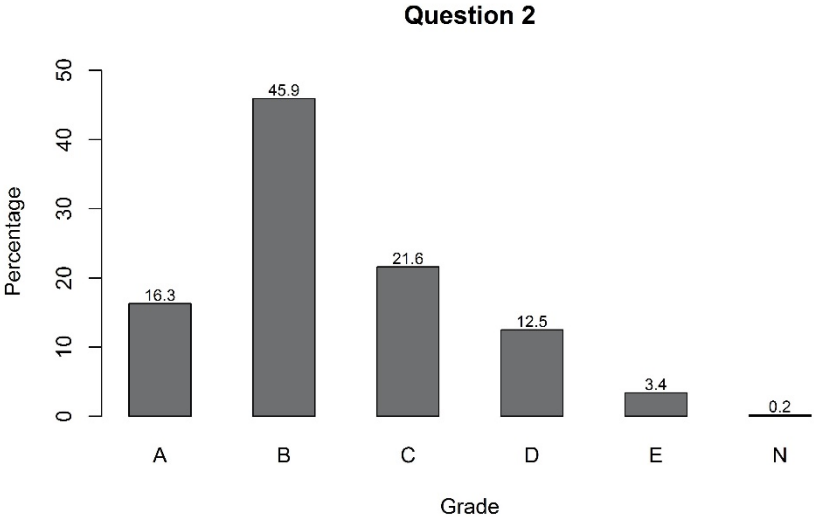
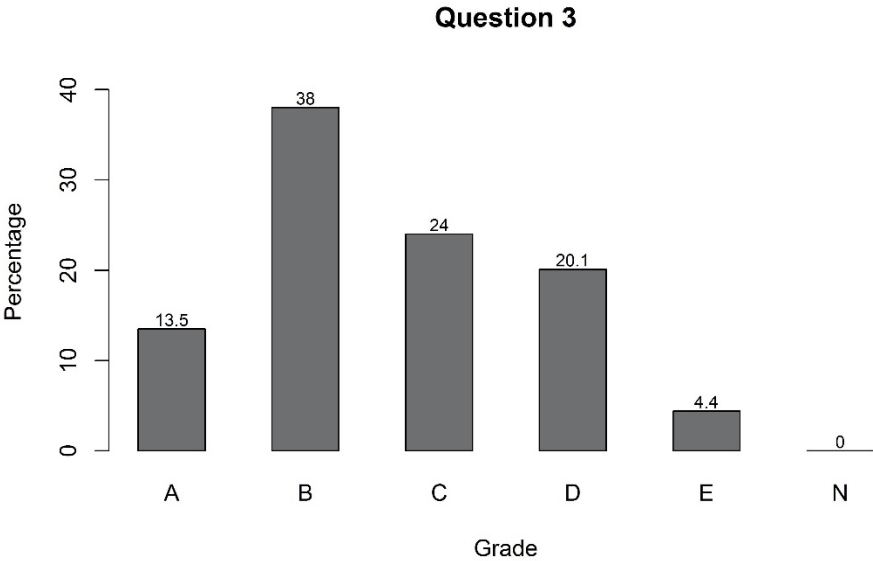


Figure 5: Question 3 student results (229 students)



Sample responses and commentaries

The following section provides commentary on sample responses across the three questions in the external assessment trial. The samples provide indicative student responses to the questions about the two artworks selected. These responses have not been corrected for grammar, spelling or accuracy and are not necessarily exemplary.

Each question was constructed specifically for Year 11 students who are at an early point in time in the two-year course. Questions provided students with the opportunity to justify their viewpoint through the analysis, interpretation, evaluation and synthesis of information about visual language, expression and meanings in artworks related to the question and concept.

The selection of the stimulus artworks was guided by the global aims of the syllabus and encompassed a range of media and medium, styles and artists, and a mix of conceptual, literal and narrative pieces. Artworks were carefully selected so as to be accessible to all students across Queensland.

