



Visual Arts ATAR course practical (production) examination marking key support document

Acknowledgement of Country

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Introduction

The *Visual Arts ATAR course practical (production) examination marking key support document* provides elaboration and exemplification of each criterion in the *Visual Arts ATAR course practical (production) examination marking key*, with suggested strategies for teachers and students to consider when addressing the marking criteria.

It is pivotal that students have a clear understanding of the marking criteria in the practical (production) marking key and it is vital that teachers share and discuss the marking key with students prior to assessment. In order for students to achieve the best possible mark, teachers should employ a range of strategies to encourage students to consider the importance and function of each criterion in their artworks.

Criterion 1: Creativity and innovation

Invention, personal self-expression, self-direction and reflection are critical to creating unique artworks. Conceptual ideas are developed and embedded within the artwork. They are realised through the exploration and purposeful application of media, materials and/or technology. Examples of innovation take ideas beyond the clichéd and expected, offering surprise, wonder, intrigue and/or higher order concepts.

Examples of creativity and innovation may include:

- unique personal solutions and pushing current boundaries with ideas or themes
- new ways of expressing oneself through style
- combining artworks in new or unusual ways
- bringing something new into being
- novel and unpredictable approaches to media, materials, subject, style and concepts/ideas
- being able to see the relationship/s between concepts/ideas that have not previously been seen
- re-contextualising ideas in a new or different context, format or way
- applying critical and creative thinking
- commitment to a process that involves risk-taking and challenges appropriate for the age group
- developing or exploring emerging art styles
- extensive research and transformation of ideas
- exploring diverse viewpoint/s
- creating with unexpected materials or combinations
- self-direction in creating solutions.

Suggested strategies to promote creativity and innovation:

- provide motivation, spark interest in the theme and unpack topic
- research and explore a theme broadly
- photograph, sketch, discuss and create a mind map/visual mood board and a statement of intent
- research artists interrelationships/inspiration (teacher to vet for potential rigour, relevance and compatibility to student skill set and interest)
- visit galleries (local or virtual) to expose students to a range of artwork
- access exemplars of successful previous student artwork
- embrace feedback, constructive criticism and consider alternative perspectives
- be prepared to go back to the drawing board

- think deeply – synthesising to draw ideas together into a ‘whole’
- organise art workshops, camps and experiences that promote idea development
- invite local artist/s to engage with students
- promote extensive experimentation and exploration, e.g. properties of media and materials
- developing different ideas beyond what immediately comes to mind, to produce imaginative representations/solutions
- collect and use unconventional media or materials
- explore metaphors and analogies
- use poetry and prose (sensory language) as a catalyst for ideas.

Criterion 2: Communication of ideas

The communication of ideas provides the viewer with an understanding of the student’s intentions and their authentic exploration of meaning and purpose. This includes ensuring that the meaning in the artwork/s is transmitted to the viewer in a concise and accessible way. The expectation of this criterion is that high-end artworks are thought-provoking and engaging, regardless of whether the works are multi-layered and complex, or succinct.

The effective use of elements and principles, and conventions are fundamental to successfully communicating ideas, themes (e.g. philosophical, conceptual, political, religious, and emotional) and context (social, cultural and historical) to the viewer.

Examples of communication of ideas may include:

- enticing viewer engagement with the artwork/s and holding the viewer’s attention
- engagement by the viewer of the embedded ideas within the artwork(s) whether informative, humorous, provocative or decorative
- evoking mood or viewer reaction and/or emotion, such as laughter, discomfort, discussion
- successful relaying and exchanging of information
- artwork that mirrors the artist statement
- catalysts for audience reaction, discussion, shock, debate or aesthetic appreciation.

Suggested strategies for students to promote communication of their ideas:

- develop ideas from your own experience
- define and articulate your intention – what is it that you are trying to say?
- write and rewrite a statement of intent (this may change as the work evolves)
- develop alternate ideas by considering a range of points of view
- explore a range of different ways to communicate your ideas
- test the effectiveness of the communication by seeking feedback (ask exactly what is being communicated and what the viewer thinks the work means)
- visually ‘proofread’ your own artwork, being critically aware and willing to refine and amend
- leave artwork in a strategic spot and view with fresh eyes – different angles, light, day or time
- preparing documentation that shows thinking is deep and different.

Criterion 3: Use of visual language

Visual language involves the combination and arrangement of the elements and principles of art and design to compose and realise the resolved artwork, regardless of the media, materials and/or technology applied in the body of work. Proficient use of visual language enables an artist to effectively express, communicate and arrive at artistic solutions in their own arts practice.

