Visual Art (2007)
Sample assessment instrument and student response

Year 11 formative body of work — making
December 2010
**Purposes of assessment**

The purposes of assessment are to:

- promote, assist and improve student learning
- inform programs of teaching and learning
- provide information for those people — students, parents, teachers — who need to know about the progress and achievements of individual students to help them achieve to the best of their abilities
- provide information for the issuing of certificates of achievement
- provide information to those people who need to know how well groups of students are achieving (school authorities, the State Minister for Education and Training and the Arts, the Federal Minister for Education).

It is common practice to label assessment as being formative, diagnostic or summative, according to the major purpose of the assessment.

The major purpose of formative assessment is to help students attain higher levels of performance. The major purpose of diagnostic assessment is to determine the nature of students’ learning, and then provide the appropriate feedback or intervention. The major purpose of summative assessment is to indicate the achievement status or standards achieved by students at a particular point in their schooling. It is geared towards reporting and certification.

**Syllabus requirements**

Teachers should ensure that assessment instruments are consistent with the requirements, techniques and conditions of the Visual Art syllabus and the implementation year 2007.

**Assessment instruments**

High-quality assessment instruments:

- have construct validity (the instruments actually assess what they were designed to assess)
- have face validity (they appear to assess what you believe they are intended to assess)
- give students clear and definite instructions
- are written in language suited to the reading capabilities of the students for whom the instruments are intended
- are clearly presented through appropriate choice of layout, cues, visual design, format and choice of words
- are used under clear, definite and specified conditions that are appropriate for all the students whose achievements are being assessed
- have clear criteria for making judgments about achievements (these criteria are shared with students before they are assessed)
- are used under conditions that allow optimal participation for all
- are inclusive of students’ diverse backgrounds
- allow students to demonstrate the breadth and depth of their achievements
- only involve the reproduction of gender, socioeconomic, ethnic or other cultural factors if careful consideration has determined that such reproduction is necessary.

---


2 Assessment instruments are the actual tools used by schools and the QSA to gather information about student achievement, for example, recorded observation of a game of volleyball, write-up of a field trip to the local water catchment and storage area, a test of number facts, the Senior External Examination in Chinese, the 2006 QCS Test, the 2008 Year 4 English comparable assessment task.

Visual Art (2007)

Sample assessment instrument and student response

Year 11 formative body of work — making

Compiled by the Queensland Studies Authority

December 2010

This assessment instrument is reproduced with the permission of Goondiwindi State High School.
The QSA acknowledges the contribution of the Goondiwindi Visual Art department in the preparation of this document.

About this assessment instrument

The purpose of this document is to inform assessment practices of teachers in schools. For this reason, the assessment instrument is not presented in a way that would allow its immediate application in a school context. In particular, the assessment technique is presented in isolation from other information relevant to the implementation of the assessment. For further information about those aspects of the assessment not explained in this document, please refer to the assessment section of the syllabus.

This sample provides opportunities for students to demonstrate:

- the use of the inquiry learning model in an experimental folio leading to a resolved work
- the formative development of a body of work in preparation for the summative assessment instrument
- the resolution of making responses to the body of work concept Social symbols.

This sample assessment instrument is intended to be a guide to help teachers plan and develop assessment instruments for individual school settings.
Assessment instrument

The student work presented in the sample response addresses both assessment instruments described below.

The first making instrument is an experimental folio, structured so that students are directed and guided through teaching and learning experiences. The teacher has developed these teaching and assessment strategies as a way to support students in their understanding of a body of work and how to progress in their art-making to successfully achieve that outcome. It provided an opportunity for students to see connections: in their thinking, conceptual understandings and exploration of materials, techniques and processes. The experimental folio has been framed around the concept Transitions.

The second making instrument in semester two required students to respond to the concept Social symbols through a formative body of work. The collection of evidence in the student response signposts the development and resolution of a body of work and includes some of the initial experimentation from the experimental folio. The original thoughts and reflections in the experimental folio provided some of the foundations for the body of work.