Each artwork in the stimulus book was represented in various combinations in student responses across the state. Context statements provided some information about the artists' practice, titles and the materials used, to assist students in their interpretation of meaning. Students demonstrated understanding and offered explanations relating to the artists' expression of the concept. The works by Ian Abdulla, Rosie Barkus (Ware) and Tony Albert were very popular, suggesting that students related to these contemporary pieces. Students used the knowledge in the context statement in a range of ways. The more successful responses acknowledged the reference and used key pieces of information to support their viewpoint. Less effective responses paraphrased this information with minimal or no reference to the artworks.

The assessment technique required students to use visual art terminology and the language conventions of an essay. Nearly all students responded in essay format, using complete sentences and constructed paragraphs, and discussed two artworks to answer the question.

The questions enabled the full range of standards to be met within the syllabus guidelines of 600–800 words. There are no penalties applied for responses that differ from this length. In the trial, markers assessed what the student wrote, even if it was less or more than the word guidelines.

Every effort was made to mark responses, even where scanned scripts were difficult to read because students used a pencil, wrote in very small script, wrote illegibly or heavily edited their responses.

The following section provides commentary that highlights the strengths in indicative sample student responses to the three questions on the supervised examination.

Questions

Each question proposed a thesis, which allowed students to develop a viewpoint in their response.

Students were required to select two artworks from the stimulus book that enabled them to respond to a specific question.

For the purpose of the trial, the concept or focus referred to the ideas identified by artists whose work was included in the stimulus material.

Question 1

How do the artists of the two selected artworks communicate the concept of 'impact'?

Students could justify their viewpoint through the analysis, interpretation, evaluation and synthesis of information about visual language, expression and meanings in artworks related to the concept of 'impact'.

In this response, the student interprets the concept of 'impact' as artworks that 'make a difference' in confronting the viewer and how they then see the world. The focus and viewpoint refers to the way the selected artists manipulate the visual devices to communicate meaning.

Sample response

The selected artworks were *Sparrow* by Lisa Adams and *The long awaited* by Patricia Piccinini.

<p>Lisa Adams' "Sparrow" and Patricia Piccinini's "The Long Awaited" can be analysed in the context of each Artist's communication of the concept of Impact. Both artists have used a variety of visual and interpretational techniques to present to the viewer their individual interpretation of this seemingly unfathomable concept.</p>	<p>Introductory paragraph identifies artists and artworks and establishes the concept of impact for analysis.</p>
<p>In her oil on canvas piece "Sparrow," Lisa Adams has expressed meticulous detail in her work, as evidenced in the individual blades of grass seen in the foreground. A variety of shades of green has been used in the background to express tonal changes in the seemingly rolling hills behind her (as she has set herself</p>	<p>Analyses visual language and expression in the artwork, drawing attention to key features that will be used to establish viewpoint.</p>
<p>in the painting). In contrast to the dark hills, white clouds loom above her in the background (sparsely in some areas, more dense in others) and seem to extend past the frame. As stated above, Adams has positioned herself as the focal point of the scenario and is wearing what looks to be</p>	<p>Skilful integration of relevant visual art terminology, relevant description of the use of medium and composition.</p>

camouflage outfitting, with contrasting moss green checkered boots. Standing out against the pale, sickly grey of the clouds is the gauntlet, upon which sits the tethered sparrow. The sparrow sits comfortably, as if it has no intention of attempting an escape. These deliberations within the frame can be analysed in the context of Adams' understanding of impact; Adams has positioned herself as the focal point of the painting, as if to specifically draw the attention to herself, yet she wears camouflage as if to blend into her surroundings. The concept is self-contradictory and speaks of inner conflict, of wanting help but not being able to ask for it. The sparrow that rests upon her gauntlet is not a bird of prey and is representative of her soul crying out for help but not having the inner strength of, say, someone who has an eagle or a hawk as a soul. The rolling hills in the background are representative of the ups ^{and} downs of dealing with whatever has impacted her, above which she rises now, the last step to emotional liberation being her soul (the sparrow) breaking the tethers by which it is grounded. Adams' attempts at understanding her reality have made

Synthesises ideas and independent interpretations to express a viewpoint that the artist communicates personal impact through the use of symbols, composition and contrast.

