

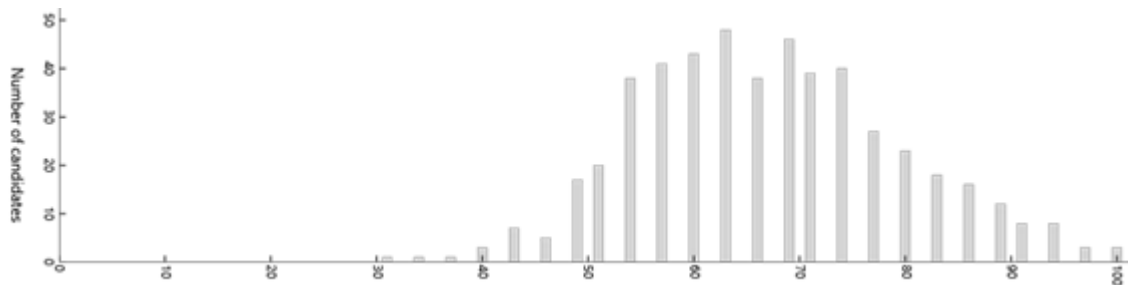


Summary report of the 2024 ATAR course examination report: Visual Arts

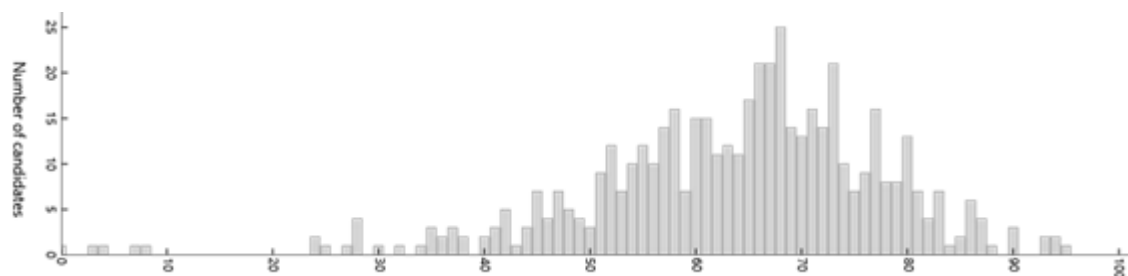
Year	Number who sat all examination components	Number of absentees from all examination components
2024	504	4
2023	551	3
2022	545	9
2021	664	4

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

Results reflected solid performances in both the practical and written examinations. Overall, the paper allowed opportunities for candidates to succeed.

Practical examination

Attempted by 506 candidates Mean 67.08% Max 100.00% Min 31.43%

Section means were:

CAT1 - 2D artwork	Mean 66.12%		
Attempted by 295 candidates	Mean 66.12(/100)	Max 100.00	Min 31.43
CAT2A - 3D artwork	Mean 67.95%		
Attempted by 111 candidates	Mean 67.95(/100)	Max 94.29	Min 34.29
CAT2B - 3D artwork accompanied with 2D	Mean 70.6%		
Attempted by 69 candidates	Mean 70.60(/100)	Max 100.00	Min 37.14
CAT3 - Motion and timed-based	Mean 65.25%		
Attempted by 31 candidates	Mean 65.25(/100)	Max 94.29	Min 40.00

Written examination

Attempted by 503 candidates Mean 63.58% Max 94.62% Min 0.00%

Section means were:

Section One: Short answer	Mean 62.95%		
Attempted by 502 candidates	Mean 12.59(/20)	Max 20.00	Min 0.00
Section Two: Compare and contrast essay	Mean 61.92%		
Attempted by 500 candidates	Mean 24.77(/40)	Max 40.00	Min 0.00
Section Three: Extended response based on research/investigations	Mean 65.55%		
Attempted by 496 candidates	Mean 26.22(/40)	Max 40.00	Min 0.00

General comments

Practical examination

Candidates demonstrated a good understanding of appropriate themes for the two units of study. These themes tended to be personal and relatable to the candidates. Authentic student voices were seen within the submissions, as opposed to grand commentary on global issues. Many works were personal, celebrating things often taken for granted. Themes such as technology, politics, community, health concerns, identity, grief, consumerism, social media, school challenges, isolation, environmental concerns, childhood reflections and beauty standards were explored. Candidates were strong in the use of visual language, and the application of techniques and processes. They explored a wide range of techniques and processes, communicating their ideas in creative ways. Stronger submissions demonstrated effective exploration in the production validation photographs.