These Year 11 assessment instruments are teacher directed, and the school has established the focus as well as the concept in both instruments. The first instrument is a structured task that models the inquiry learning process, establishing a way of working so that students develop and recognise a relationship across their learning, which is supported by the teaching and learning experiences delivered by the school. The experimental folio leads to a formative body of work in making in semester two, which has been developed to build on semester one with a continuity that enables meaningful and skilled responses.

Making instrument 1: Experimental folio

Develop an experimental folio of artworks that reflect representations of the concept Transitions. The folio should contain experiments and investigations, and at least one resolved series.

Concept: Transitions

“Artists rarely create one-off subjects or themes in their work”

Often artists revisit ideas, concepts and build a body of many works, manifesting them in a number of mediums, linking to a common concept or idea.

Focus: Making marks and multiples via a transitional process

- Explore the focus of making marks by utilising a variety of transitional processes (e.g. series, cycles, progressions, sequences) and making marks through action leading to reaction.
- Explore the focus of making marks by linking self-developed issues to the transition of action leading to reaction, either conceptually, technically or materially.

Media

- Explore the possibility of exploring your concept across a number of media such as drawing, printmaking, performance, digital manipulation, 3D, installation, short film.
- Investigate both conventional and unconventional materials and techniques.
- Possible media: pencil, graphite, oil sticks, turpentine, impasto medium, shellac, erasure, paint, mixed media, collage, natural found objects.
Tips to unpack the concept using the inquiry learning model (RDRR — Researching, Developing, Resolving, Reflecting)

Researching
- Explore and extend on the concept, focus contexts, processes, mediums and media by using strategies such as:
  - 180 degrees
  - concept maps
  - think, pair, share
  - Y charts.
- Look at other genres of expression such as newspapers, music, magazines, radio, television, to aid you in researching and exploring your concepts, focus, contexts, issues, processes, mediums and media. This method of research will inform you and add richness as it makes connections to the outside world.
- Research artists who work with similar concepts, contexts, issues, processes, mediums and media that you are interested in exploring.
- Relate your research to other issues so that deeper layers can emerge, for example religion with politics, history with personal concepts.

Developing
- Continually draw on the research that you have conducted to help enrich and direct your experimentation.
- Look at other genres of expression (e.g. newspapers, music, magazines, radio, television) to aid you in exploring and developing your concepts, contexts, issues, processes, mediums and media. This method of research will add body and richness as it makes connections to the outside world.
- Draw and explore multiple avenues of creating the same thing.
- Use critiques as a good way of collecting thoughts and aiding you in directing your development further.
- If you are stuck at a developmental crossroad, try using a 180 degree solution, by backwards mapping where you have been and where you would in turn like to go with this folio.

Resolving and reflecting
- Always refer back to your criteria sheet and evaluate what you have already achieved, and where you may need to extend upon. This will give you direction for your resolved folio.
- Look carefully at your processes and formats and make sure they are the best selection to displaying your visual movements. Ask yourself:
  - Have I explored several different avenues to ensure that I have selected the best resolution/s?
  - Can I explain how the processes and formatting used in the resolved folio?
  - How can I connect them back to underpinning and overarching concepts, my focus and contexts?
- Don’t be afraid if your see a movement occurring when developing your focus through your concepts, contexts, issues, processes, medium and media while using the RDRR process.

Questions to reflect on and investigate
- What is transition? In history, how have we used mark making to record transition?
- How have you considered conventional/unconventional mark making?
Look for artists whose work reflects transition through mark making (e.g. printmakers).

- What different interpretations do they bring to the concept? How have they achieved this? Do architects or film makers use this method? How or Why?
- What is appealing about transition? Is it the repetition of related images and objects or is it the story told?
- Is it the associations we make when looking at the transition within the images?
- Can it increase the power within an image?
- Is there a connection between the narrative and transition?
- How have artists working in other media areas applied this concept?
- How can the narrative link to progression?

List as many aspects of transition as you can.