Expresses an independent interpretation of the concept of impact in the artwork.

for a very emotional interpretation of the concept of impact.

In her sculpture "The Long Awaited", contemporary artist Patricia Piccinini has combined hyper-realism and unfamiliar morphism to portray a very different understanding of the concept of impact. Piccinini has used industrial materials such as silicon, fiberglass, steel and human hair to produce a sculpture of a young child embracing a futuristic morphed creature with human-like features. The creature has grey hair and wrinkled, leathery sun-spotted skin, as if to symbolize age. The pale, warm pink of the creature contrasts heavily with the dark, stained, seemingly wooden bench. The embrace in which the boy holds the creature is meaningful, relaxed and trusting and that combined with the fully trusting, compliant, sleep-like state of the creature makes the scenario contained within the frame have a peaceful and accepting hue, so to speak, when it is perceived by the viewer. In regards to Piccinini's interpretation of the concept of impact, one of her focal points in creating this piece was to evaluate how humans function and respond to diversity; in this context, Piccinini has looked at the positive contingencies of this

Signposts an alternative interpretation of the concept of impact, to sequence evidence in response to the question.

Explains how media and realism communicate meaning through analysis of fine details and full display.

Expresses an independent interpretation of the concept of impact in the artwork.

notion of impact, as evidenced through the gentle embrace of the boy and the creature. In this scenario it can be interpreted that there is an underlying theme of longing for acceptance, which links directly to the name of the sculpture. The embrace of the creature by the boy speaks of long-awaited acceptance, of a long period of emotional baggage finally being offloaded. This piece displays the physical, visible form of impact; the wrinkled stress lines, the excess weight, ^{and} the worn expression speak of a soul that has been pining after the kind of social, physical and emotional acceptance that is displayed in this embrace for a very long time, and can now finally relax.

Both Adams and Piccinini have used visual and interpretational methods to express their understanding of the concept of Impact; ^{with} Adams' "sparrow" portraying the struggle for emotional liberation and Piccinini's "The Long Awaited" portraying the way impact shows itself through physicality, as a long-awaited embrace is finally attained.

Consistently synthesises independent interpretations to express a viewpoint that the artist communicates the impact of diversity through the use of visual expression, artwork title and form.

Conclusion answers the question in a succinct statement and summarises the interpretation of the concept that was developed in the response.

Question 2

How do the artists of the two selected artworks visually communicate meaning related to their experiences and observations?

This was the most popular question, and typically, students used 'experiences and observations' as the concept in the question.

This response demonstrates the qualities of a well-constructed essay, using appropriate language conventions: beginning with an introductory paragraph, constructing sentences within paragraphs to construct the body of the essay, and finishing with a conclusion.

Throughout the body of the essay, the ideas in the sentences are connected, enabling the development of the viewpoint discussion and linking each paragraph to the next. Evidence is provided, directly discussing and referring to the artworks, which is consistent with the question and the student's focus. The essay fully resolves through a summary and reference to the question and artworks in the conclusion.

Sample response

The selected artworks were *Shipwrecks* by Rosie Barkus (Ware) and *Sorry* by Tony Albert.

<p>Australian artists Rosie Barkus and Tony Albert both discuss Australia's Aboriginal history in their work. The two artists visually communicate meaning relating to their personal experiences and observations in their work.</p> <p>Barkus and Albert achieve this through the use of aspects such as colour, texture, line and space.</p> <p>Barkus's piece, 'Shipwrecks', depicts a confrontation between Torres Strait tribal warriors and a group of marooned sailors. She draws from her cultural heritage for her subject matter. Albert refers to the 'Apology to Australia's Indigenous People' made by Parliament in 'Sorry', he too focuses on Aboriginal Australia.</p> <p>Barkus makes use of colour in 'Shipwrecks' to convey a deeper meaning. The viewer's eye is immediately</p>	<p>Introductory paragraph identifies artists and artworks, and establishes a connection between the meaning they communicate.</p> <p>Develops a thesis by identifying the concepts communicated in each artwork and elaborating on meaning related to artists' experiences.</p>
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drawn to the translated image of a warrior Torres Strait Islander warrior as depicted by Barkus. This is due to the stark white necklace of skulls surrounding the figure. The stark white skulls and the droplets of blood that appear to be falling from them contrast effectively with the dull, muted tones of the background images. Not only is this aesthetically pleasing, it also conveys a deeper meaning as the Torres Strait man is surrounded by death, blood and the implications of such imagery. This deeper meaning is conveyed to the viewer through the artist's manipulation of colour.