Advice for candidates

- Explore themes of personal significance. Often, an idea that may seem uninteresting to you will be fascinating to others. Have confidence in your experiences and view of the world.
- Explore techniques and processes over time. Explore skills and styles that align with your strengths.
- Use primary source imagery in the development of your work. Avoid secondary source imagery where possible.
- Write an artist statement that genuinely correlates with your submission.
- Give yourself enough time to resolve your artwork. Avoid rushing your work or submitting work that is incomplete.

Advice for teachers

- Encourage students to explore themes of personal significance. Discuss ideas with your students and encourage those that seem to be important and engaging for the student.
- Guide students to work to their strengths. Students need time to explore techniques and processes over time.
- Encourage students to use primary sources (direct observation, taking their own photographs) as much as possible.
- Students creating works in Category 2A (3D Artwork) and Category 3 (Motion and time-based) tend to be more successful when focusing on singular (or fewer) materials/mediums. Using a range of materials and mediums can result in unnecessary challenges. Good physical construction of 3D Artwork is important.
- It is important for students submitting works in Category 2B (3D accompanied with 2D) to demonstrate an equal level of two-dimensional and three-dimensional skills in their submission.

Written examination

Candidates performed well across all three sections of the examination and managed their time effectively. In Section One, candidates were able to write complex, detailed answers that demonstrated both understanding of visual arts terminology and analytical skills.

Candidates answered Section Two in detail following the requirements of the question. In Section Three, the use of the quantifier 'or' allowed the question to align with the artist(s) studied, resulting in effective answers.

Advice for candidates

- Read the questions carefully and confine your answer to the question being asked.
- Review the Year 12 syllabus carefully, for Unit 3 and Unit 4. The syllabus dot points are the examinable content. If you are unsure of any syllabus dot points prior to the examination, this indicates an area for revision.
- Give equal attention to understanding the elements and principles of art.

Advice for teachers

- Ensure that all the syllabus dot points are being addressed. Revise the syllabus dot points as they are the examinable content.
- While examinations from previous years are useful for preparation, teachers should not assume that the current year's examination will examine the same content from the syllabus.
- Personal response is an area of difficulty for students. Ensure that students are confident in addressing personal response in both seen and unseen artworks.

Comments on specific sections and questions

Section means were:

CAT1 - 2D artwork	Mean 66.12%		
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Practical examination

CAT1 - 2D artwork (35 Marks)

Most submissions used acrylic and oil paints on canvas. The standard in this category demonstrated a high level of skill, seen in sophisticated and refined submissions. Advanced painting skills were seen with realism, especially in figuration and portraiture. The strongest submissions often drew from their own primary sources showcasing a clear development of composition. Weaker candidates did not use visual influences effectively. Lower achieving submissions showed simple, flat application of paint, and compositions derived directly from photographs with less exploration of techniques.

CAT2A - 3D artwork (35 Marks)

Successful submissions focused on singular (or fewer) materials. Clay was well represented in this category, with a rising trend of less traditional materials being employed. Candidates who worked across a range of mediums or materials were less successful. Many garment submissions were poorly made.

Category Two B - 3D accompanied with 2D (35 Marks)

Many submissions in this category were of a high standard, exploring interesting ideas in unique ways. Candidates showed creativity in their selection and use of materials, applying a range of different media to effectively communicate ideas, meaning and purpose. Weaker submissions did not have a visual and conceptual connection.

Category Three - Motion and timed-based (35 Marks)

The quality of work in this category was the most inconsistent. Successful candidates submitted works with original and engaging narratives, characterised by wit, time intensive craftsmanship, and thoughtful conceptualisation. Candidates who focused on a single medium within this category tended to achieve higher marks. Weaker submissions were simplistic, shorter in format, and demonstrated a more rudimentary approach to production, often resembling slideshows or basic stop-motion animations.

Written examination

Section One: Short answer (24 Marks)

The selected images in Section One were easy to access for candidates and therefore they were able to write complex, detailed answers that demonstrated both their visual arts terminology and analytical skills. Candidates had a breadth of language at their disposal and embraced the requirement to address three elements/principles of art. Weaker answers were repetitive. Discussion of texture was particularly weak. Colour, line and tone were popular elements for discussion. The reduction in the number of elements and principles enabled candidates more time to address this section.

Section Two: Compare and contrast essay (26 Marks)

The source images in this section covered the theme of 'place'.

Section Three: Extended response based on research/investigations (26 Marks)

The questions in this section provided candidates with an opportunity to demonstrate their knowledge and understanding of their research/investigation artist(s). Candidates were generally able to answer the questions and as a whole, addressed the requirements of the question.