- How can transition alter us (e.g. fashion, popular culture)?
- How can you break new ground in invented methods of mark making?

Brainstorm the transitory nature of mark making.

- Artists rarely create “one-off” subjects or themes. Why does this occur?
- How have you considered revisiting or reconstituting ideas occurring in your own work?

**Transitional terminology**

When breaking down the methods, applications, and processes of transition used by each artist, consider and evaluate the process using descriptors such as:

- **Metamorphosis**
  - Transfiguration: a striking change in appearance or character or circumstances; "the metamorphosis of the old house into something new and exciting".
  - A complete change of physical form or substance.
  - A dramatic reorganisation leading to a change in appearance, as in the developmental change.
  - Change in form or structure, especially the significant physical transformation.

- **Fragment**
  - Individual, essence, or soul. The term conveys that each of us is a fragment of the whole, and particularly, a fragment
  - Of our entity, with which we will recombine when we have completed all our lifetimes on the physical plane.
  - Fragments that correspond to a single pixel and includes colour, depth, and sometimes texture-coordinate values.
  - A small piece or remnant that has been detached from or torn off a larger piece.

- **Transfer**
  - Move around; "transfer the packet from his trouser pockets to a pocket in his jacket".
  - Transfer somebody to a different position or location of work.
  - Transportation: the act of moving something from one location to another.
  - To convey from one person to another.
  - Transmit: send from one person or place to another; "transmit a message".
• **Repeat**
  – Duplicate: make or do or perform again.
  – To recur, to happen or occur again.
  – An event that repeats.
  – Reprise: repeat an earlier theme of a composition.
  – The repetition of a section or a composition as indicated by particular signs.

• **Combine**
  – Compound: put or add together; "combine resources".
  – Unite: have or possess in combination.
  – Join for a common purpose or in a common action.
  – To mix two or more ingredients together until they do not separate.

• **Isolate**
  – A substance that has been separated from a combined mixture.
  – Place or set apart.
  – Obtain in pure form.
  – To separate (experiences) from the emotions relating to them.

• **Analogise**
  – Drawing a comparison in order to show a similarity in some respect.
  – An analogy is a comparison between two different things, in order to highlight some form of similarity.
  – A process of reasoning whereby two entities that share some similarities are assumed to share many others.
  – A resemblance in some particulars between things otherwise unlike.

• **Hybridise**
  – To cross breed, inter breed.
  – The process of cross-mating between two or more different objects.

**Related artists**

<table>
<thead>
<tr>
<th>Andy Goldsworthy</th>
<th>Japser Johns</th>
</tr>
</thead>
<tbody>
<tr>
<td>Asia Pacific Artists</td>
<td>Lynda Cole</td>
</tr>
<tr>
<td>Barry McGee</td>
<td>Maurits Escher</td>
</tr>
<tr>
<td>Gabriel Orozco</td>
<td>Shahzia Sikander</td>
</tr>
<tr>
<td>Harriet Sanderson</td>
<td>Tim Hawkinson</td>
</tr>
<tr>
<td>Ida Applebroog</td>
<td>Tim Storrier</td>
</tr>
</tbody>
</table>
Making instrument 2: Formative body of work — making

Complete a body of work in making that responds to the concept Social symbols through an individualised focus of messages. Use symbols as message makers to express a point of view, attitude, value or belief about the world we live in.

You will research, develop, and reflect on symbolic techniques to resolve a work or works to complete your body of work.

Select from 2D, 3D or time-based media to represent and convey meanings and messages, as a representation of reality in abstract terms.

Concept: Social symbols

“Artists avoid specificity by providing their work with a cloak of obscurity encouraging personal interpretation by the viewer”

Symbols are simplified representations of human experience. They convey meanings and messages which represent reality in abstract terms. At the end of 1973, I began to become dissatisfied with the imaginary, space and old forms which did not express my aspirations concerning social problems. The understanding of an artist is the understanding of a human being, which cannot be separated in any way from the destiny of mankind as social beings. Social problems and the culture of a given people cannot be separated from the creation of art: the product must reflect the problems of society, while instilling awareness in the observer. My work Demokrasi came into being from thoughts and beliefs that the silencing of talk, the restriction of freedom and the manipulation of information do not necessarily mean that society will be silent. Society will look for alternatives in order to express its exploitation.