Skilful integration of relevant visual art terminology and analysis of how formal elements and compositional techniques create focal point and emphasise artist's meaning.

The artist's use of texture is also prominent in 'Shimurek's'. The flat fabric print would be devoid of texture had it not been for Barkus's addition of extensive, detailed imagery in the background of the piece. This assortment of images is so effective largely due to the artist's use of line. Barkus has made use of bold, definite lines in the majority

Analysis of visual language and expression with reference to media and detailed explanation of how line, movement, pattern, repetition and layered imagery impact the communication of meaning.

of the images to effectively create a sense of movement. The lines extend out from the subject matter of the images which also draws attention to the subject. While the warrior in the foreground shares a wider meaning concerning the Torres Strait Islander people as a whole, the background images tell the narrative of a confrontation between a group of mercenary sailors and the local tribal warriors. While images are repeated in the composition there is no discernible pattern in which the images are laid out. This non-linear narrative depicted by Barkus lends itself to the idea that the artist aimed to convey; the deeper meaning and realisation that the history of the Torres Strait and the impact Europeans had on it is often forgotten. This is adeptly shared through Barkus's use of line, texture and composition.

Barkus's deeper meaning conveyed in her work relates to her own personal experiences and view-point. She has gained these experiences living in

Accurate language conventions and visual art terminology used in the sequencing of evidence to support viewpoint. Interrelationships developed between imagery composition and the artists' communication of observed history.

The Torres Strait. In her work 'Shipwrecks' she has not only shown the physical impact that people had on the land, this is shown in images such as that of upturned and mangled boats littering the landscape, but also the impact people have had on themselves such as the symbolic death of a culture at European hands shown by the warrior.

Resolved viewpoint in relation to the question by summarising the connections between the key features of the artwork that communicate the artist's concern for culture and the land.

As an Australian citizen as well as a member of the Gurramay people, Alberts politically charged message conveyed by his piece, 'Sorry', has great impact. The warm, earthy colours used in the piece conjure up images of outback Australia. This pleasant imagery contrasts not only with the racially insensitive material on display, but also the clinical white background as well as the dull, grey lettering. The uneven, tactile texture of the assorted items on the lettering also contrasts with the sterile background and even from the lettering itself.

Explains how choice of media and method of display create contrast, emphasising the interrelationship between meaning of word and interpretation of objects.

This separation is likely a reflection of Albert's own personal stance on the subject which he has succinctly conveyed through the simple contrast in the piece brought on by colour and texture.

Themes of separation and difference continue to be found in 'Sorry' in aspects such as the artist's use of space. The text, or statement, in the piece is uniform and aligned while the racially insensitive paraphernalia haphazardly littered upon them is anything but. This separation between content makes the viewer question the legitimacy of the statement, 'Sorry', both in the artwork and by the Australian prime minister in 2008. Through his ~~use~~ application of space Albert has made a meaning based off his experiences very obvious. It is clear that the artist is cynical of the truth behind the statement 'Sorry' which is reinforced by the collection of Aboriginalia.

Interpretation of how key features of artwork communicate artist's meaning.

Synthesises viewpoint related to artist's personal experience and observation of a historical event. Analyses the contrast created by placement of objects as a visual technique to communicate meaning.

Artists Rosie Barkus and Tony Albert both deal with powerful political topics in their work. Through their use of techniques such as colour, texture, line and space they have developed a strong meaning in 'Shipwrecks' and 'Sorry'. It is clear that these meanings come from the artists own personal experiences and observations such as Barkus ~~is~~ living in the Torres Strait.

