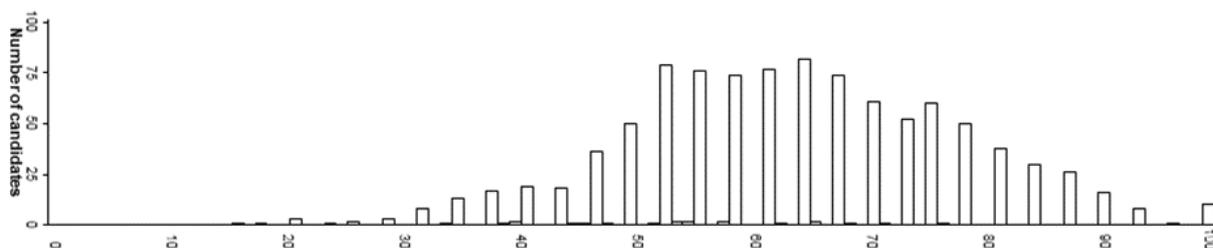




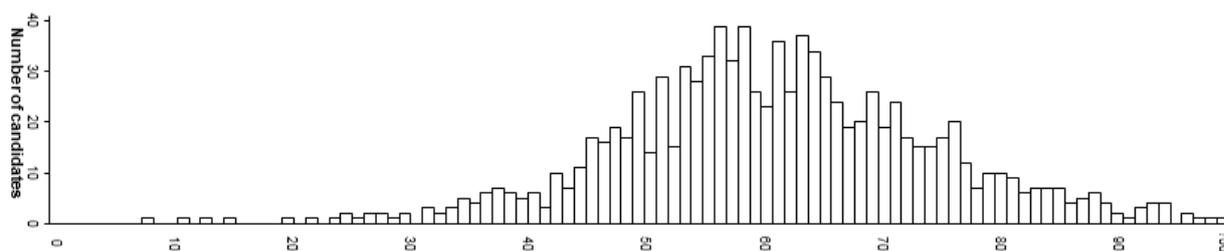
Summary report for candidates on the 2015 WACE examination in Visual Arts Stage 3

Year	Number who sat all examination components	Number of absentees from all examination components
2015	989	13
2014	652	5
2013	1047	12

Examination score distribution – Practical



Examination score distribution - Written



Summary

Practical (production) examination

Attempted by 1006 Candidates Mean 32.01%(/50%) Max 50% Min 8.82%

The amount of 2D works in Category 1 continues to dominate the choice of practical submissions. Submissions in this category demonstrate a broad selection of themes and candidates' interests. Works were generally of a high standard indicating that both teachers and candidates have a good grasp on the demands of the course. There was an increase in submissions in Category 2 and the submissions demonstrate a growth in confidence and experimentation in both media and concepts. Candidates are demonstrating a better grasp of new technologies and trends in sculptural media. Creativity and innovation was highlighted in many submissions in this category with candidates demonstrating original and inspired responses to the unit themes. Category 3 had a high mean but there were only a small number of candidates which could have influenced these results.

Section means were:

Category 1: 2D

Attempted by 691 Candidates Mean 31.68%(/50) Max 50% Min 8.82%

Category 2A: 3D

Attempted by 188 Candidates Mean 32.34%(/50) Max 50% Min 10.29%

Category 2B: 3D with 2D

Attempted by 92 Candidates Mean 33.02%(/50) Max 50% Min 13.24%

Category 3: Motion and time-based

Attempted by 36 Candidates Mean 34.11%(/50) Max 47.06% Min 22.06%

Written examination

Attempted by 990 Candidates Mean 30.73%(/50%) Max 50% Min 4.00%

Overall the 2015 Visual Art examination was well received and enabled candidates to demonstrate their knowledge in theory, analysis, art history and investigation.

The use of visual language and art terminology in Section One was generally satisfactory, however it appeared that for many candidates remains in need of refinement and attention.

Generally responses in Section Two were sound and candidates were able present a comprehensive comparative essay. However, it is imperative that candidates remain focused on the question and its' demands. Many responded with comments about meaning only which impeded their success. Candidates should aim to address every aspect as requested in the question.

The issue of rote learnt responses continues to be of concern in Section Three. Question 4 which did not have the visual stimulus was attempted more frequently than Question 5 which had a visual prompt as well as a quote. This suggests that some candidates are unprepared for questions that require them to adapt or align their knowledge to concepts that are presented visually.

Section means were:

Section One: Short answer:

Mean 6.05%(/10) Max 10% Min 0.25%

Section Two: Compare and contrast extended response:

Mean 12.62%(/20%) Max 20% Min 1.33%

Section Three: Extended response

Mean 12.09%(/20%) Max 20% Min 0.50%

Practical (production) examination

Advice for candidates

You must give some consideration to the ideas/themes that you pursue and be sure that the one chosen suits you as you will have to explore it over a period of time. Investigate the idea from alternative perspectives, push the boundaries and think about how your use of media can reinforce the idea. The importance of design development cannot be underestimated. The exploration of ideas, experimenting with alternative compositions, media combinations and seeking out artists who have explored similar themes is imperative. Maintaining good documentation and working consistently throughout the year will ensure a better quality result. A lack of authentic exploration and sustained effort throughout the year is difficult to mask in resolved artworks.

