

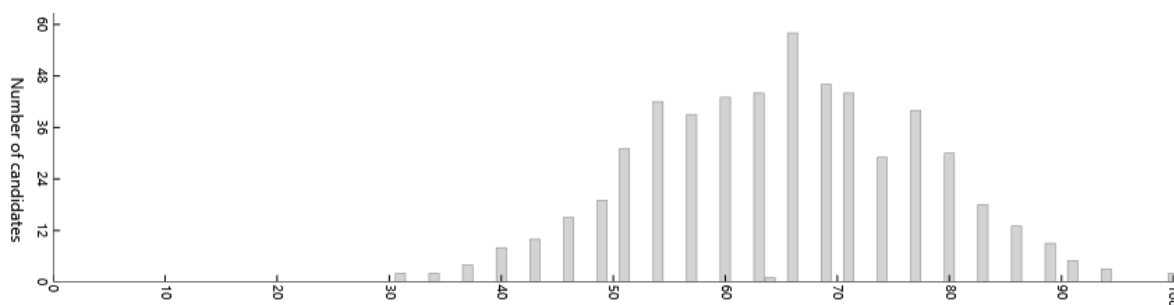


Summary report of the 2022 ATAR course examination report: Visual Arts

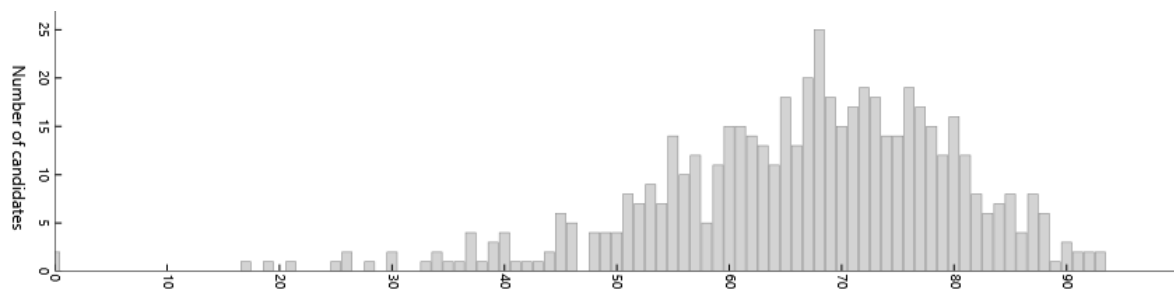
Year	Number who sat all examination components	Number of absentees from all examination components
2022	545	9
2021	664	4
2020	625	1
2019	725	8

The number of candidates sitting and the number attempting each section of the examination can differ as a result of non-attempts across sections of the examination.

Examination score distribution–Practical



Examination score distribution–Written



Summary

Candidates submitted an artwork as their response to their practical (production) examination. The written examination consisted of three sections; Section One: Short answer, Section Two: Compare and contrast essay, and Section Three: Essay based on research/investigation.

The practical examination this year resulted in a mean of 65.05% which was slightly higher than that of 2021. The written examination had a mean of 66.46%, which was higher than 2021. Overall, the paper allowed opportunities for the students to succeed.

Practical examination

Attempted by 557 candidates Mean 65.05% Max 100.00% Min 31.43%

Section means were:

CAT1 - 2D artwork	Mean 63.52%		
Attempted by 342 candidates	Mean 63.52(/100)	Max 100.00	Min 31.43
CAT2A - 3D artwork	Mean 67.06%		
Attempted by 119 candidates	Mean 67.06(/100)	Max 94.29	Min 34.29
CAT2B - 3D accompanied with 2D	Mean 66.32%		
Attempted by 66 candidates	Mean 66.32(/100)	Max 100.00	Min 40.00
CAT 3 - Motion and time-based	Mean 72.24%		
Attempted by 28 candidates	Mean 72.24(/100)	Max 91.43	Min 40.00
CAT4 – Folio	Mean 65.71%		
Attempted by 2 candidates	Mean 65.71(/100)	Max 68.57	Min 62.86

Written examination

Attempted by 545 candidates Mean 66.46% Max 92.94% Min 0.00%

Section means were:

Section One: Short answer	Mean 76.93%		
Attempted by 543 candidates	Mean 15.39(/20)	Max 20.00	Min 0.00
Section Two: Compare and contrast essay	Mean 63.79%		
Attempted by 542 candidates	Mean 25.52(/40)	Max 38.26	Min 0.00
Section Three: Essay based on research/investigations	Mean 63.89%		
Attempted by 539 candidates	Mean 25.55(/40)	Max 40.00	Min 0.00

General comments

Practical examination

The unit themes of commentaries and points of view were evident and clear in successful candidate's work. High levels of achievement were attained by candidates who extensively explored ideas and processes that demonstrated higher order thinking in the development of authentic and original concepts evidenced through documentation of thinking and working practices.