- For Albert it comes from his personal opinions on and reaction to the 'Apology to Australia's Indigenous Peoples' as both an Aboriginal man and Australian citizen. Both artists have created aesthetically appealing yet thought provoking work.

Synthesis of ideas that contribute to the resolution of the response (comparison of artists' experiences and observations) and how these influence the meanings they communicate.

Question 3

How do the artists of the two selected artworks visually use metaphor or symbolism to communicate meaning about their concerns or issues?

This question established the 'expression' of the artist, their use of metaphor or symbolism in their artworks (which is how they visually communicate meaning about the concept).

Students examined the artist's use of metaphor or symbolism in order to communicate meaning. Students could justify their viewpoint through the analysis, interpretation, evaluation and synthesis of information about visual language, expression and meanings in artworks.

The focus and viewpoint refers to the way the selected artists manipulate the visual devices to communicate meaning. The concepts referenced by students are derived from the artist's concerns or issues, not metaphor or symbols used in the work.

The response provided below demonstrates how students made connections between the artist's use of symbolism or metaphors and the concept.

Sample response

The selected artworks were *Sorry* by Tony Albert and *Finding frogs in the night to put on the crossline to catch a Ponde or Pilarkie over night* by Ian Abdulla.

The image shows a handwritten student response on lined paper, with two blue callout boxes providing context. The text is written in cursive and includes some corrections and annotations.

Handwritten text:

Tony Albert in his sculpture piece 'Sorry' ~~2008~~ and Ian W. Abdulla in his landscape work 'Finding Frogs in the night...'. I have both ^{used} a metaphor or symbolism to ~~represent~~ visually communicate meaning about their concerns or issues, more specifically the mistreatment and lasting impact ~~of the white~~ on Aboriginal people due to the European colonisation. These issues and concerns have been represented through the elements and principles of design including composition ~~and~~, idea and medium.

Tony Albert has expressed his concern for the 'Apology to Australia's indigenous' through the use of metaphor. The piece 'Sorry' mocks the apology made by the Parliament of Australia in 2008 and suggests its ~~is~~ insignificance and lack of sensitivity.

Callout Box 1 (top right): Introductory paragraph identifies artists and artworks. Thesis is established by expressing a viewpoint about the artists' shared concerns.

Callout Box 2 (bottom right): Development of discussion about artwork with specific interpretation of the artist's concerns.

*

This piece is a Metaphor for how insensitive the apology made by the Government was. This metaphor is communicated through composition, ~~and~~ idea and medium.

The composition of 'Sorry' is the application of 99 insensitive and stereotypical ~~Aboriginal~~ tourist Souvenirs known as Aboriginalia ~~and~~ on to the word Sorry. The link between the word Sorry and the Aboriginalia immediately let the viewer know the general ~~meaning~~ meaning of the work, the apology that was ~~given~~

Analysis of visual language and expression with link to concept.

made to Aboriginal people by the ~~gov~~ Government. To understand the deeper concern ~~about~~ ~~the~~ ~~work~~ and metaphor Albert is trying to convey, the viewer needs to read deeper into the idea.

The idea behind this artwork is that the apology was insensitive to the Aboriginal culture. This has been ~~represented~~ ^{displayed} through the use of insensitive Tourist Souvenirs, suggesting that just like the Souvenirs, the apology ^{itself} was insensitive. The Souvenirs ~~that~~ Albert has collected are mass ~~produced~~ produced and of no great value or significance, they can be found anywhere and are ~~not~~ not culturally important. Albert has cleverly compared these insignificant and cheap Souvenirs to the apology, therefore labelling it cheap and significant.

Justifies a viewpoint to demonstrate how the artist uses media (collected objects) as a metaphor for insensitivity (the artist's concern).

The hard vinyl letters of Sorry and the cheap souvenirs ~~as~~ ~~as~~ Albert has used as his

medium create scrappy feeling, the piece appears like it has no value and little care put into its creation. ~~The~~ This medium effectively adds emphasis to the metaphor of this piece, that the Government Apology was not heart felt but merely a cheap and rough production.

Interpretation of artwork and media to justify viewpoint.