Do not work directly from stock photographs taken from the internet as this practice highlights a lack of understanding of visual language, creativity, generation of ideas and does not reflect the core drive of the Visual Arts syllabus.

Ensure that the construction of your practical (production) submissions are safe and secure for transportation. Check to ensure that the names of your school, yourself etc. are not on any of the items in the submission.

Candidates must make considered choices in order to create successful resolved submissions. For example:

- Compositional devices particular to the genre and the sophistication of how saturation and gradation are manipulated with the colour palette are very important in a painting.
- Selection of textural qualities, understanding of balance, form and colour/surfaces, choices with finishes are essential elements of a ceramic design.
- Choice of scale, proportion, and understanding of tension, 3 dimensional space, the site and connection of textures in assemblage/sculpture are fundamental decisions a student needs to make to communicate their idea in these art forms.

- Natural or artificial lighting techniques, focus, angles and depth of field are important considerations in photography.
- Length and timing, overlaying of images, use of music, control over transitions and volume, set up instructions for the viewing are all integral parts to digital submissions.
- The weight of a line, the ability to capture a surface, implied textural qualities and directional marks are integral to the printmaking process.

Written examination

Advice for candidates

Write legibly as illegible scripts inhibit the clear interpretation of content in responses. Read the question carefully and address the question.

For a successful response to Section Two: Compare and Contrast, use a sound essay structure, present the content of answers in a clear and organised way by outlining comparisons and contrasts between the artworks. Use rich and descriptive language as well as synthesising analysis of formal features. Include discussion and interpretation of subject matter, themes and ideas, to score higher in this section.

In Section Three create meaningful and well-structured essays that address the actual question and respond with depth and focus. Do not simply restate the question at the beginning and end of a rote learnt passage and think it is sufficient as a response to the question.

Comments on specific sections and criteria

Practical (production) examination

Criterion 1: Creativity/innovation

Category 1: 2D	Attempted by 691 Candidates Mean 3.56(/6) Max 6 Min 1
Category 2A: 3D	Attempted by 188 Candidates Mean 3.88(/6) Max 6 Min 1
Category 2B: 3D with 2D	Attempted by 91 Candidates Mean 3.96(/6) Max 6 Min 1
Category3: Motion and time-based	Attempted by 36 Candidates Mean 4.14(/6) Max 6 Min 2

There were innovative and creative approaches to both traditional and multi-media works with original ideas being explored with both breadth and depth. Extensive use of traditional mediums and materials were extended to embrace hybrid approaches to art making and this led to many contemporary approaches being developed in the resolved works. The broad themes around commentaries and point of view were challenged in more genuine and sensitive ways and concepts were seen beyond the clichéd.

Candidates who struggled with this criterion had submitted artworks that were direct copies from borrowed sources, with very little or no manipulation or development of imagery, as they were unable to provide evidence of a creative journey and a personal response in the articulation of a concept. Direct copies of images sourced from the internet did not allow candidates the opportunity to explore creativity to an acceptable level. Even candidates who clearly had excellent skills came unstuck in this criterion if all they had copied was a borrowed image. Primary sources should be used to counter this approach through exploration of concept and image making.

Criterion 2: Communication of Ideas

Category 1: 2D	Attempted by 691 Candidates Mean 3.29(/5) Max 5 Min 1
Category 2A: 3D	Attempted by 188 Candidates Mean 3.40(/5) Max 5 Min 1
Category 2B: 3D with 2D	Attempted by 91 Candidates Mean 3.56(/5) Max 5 Min 1
Category3: Motion and time-based	Attempted by 36 Candidates Mean 3.50(/5) Max 5 Min 2

Candidates whose work had a strong, personal, well-researched theme were able to communicate ideas in an articulate way. Those that approached a theme from a personal perspective and used the unit themes to discover new fresh visual responses proved to be successful in this criterion. Conceptual thinking achieved higher. Ideas that were superficial, clichéd, underdeveloped or obvious and unrefined, struggled to achieve. It is important that

candidates do not rely on the Artist Statement to communicate their ideas; it has to be evident in the resolved artwork as well.

Criterion 3: Use of Visual Language

Category 1: 2D	Attempted by 691 Candidates Mean 7.36(/12) Max 12 Min 2
Category 2A: 3D	Attempted by 188 Candidates Mean 7.40(/12) Max 12 Min 2
Category 2B: 3D with 2D	Attempted by 91 Candidates Mean 7.59(/12) Max 12 Min 4
Category 3: Motion and time-based	Attempted by 36 Candidates Mean 8.03(/12) Max 12 Min 6

Artworks with compositional choices that had a strong understanding of how to use the elements and principles consistent with the media and concepts achieved higher in this criterion. In stronger artworks submitted, there was evidence that candidates had explored, developed and had been innovative in their compositions prior to executing them in the artworks. This well researched and sophisticated understanding led to skilful manipulation of the elements and principles.