In the more successful practical examination submissions, the refinement of skills and techniques was clear when there was evidence that extensive time had been spent resolving final artworks. These works showed solid application of the processes of ideas development, media testing and attention to detail and finish.

Some submissions appeared rushed and possibly demonstrated insufficient time allocated to the completion of their practical examination for the course.

Advice for candidates

- Ensure that all documentation is completed. It is essential that you document your thinking and working practices from the outset to provide strong evidence of your processes.
- Keep accurate records of your resources used throughout the inquiry and making process for inclusion in your submission documents.
- Ensure that you are familiar with the requirements of the category of your submission e.g. weight, size, materials.

- Review the practical examination checklist in the *Visual Arts ATAR course practical (production) examination* requirements document and ensure all aspects of your submission comply with the requirements of the course.
- Use the *Visual Arts ATAR course practical (production) examination marking key* throughout the production of your body of work and final resolved artwork to ensure that you are addressing each of the assessable criterion.
- Check that you have not included your name or the name of your school, teachers, family and/or friends on documentation or the artwork.

Advice for teachers

- Introduce the visual evidence of work in the progress documentation at the commencement of the course, regularly check that students are keeping records of sources and photographing their process/progress.
- Ensure that students are familiar with the practical requirements for submission in each category.
- Check that students have not included their name or the name of school, teachers, family and/or friends on documentation or the artwork.
- Proofread and ensure all documentation for submission is correct and aligned to the examination requirements.

Written examination

The majority of the candidates addressed the entire paper. Section One was answered very well by candidates, demonstrating their understanding of the elements and principles of art in relation to the images provided. In Sections Two and Three, candidates used descriptive language well to answer the questions and utilised art terminology to justify their responses.

Candidate achievement in Section Two remained consistent with a mean score of 63.79%, representing a minor increase compared to 2021. More successful candidates were able to break down and analyse both images equally, including the image that was conceptually more complex. At least one image was highly relatable and candidates were able to discuss it in detail. Most candidates were able to provide a personal response or were able to relate to the images in some way.

Advice for candidates

- Carefully read the question, what is the question asking you? For example, in Section One identify if an element or principle is the subject of the question and respond accordingly.
- In Section One, provide structural analysis only, do not include meaning and purpose, or opinion/judgement (as per the written examination design brief).
- In the structural analysis of artwork, identify the elements and or principle concerned; provide specific example/s and evidence of how it has been applied and what it does within the composition/structure of the artwork, i.e. its function.
- Support your responses with visual evidence. For example, when making a comparison between the two artworks in Section Two, support a discussion of insights into the similarities and differences between the artworks with specific and detailed evidence from the artworks.
- In Section Three, ensure that you provide detailed and specific evidence through examples of artworks which support your response to the question. For example, identify through specific artworks how your artist/s have challenged attitudes or values through their commentary, or how the artists' use of materials or techniques, or media have contributed to the meaning and purpose of the artwork/s you have selected to discuss.

- Select artist/s in your research investigation that link clearly with the themes of the units. That is, Unit 3 Commentaries and Unit 4 Points of view, to ensure that you can successfully address questions in Section Three that will directly relate to these themes.
- Ensure you have thorough knowledge and understanding of your artist/s' historical, cultural, and social contextual factors and the ways your artist/s responded to these in the creation of meaning and purpose through artwork/s, the resulting commentary and communication of their point of view.
- Prepare to use descriptive and complex art terminology and visual language to maximise the effectiveness of your responses.

Advice for teachers

- Guide students in examination time management strategies for effectively addressing all sections of the paper.
- Ensure that students are prepared to answer questions that address all aspects of the examination design brief for the written examination. Use a range of question structures to prepare students for variation in structure, style, and content of questions.
- Assist students in strategies to deconstruct questions to ensure that they understand what is being asked and how to apply their knowledge and understandings.
- Provide guidance to students in the selection of appropriate research/investigation artist/s that directly relate to the unit themes, and those that will best position them to demonstrate their knowledge and understandings developed through the course.