Like Tony Albert, Ian W. Abdulla has communicated his concerns with the treatment of Aboriginal people and the effect this had on them. However he has done this through symbolism ~~in his pi~~ rather than metaphor, in his ~~the~~ landscape work 'finding frogs in the night to put on the crossline to catch a ponde or pilark'e over night.'

Compares artists' approaches to develop thesis. Presents a specific interpretation of the artist's concerns that are expressed in this artwork.

Abdulla's ~~work~~ style is that of a child, this symbolises his memories of his challenging childhood as an Aboriginal boy dispossessed of his home land. This symbolism ~~is~~ and child painting style is displayed through ~~the~~ composition, idea and ~~the~~ medium.

Creates an interrelationship between the artist's meaning and symbolic technique.

~~The composition~~ Abdulla has used composition to give the painting a 'child' like feeling. ~~The~~ ~~work~~ ~~is~~ very flat, ~~and~~ ~~the~~ ~~distance~~ ~~is~~ ~~only~~ ~~the~~ ~~depicted~~ ~~through~~ ~~size~~, something a child would paint due to how they see the world. The river runs straight through the painting as a big smear with no real sense of depth. The child like aspects of composition create the feeling of being young.

Analyses visual language and expression in relation to child-like concept and the personal context of the artist's experience as a child.

Uses language conventions and relevant visual art terminology in discussion of evidence and communication of meaning.

The idea used in the piece is that Abdulla's memories of childhood have never left him, most people forget such specific scenes from their past so many years on. The artist is trying to communicate that due to the hardships he and his family had to face these memories never left him. If the landscape wasn't created with this child like perspective the same mood ~~it~~ would not of been created when observing the art work.

Explains the relevance of the artist's technique and use of media in the communication of meaning.

Medium used in this piece also emphasises the childhood reflection symbolism which Abdulla intended. Basic strokes of bright colours with little tone is exactly how children paint, again drawing on the reflection of his past.

Abdulla's style of painting like a child through the use of composition, idea and medium techniques create symbolism which convey his concern with the ~~with~~ European settlement of Australia and how his childhood memories never left him.

Artists Tony Albert and Ian W. Abdulla use metaphor and symbolism techniques in their work to visually communicate meaning about the concern they share for the mistreatment of Aboriginal people from the time of settlement, ~~and~~ now and the future. ~~These~~ ~~elements~~ ~~and~~ ~~principles~~ of design ^{such as} composition, idea and medium were used to emphasise Tony Albert's metaphorical piece that represents the ~~apology~~ ~~in~~ sincere apology towards Aboriginal people in 2008 made by the Government and the symbolism of never being able to let go of the past by Ian W. Abdulla.

Conclusion expresses a viewpoint about the artists' communication of concerns and summarises individual approaches with metaphor or symbolism.

Recommendations and guidelines

- *The Visual Art Senior Syllabus 2007 should be used to engage students for learning and prepare for assessments.*

Occasionally, students referred to 'frames'/'frameworks' or other analytical structures that are not consistent with the course components of the *Visual Art Senior Syllabus 2007*.

- *Teachers can support students to develop their literacy skills by designing teaching and learning around essay structure, language conventions, and genre awareness.*
- *Teachers can support students to develop their capacity to appraise artworks by structuring learning around the discussion of artwork, including their own and the work of their peers, in an informal context.*

This will assist students in developing ideas and making decisions around the use of visual language and expression. These strategies could help students understand that they are constantly appraising during their own making of artworks, and that this thinking and analytical process is integral to both making and appraising. To address *Appraising* effectively, students need to be able to:

- describe artworks using visual language and expression
- justify a viewpoint
- understand how to reference artworks, and the language conventions in an extended written response (e.g. essay, review, critique, catalogue)
- analyse, interpret and evaluate artworks using visual art terminology
- consider the production and display of artworks
- demonstrate the use of visual language and expression to communicate meaning in artwork related to the concept and/or focus
- understand the influence of context and culture in the meaning and aesthetic appreciation of artworks
- consider how artists use techniques, processes and compositional considerations to engage the viewer
- value the contemporary artwork of Aboriginal peoples and Torres Strait Islander peoples, Australian, Asian and other international artists
- understand the use of symbols and metaphors in conceptual art-making
- engage in discussions about artworks across two- and three-dimensional media
- consider how and why artworks relate to the meaning of the concept and/or focus.