Candidates need to familiarise themselves with and develop a good understanding of visual language in a number of different mediums and consider how to make the best choices of those based on the media and art form they plan to work with. Trialling, refining, and creating multiple solutions to their concept over a period of time is necessary to ensure the best resolved artwork. Some candidates found it difficult to create a strong focal point, and did not have the discernment in narrowing their focus on a few dominant elements and principles; therefore the submission is overworked and clumsy in the choices made to articulate their idea.

Weaker candidates directly replicated the visual influence artists' visual language which impacted on their success in this criterion.

Criterion 4: Selection of Media and/or Materials

Category 1: 2D 691	Attempted by 691 Candidates Mean 3.52(/5) Max 5 Min 1
Category 2A: 3D 188	Attempted by 188 Candidates Mean 3.49(/5) Max 5 Min 2
Category 2B: 3D with 2D	Attempted by 91 Candidates Mean 3.56(/5) Max 5 Min 1
Category 3: Motion and time-based	Attempted by 36 Candidates Mean 3.53(/5) Max 5 Min 2

Contemporary ideas and art practice are generating and driving new media combinations to deliver submissions that are intriguing and well discerned. Strong candidates were often driven by their concepts and ideas and selected and handled media and materials in an astute and masterful way resulting in sophisticated artwork in this criterion. Media can add to the meaning and enrich the visual experience for the viewer and this should be part of the mix that forms the basis of the creation of the artwork.

It was clear that some submissions were not resolved and understanding the capacity of each medium and material was not fully explored prior to the application on the actual resolved artwork. Handling of the chosen media must be practised to develop confidence and media testing and experimentation has to be part of the creative process. Some choices of medium did not support the underlying concept. Going beyond the traditional approaches is what is necessary to strengthen the approach to this criterion.

Candidates must choose media and materials that enhance their ability in communicating ideas in artwork. They need to practise and experiment extensively before using the selected media and materials in their submission. Candidates are encouraged to take risks and push boundaries and conventions when combining materials but they should keep the choices honest, genuine and purposeful to the core of their concept.

Criterion 5: Application of Skills and/or Processes

Category 1: 2D	Attempted by 691 Candidates Mean 3.81(/6) Max 6 Min 1
Category 2A: 3D	Attempted by 188 Candidates Mean 3.81(/6) Max 6 Min 1
Category 2B: 3D with 2D	Attempted by 91 Candidates Mean 3.78(/6) Max 6 Min 1
Category 3: Motion and time-based	Attempted by 36 Candidates Mean 4.00(/6) Max 5 Min 3

Candidates who used a combination of skills were sometimes more skilled in some mediums than the other. Skills take time and practise to be refined and without experimentation, testing, challenging and developing those skills over a sustained period, the degree of effort needed to resolve submissions was found to be lacking in some artworks. It was clear when candidates had built up their skill level prior to the application on their submission.

Written examination

Section One: Short answer

Attempted by 987 Candidate Mean 6.05% (/10%) Max 10% Min 0.25%

Most candidates provided substantial answers demonstrating a sound knowledge of the formal analysis process. Many answers were comprehensive and contained expanded knowledge of specific elements and principles and the use of expressive language when discussing artworks. Responses to three-dimensional artwork or installation work in Question 2 were less confident.

Section Two: Compare and contrast extended response

Attempted by 990 Candidates Mean 12.62%(/20%) Max 20% Min 1.33%

The majority of candidates found a great deal of meaning in the two artworks and wrote in-depth interpretations that were well supported by appropriate and extensive art language. Most candidates provided well-balanced answers that responded to both artworks. There were some exceptionally well written responses to this question with some candidates demonstrating outstanding skills in analysis, descriptive language, clear synthesis of thinking and the ability to convey their personal response to artworks and the question posed.

Less successful answers had poor essay writing skills with basic visual art language. Poorer responses included repetition of statements and an unbalanced emphasis placed on interpreting subject matter, themes and ideas with little evidence to support the use of elements and principles, analysis of style, composition and technique.

Section Three: Extended response

Attempted by 989 Candidates Mean 12.09%(/20) Max 20% Min 0.50%

Most candidates chose to answer Question 4 and successful responses reflected academic rigour in their knowledge of relevant research/investigation artists and relevant contexts. Good answers demonstrated a detailed understanding of at least two artworks and showed discernment in the choice of the most appropriate contexts and artworks that would best answer the question. Candidates who attempted Question 5 successfully had a strong understanding of their research artist's art making and how their style, techniques and choice of materials are used to communicate ideas and points of view. Many did this very well, writing an informative response with evidence of a thorough investigation that was well supported.