Comments on specific sections and questions

Section means were:

CAT1 - 2D artwork	Mean 63.52%
Attempted by 342 candidates	Mean 63.52(/100) Max 100.00 Min 31.43
CAT2A - 3D artwork	Mean 67.06%
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Practical examination

CAT1 - 2D artwork (35 Marks)

Higher marks were awarded to candidates who explored ideas fully and demonstrated independent thought. Several candidates in this category used digital prints that were minimally or poorly worked back into, disadvantaging their realisation of marks in the application of techniques. Whilst marked for digital compositional work, the results did not always translate when thinly painted. Some excellence of technical ability in painting was evident. Some candidates did not appear to have explored compositions before committing to an image to paint/draw. This limited their marks in Criterion 1.

CAT2A - 3D artwork (35 Marks)

This category continued to provide a wide scope of responses in both materials and themes from candidates. The strength in the diversity of materials and handling used to highlight the unit topics was evident with many new and explorative approaches evident. Many submissions were a clear snapshot of the capabilities of each candidate. It was important that candidates acknowledged any outsourcing and internal assistance appropriately in the support documents. Less successful submissions were inadequate in their construction

(poorly made or constructed, excessive glue and inconsistent painting of objects) and not successfully resolved.

CAT2B - 3D accompanied with 2D (35 Marks)

This category was experimental and innovative overall. Many artworks highlighted the candidates' ability to communicate successfully through a variety of media, making informed and sensitive choices in the selection of materials and use of technical skills. There was evidence in some submissions that candidates did not have equal ability in both 2D and 3D skill sets.

CAT 3 - Motion and time-based (35 Marks)

Competent and varied works using explorative materials was demonstrated in this category. Most candidates communicated their meaning reasonably well. The quality of work submitted within this category was quite diverse. Candidates needed to be mindful of ensuring that they had the required skills in this area, and were not overly reliant on pre-programmed software that take many decisions and controls away from the candidate.

There were sophisticated submissions that demonstrated technical proficiency and the candidate's ability to confidently manipulate the media to communicate to their audience.

CAT4 – Folio (35 Marks)

This Category was allowed for 2022 only. Generally, the formats enabled markers to make confident decisions based on well-documented and clear descriptions of working practices.

Written examination

Section One: Short answer (20 Marks)

The scaffolded approach to each question in this section provided all students an entry point to the examination paper. Questions 1 and 2 and their associated images provided candidates with an opportunity to structurally analyse and discuss, through visual language, a range of ways that the artists applied and manipulated the elements and principles within the artworks. Candidates who performed strongly in this section went beyond identifying the elements and principles and how they had been applied, to discuss the structural function of their use. For example, how the artists used the elements and principles identified and what the application or manipulation of these did within the artwork. A number of candidates included the analysis of meaning and purpose and offered an opinion and or judgement of the artworks, which was not required in this section. Several candidates incorrectly identified elements as principles and vice versa in their responses, which limited their achievement of marks.

Some candidates limited their response to identifying the element or principle without describing or giving specific evidence of how it had been applied. Discrimination between mid to high-level answers was attributed to a candidate extending their response to include what function the use of the element had on the structure of the artwork. Stronger candidate responses utilised descriptive language and art terminology to discuss the artist/s' application of the elements and principles of design.

Section Two: Compare and contrast essay (23 Marks)

Images in this section were positive in theme and accessible for the candidates to analyse. Many candidates connected with the familiarity of contemporary branding, symbols, devices, activity, and clothing of Source 3 that was reflective of the world in which they live. This resulted in many perceptive responses. Responses that were more successful, included answers that were well supported through specific visual evidence in the description and analysis of the artworks, comparison of their similarities and differences and insightful interpretation and judgments reached. Candidates who utilised art terminology in the discussion of the meaning and purpose of the artworks produced exceptional responses.

Section Three: Essay based on research/investigations (28 Marks)

The questions in Section Three provided candidates with an opportunity to demonstrate their knowledge and understanding of their research/investigation artist by referring to providing details including quotes, images or statements about the artist. Candidates achieved an average mean of 63.50% across Questions 4 and 5 in Section Three. With a marginal difference in favour of Question 4. Most candidates attempted Question 4. In both questions, candidates demonstrated a strong understanding of their artist/s' use of materials, media and techniques indicating an improvement in the level of research undertaken. Candidates needed to select artist/s appropriate to the themes of the units and to discern which question was most suited to their research. Rote learned responses appeared to be less prevalent than in previous years.