Appendix 1: Instrument-specific standards matrix

	A	B	C	D	E
The student work has the following characteristics:					
Appraising	<ul style="list-style-type: none"> critical analysis, interpretation, evaluation and effective synthesis of information about visual language, expression and meanings in artworks, emphasising the interrelationship between the chosen focuses, contexts and media relevant to concepts 	<ul style="list-style-type: none"> critical analysis, interpretation and evaluation of information about visual language, expression and meanings in artworks, relevant to concepts, focuses, contexts and media 	<ul style="list-style-type: none"> analysis and interpretation of information about visual language, expression and meanings in artworks, relevant to concepts, focuses, contexts and media 	<ul style="list-style-type: none"> consideration of information about meanings in artworks relevant to concepts, focuses and media 	<ul style="list-style-type: none"> description and classification of artworks related to concepts and media
	<ul style="list-style-type: none"> an informed viewpoint substantiated by development and resolution 	<ul style="list-style-type: none"> a considered viewpoint justified by effective development and resolution 	<ul style="list-style-type: none"> a viewpoint justified by adequate development and resolution 	<ul style="list-style-type: none"> an opinion based on some development and resolution 	<ul style="list-style-type: none"> identifies artworks
	<ul style="list-style-type: none"> consistently accurate and skilful use of relevant visual art terminology, referencing and language conventions. 	<ul style="list-style-type: none"> skilful use of relevant visual art terminology, referencing and language conventions. 	<ul style="list-style-type: none"> use of relevant visual art terminology, referencing and language conventions. 	<ul style="list-style-type: none"> occasional use of suitable visual art terminology and language conventions. 	<ul style="list-style-type: none"> use of some language conventions.

Appendix 2: Marking guide

Item 1: Media/medium, techniques and processes (MMTP)	
Explains the relevant media/medium and/or techniques and processes used by the artists to communicate meaning in both artworks.	2
Identifies the media/medium and describes how it has been used by the artists in both artworks.	1
Does not satisfy any descriptor above.	0
Item 2: Concepts and context (C&C)	
Analyses the concept, context, visual language and expression used by the artists in both artworks.	2
Identifies both artists' concepts and contexts.	1
Does not satisfy any of the descriptors above.	0

Item 4: Viewpoint (View)	
Synthesises ideas of a resolved viewpoint in relation to the question by articulating the interrelationships of key features of both artworks and artists' practices that communicate meaning.	6
Justifies a viewpoint in relation to the question supported by selecting and discussing key features of both artworks and artists' practices that communicate meaning.	5
Establishes a viewpoint about meaning communicated by artists by interpreting features of both artworks in relation to the question.	4
Shapes a viewpoint by describing features of both artworks in relation to the question.	3
Expresses an opinion about both artworks in relation to the question.	2
Expresses an opinion about both artworks.	1
Does not satisfy any of the descriptors above.	0

Item 3: Conventions (Con)	
Uses language conventions, accurate visual art terminology, artists' names and titles of artworks when crafting and sequencing evidence in response to the question throughout the essay.	4
Uses language conventions, relevant visual art terminology, artists' names and titles of artworks when crafting evidence in response to the question into paragraphs.	3
Uses visual art terminology, artists' names and titles of artworks in response to the question.	2
Refers to artworks using suitable visual art terminology.	1
Does not satisfy any descriptors above.	0