FX Harsono, Demokrasi, 1995

Focus: Messages

Symbolic devices such as metaphor, analogy, historical referencing, intertextuality, paradox, and satire could be pursued to individualise your response in your body of work to communicate meaning. When using these symbolic devices in visual art, they have the following meanings:

- **Metaphor** is the use of one image or object in place of another to symbolise a new concept or meaning.
- ** Appropriation** is where an artist borrows an idea or image and reconceptualises it to give new meaning.
- **Historical referencing** is borrowing contexts from past imagery which brings that knowledge or reference to its current use or space.
- **Satire** is making light of serious issues.
- **Intertextuality** is the combining elements from various texts, past and present to build meaning.
- **Paradox** is using a seemingly contradictory image which defies logic.

Considerations

When developing your body of work, consider using the inquiry learning model (RDRR — Researching, Developing, Resolving, Reflecting).

Researchers

- Develop your understanding of the concept of social symbols as well as the focus messages.
  - Document images and information about artists and techniques reflecting on social aspects; social issues and social conditions.
  - Identify and record the connections they make between concept, media, techniques and display and audience.
Developing

- Develop your own idea and context to communicate a meaningful message about the social forces which determine how we live. Experiment with symbolic processes of analogy, metaphor, intertextuality, appropriation, etc.
- Make meaningful connections between concept, focus, media, techniques and audience to express social attitudes, values and beliefs.
- In developing your body of work, concentrate on exploring processes, not just the end product/s. Resolved work should grow from your explorations.
- Transform images/objects and ideas from one art form to another (e.g. transition).
- Use symbolic processes to tell a story, communicate a message, have your say, express your point of view and influence your audience.

Resolving and reflecting

- Produce developmental and resolved pieces in a body of work reflecting the concept Social symbols, focusing on meaningful messages.
- Document your reflections about your ideas and processes and resolutions in your visual journal as well as digitally (e.g. cd rom).
- Questions for reflection:
  - How can you alter the common perception of found objects to create symbolic metaphors?
  - How can you manipulate objects to symbolically reflect social aspects, issues, conditions?
  - How can you add layers of meaning to your concept by using imagery from other artists or sources (e.g. appropriation)?
  - How can you find meaningful works to appropriate and why have you chosen particular ones?
  - How can you encourage the audience to interact with your symbolic messages by not being too obvious or literal? Give them a chance to bring together their own experience and prior knowledge to the work.
  - Can you use disparate or opposing elements/media together (paradoxical analogies) to encourage the audience to fill the gap and heighten your symbolic message (somewhat like a silence in a film)?
  - How can you combine a number of textual references (intertextuality, historical referencing), past and present to create symbolic layers of meaning?
  - How can you use humour/sarcasm in the form of satire as a symbolic device to portray social aspects, issues or conditions?

Related artists

- Aish Kapoor
- Andy Goldsworthy
- Andy Warhol
- Art 21 series
- Asia Pacific Triennial Artists
- Damien Hirst
- Fiona Foley
- Fiona Hall
- Gary Shead
- Gordon Bennett Hossein Valamensh
- Harriet Sanderson
- Imants Tillers
- Janine Antoni
- John Dhalsen
- Judy Chicago
- Julie Rapp
- Lee Wen
- Magdelena Abakonowicz
- Nancy Carmen
- Pablo Picasso
- Patricia Piccinni
- Peter Booth
- Phillip Guston
- Sally Morgan
- Tim Storrier
- Vanessa Beecroft
- Wenda Gu
- Xu Bing
Instrument-specific criteria and standards

Schools draw instrument-specific criteria and standards from the syllabus dimensions and exit standards. Schools will make judgments about the match of qualities of student responses with the standards descriptors that are specific to the particular assessment instrument. While all syllabus exit descriptors might not be assessed in a single assessment instrument, across the course of study, opportunities to demonstrate all the syllabus dimensions and standards descriptors must be provided.