Examples of use of visual language may include:

- cognition or deliberate choices that demonstrate understanding and effective application of the elements and principles and how they impact upon meaning and/or the messages in the artwork
- elements and principles are utilised and/or manipulated in a thoughtful, discerning way
- an awareness of the influence and effect the elements and principles have upon each other
- a link/alignment between the elements and principles and the artist's intention and/or meaning/purpose of the artwork
- conscious selection of the elements and principles that relate to either the studio area or the style of artwork
- consideration for the inclusion of specific elements and principles, and conventions to convey ideas embedded in artwork/s
- an awareness of how variation of the elements and principles, such as colour, line, movement, scale, etc. can induce different psychological and physiological responses in viewers
- a consideration of what, how and why certain elements and principles were selected and subsequently utilised
- specific artistic conventions that are considered and manipulated in relation to chosen studio area, such as film (lighting, sound, script, editing), sculpture (form, texture, space) and 2D (two-dimensional) artwork (line, colour etc.)
- making design decisions with the viewer in mind, e.g. appropriate choice of scale within a sculpture to engage an audience from several viewpoints
- effective synchronicity of sound, vision and continuity in an artwork
- examining artwork by others to systematically introduce and experiment with different approaches to composition.

Suggested strategies to promote use of visual language:

- become familiar with and understand the elements and principles
- be selective; consider the impact of each element and how it is used (principle)
- observe how other artists manipulate the elements and principles to communicate meaning
- consider the analogy of a recipe – the elements are the 'ingredients' and the principles can be seen as the 'method'
- exploring varied compositions/installations by altering the application of the elements and principles
- consider links to meaning and purpose
- creating thumbnails/sketches in the design process that present alternative combinations
- consider sound and image in relation to the intended narrative and/or genre
- consider what the 'best' or most relevant elements and principles would be to communicate intent, meaning and/or suit the subject matter

- ask questions during the design phase, such as ‘Does the artwork draw the attention and interest of the viewer?’, ‘Does the use of visual language impact my response to the artwork (by directing my eye/drawing my attention)?’

Criterion 4: Application of techniques (skills and/or processes) when handling media, materials and/or technology

This criterion looks at ways in which techniques are applied to fully realise the idea being communicated in an artwork. It is how students have honed and practised skills, and developed processes specific to their chosen artform, and includes the manipulation and handling of media, materials and/or technology into a successful and resolved artwork. Evidence of their skill and understanding is apparent in the way the artwork is completed.

It is the experimentation with media, materials and/or technology and the application of appropriate techniques that help successfully facilitate and communicate ideas. Conventional methods can be selected along with unique and unconventional explorations to create new and innovative applications.

Examples of techniques (skills and/or processes) when handling media, materials and/or technology may include:

- student’s own choice of media, materials and/or technology sympathetic to their own intention, innovatively combined to express ideas
- research into chosen materials through testing and experimentation with materials, sample artwork/s, videos/film and investigation artists’ work during the inquiry process
- growing awareness of the characteristics of the materials selected and possible techniques applied to those materials
- skilful execution of selected technique/s
- exploring conventional and experimental approaches
- perceptive and sensitive use of media, demonstrating expressive and/or technical competence
- persisting with controlling media through correct and/or appropriate choice of technique/s
- discerning choices of art processes and specific conventions, e.g. decisions about paint application leading to a refined, skilled and innovative use of oil paints
- combinations of approaches or techniques in compositions and representations to create refined and meaningful compositions in a variety of media, i.e. digital media arts – photography, computer, graphic design, film, video.

Suggested strategies to promote techniques (skills and/or processes) when handling media, materials and/or technology:

- work with students’ capabilities or particular interests, selecting artforms and techniques suitable for expressing an idea or comment
- provide opportunities to engage with and refine handling in a range of media through exposure, research, observation and exploration (this may be commenced in Years 10 and 11)
- provide students with the opportunity to implement and develop visual language in their own art practice, through the selection of materials, artform and techniques
- provide examples of decision-making and discerning choices made in the application of techniques when handling media, materials and/or technology, e.g. analysing an artist’s considered choices about what they include or exclude when using selected materials

- encourage risk-taking when experimenting with media, with an aim to create different effects/results
- undertake research to encourage purposeful exploration and problem-solving in their own art making
- investigate material possibilities and surface treatments associated with a chosen artform to develop ideas or skills
- engaging with the nature of materials and the effects that these will have on the artwork
- experiment with a combination of techniques across different artforms and document observations during the creative process
- consideration of the style of genre in relation to the intended message or purpose of the artwork
- encourage discernment in choices made, to closely align with artistic intention
- practising techniques until a proficient level of skill is achieved, e.g. mastering painting techniques, such as grisaille, blocking, glazing
- apply specific printmaking conventions, such as editions
- explore and master printmaking processes, such as etching, mono, intaglio, relief
- experiment with traditional and/or contemporary textile techniques, e.g. sewing, lace making, weaving, shibori and/or embroidery
- explore and refine hand-building and/or wheel-throwing techniques in ceramics
- using subtractive/additive processes, such as armature, plaster casting, plaster bandage, assemblage to create a sculptural form
- embracing innovative practices informed by photography, digital technology and/or emerging arts
- exploring editing techniques, moving image, sound and narration in film
- effective documentation of a progressive, site-specific installation
- teaching the characteristics and expressive features of art in new media and technology
- practising a range of drawing techniques and combining them with other techniques to create new a result/effect
- heightening the value of process, rather than product by exploring ephemeral art to create a transitory expression in time, e.g. installation, street art
- purposefully experiment with mixed media, e.g. assemblage, collage, frottage
- encourage authentic inquiry into different media, materials, technologies, techniques and/or processes in primary and/or middle school years.