Appendix 3: Assessment glossary

Term	Explanation
analyse	dissect to ascertain and examine constituent parts and/or their relationships; break down or examine in order to identify the essential elements, features, components or structure; determine the logic and reasonableness of information; examine or consider something in order to explain and interpret it, for the purpose of finding meaning or relationships and identifying patterns, similarities and differences
apply	use knowledge and understanding in response to a given situation or circumstance; carry out or use a procedure in a given or particular situation
appreciate	recognise or make a judgment about the value or worth of something; understand fully; grasp the full implications of
appropriation	the incorporation of a borrowed idea or image that is reconceptualised to give new meaning
art practice	relates to the techniques, skills and procedures that artists develop to create their artwork and to work in the arts industry
comprehend	understand the meaning or nature of; grasp mentally
concept	an idea; unit organisers that direct student learning and integrate making and responding. Unit concepts engage students in learning experiences that allow them to develop their own focuses for artworks with an understanding of related artworks from a range of contexts; for the purposes of the external assessment trial, <i>concepts</i> and/or <i>focuses</i> refer to those identified by artists whose work is featured in the stimulus material. It does not relate to the <i>concepts</i> and/or <i>focuses</i> specified by each school in their work program.
consider	think deliberately or carefully about something, typically before making a decision; take something into account when making a judgment; view attentively or scrutinise; reflect on
contemporary art	the work of artists who are living and producing in the 21st century; contemporary art mirrors contemporary culture and society
context	frames of reference that inform the concepts and focuses, allowing intended and suggested meaning to evolve. These contexts include formal, personal, cultural and contemporary perspectives
culture	diverse knowledge, beliefs, values and perspectives that members of a group share and embody in their rituals, roles, relationships and customs
describe	give an account (written or spoken) of a situation, event, pattern or process, or of the characteristics or features of something
develop	elaborate, expand or enlarge in detail; add detail and fullness to; cause to become more complex or intricate

Term	Explanation
display	involves presenting art images and objects through public exhibition or personal display. Display is an important part of providing and responding to inherent meaning in artwork and is an intrinsic process in art making. Display can be physically installed in a space or place; or it can be virtual or digital, particularly when used to demonstrate intended ideas that cannot be realised in a practical sense
evaluate	make an appraisal by weighing up or assessing strengths, implications and limitations; make judgments about the ideas, works, solutions or methods in relation to selected criteria; examine and determine the merit, value or significance of something, based on criteria
explain	make an idea or situation plain or clear by describing it in more detail or revealing relevant facts; present a meaning with due regard to the order of statements in the explanation; give an account; provide additional information
express	convey, show or communicate, e.g. a thought, opinion, feeling, emotion, idea or viewpoint, in words, art, music or movement; convey or suggest a representation of; depict
focus	individual student pathways that define interpretations and responses to the concepts. Over the two-year course, the teacher will structure units of work emphasising a progression from teacher-directed focus, through teacher-student negotiated focus, to the students' selecting and interpreting their own focus to resolve work
identify	distinguish; locate, recognise and name; establish or indicate who or what someone or something is; provide an answer from a number of possibilities; recognise and state a distinguishing factor or feature
interpret	use knowledge and understanding to recognise trends and draw conclusions from given information; make clear or explicit; elucidate or understand in a particular way; bring out the meaning of, e.g. a dramatic or music work, by performance or execution; bring out the meaning of an artwork by artistic representation or performance; give one's own interpretation of; identify or draw meaning from, or give meaning to, information presented in various forms, such as words, symbols, pictures or graphs
justify	give reasons or evidence to support an answer, response or conclusion; show or prove how an argument, statement or conclusion is right or reasonable
manipulate	adapt or change to suit one's purpose
materials	physical resources, equipment and information
reflect (on)	think about deeply and carefully
resolve	consolidate and communicate intent through a synthesis of ideas and application of media to express meaning, especially in the visual arts
symbol	something that stands for something else or represents an idea; may be in the form of visual forms, gestures, words, sounds
synthesise	combine different parts or elements, e.g. information, ideas, components, into a whole, in order to create new understanding
techniques	procedures or skills used in a task

Term	Explanation
viewpoint	the lens, perspective or position from which things are judged and represented
visual language and expression	where the discourse of the subject is used to interpret or communicate meaning about a concept or focus in an individualised style or art form
visual literacy	communicating meaning through visual forms. It involves reading images, perceiving images, thinking with images, recording images, communicating images, processing images ... manipulating, classifying, recalling, discriminating, selecting, arranging constructing images ... whether they stem from ideas, concepts, focuses, contexts, trains of thought, memories or insights