The assessment instrument presented in this document provides opportunities for the demonstration of the following criteria:

- visual literacy
- application.

The complete set of instrument-specific criteria and standards is shown overleaf.

Sample student response


The response is a match to the characteristics of standard A in Visual literacy and standard A in application. The student has compiled the research, development, reflection and resolved work in moving image format, so the comments in the presentation are those of the student. These reflections demonstrate the student’s reflections and problem solving and their ability to make meaning in response to the concept. The student responded to the concept of Transitions through the focus of messages about the cycle of abuse. The images and accompanying student text demonstrate the starting points, stimulus, explorations, investigations, continual reflection, problem solving and engagement in the expression of visual language to address the concept. The resolution of ideas and problem solving are innovative with purposeful and considered selection, manipulation and exploitation across the range of medium that the student has worked with and in throughout the body of their work. The collection of process and resolved works communicate very explicitly the students intended meaning in an effective and deliberate way as they progress over the semester and year.

<table>
<thead>
<tr>
<th>Standard A</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Visual literacy</strong></td>
</tr>
<tr>
<td>The student work has the following characteristics:</td>
</tr>
<tr>
<td>• astute defining and creative resolution of visual problems that expressively and innovatively address the concepts, chosen focuses, contexts and media</td>
</tr>
<tr>
<td>• effective and deliberate communication of intended and explicit meanings, demonstrating aesthetic choices through manipulation and control of visual language and expression</td>
</tr>
<tr>
<td>• research, development, resolution and reflection which consistently shows a creative, informed personal aesthetic</td>
</tr>
</tbody>
</table>

| **Application** |
| The student work has the following characteristics: |
| • effective construction and clear communication of intended and explicit meaning applying deep knowledge and critical understanding of materials, technologies, techniques and processes |
| • purposeful and considered selection, manipulation and exploitation of materials, technologies, techniques and processes informed by discerning research, development, resolution and reflection |
## Instrument-specific criteria and standards

<table>
<thead>
<tr>
<th>Standard A</th>
<th>Standard B</th>
<th>Standard C</th>
<th>Standard D</th>
<th>Standard E</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Visual literacy</strong></td>
<td><strong>Application</strong></td>
<td><strong>Visual literacy</strong></td>
<td><strong>Application</strong></td>
<td><strong>Visual literacy</strong></td>
</tr>
</tbody>
</table>
| The student work has the following characteristics:  
- astute defining and creative resolution of visual problems that expressively and innovatively address the concept of Transitions, the focus of Messages, contexts and media  
- effective and deliberate communication of intended and explicit meanings, demonstrating aesthetic choices through manipulation and control of visual language and expression  
- research, development, resolution and reflection which consistently shows a creative, informed personal aesthetic | The student work has the following characteristics:  
- defining and effective resolution of visual problems with sustained and consistent relevance to the concept of Transitions, the focus of Messages, contexts and media  
- considered communication of intended and explicit meanings, demonstrating aesthetic choices through application of visual language and expression  
- research, development, resolution and reflection which consistently shows an informed personal aesthetic | The student work has the following characteristics:  
- defining and resolution of visual problems relevant to concept of Transitions the focus of Messages, contexts and media  
- communication of meanings through use of visual language and expression, reflective of aesthetic choices  
- research, development, resolution and reflection which shows a personal aesthetic | The student work has the following characteristics:  
- some defining of visual problems and attempting of resolution relevant to the concepts of Transitions and suggested media  
- replication and communication of meanings using visual language and expression  
- research and development achieving some resolution and minimal reflection | The student work has the following characteristics:  
- attempted resolution of visual problems using media  
- use of images and/or objects  
- copied ideas and information |

**Key:** Characteristics of the general objectives Qualifiers

Queensland Studies Authority  Revised: December 2010  |  11