

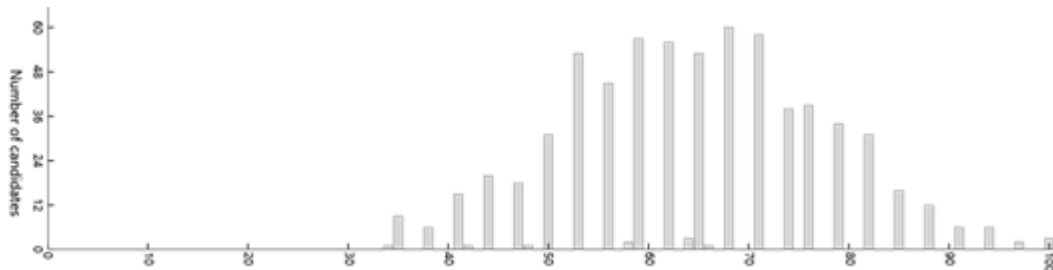


Summary report of the 2021 ATAR course examination report: Visual Arts

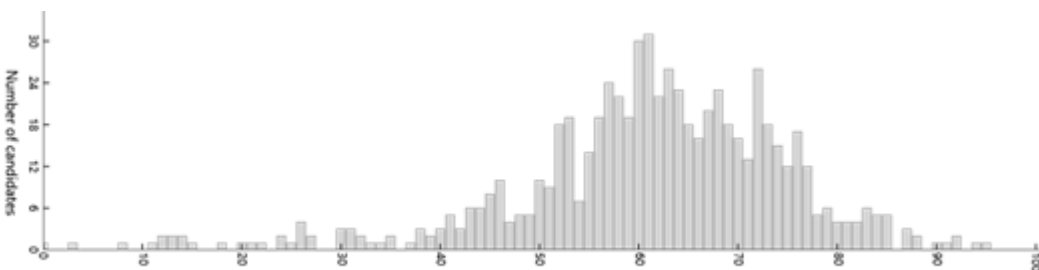
Year	Number who sat all examination components	Number of absentees from all examination components
2021	664	4
2020	625	1
2019	725	8
2018	776	3

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

This year 677 candidates attempted the practical examination, producing a mean 64.62% with a maximum score of 100% and a minimum score of 35.29%. The mean was slightly less than that of 2020 of 65.51%. The written examination had a mean of 60.99%, lower than that of 2020 of 62.95%. Results in Section One and Two remained consistent from 2020 to 2021, however, there was a slightly lower mean evident in Section Three. In general, candidates appeared well prepared for both practical and written examinations, with examples of outstanding performances in both.

Practical examination

Section means were:

CAT1 - 2D artwork	Mean 63.33%		
Attempted by 408 candidates	Mean 63.33(/100)	Max 100.00	Min 35.29
CAT2A - 3D artwork	Mean 65.75%		
Attempted by 129 candidates	Mean 65.75(/100)	Max 100.00	Min 35.29

CAT2B - 3D accompanied with 2D	Mean 66.65%		
Attempted by 94 candidates	Mean 66.65(/100)	Max 100.00	Min 35.29
CAT3 - Motion and time based	Mean 68.80		
Attempted by 46 candidates	Mean 68.80(/100)	Max 97.06	Min 41.18

Written examination

Attempted by 664 candidates	Mean 60.99%	Max 95.00%	Min 3.00%
Section means were:			
Section One: Short answer	Mean 61.38%		
Attempted by 662 candidates	Mean 12.28(/20)	Max 20.00	Min 0.00
Section Two: Compare and contrast essay	Mean 63.08%		
Attempted by 658 candidates	Mean 25.23(/40)	Max 38.50	Min 0.00
Section Three: Essay based on research/investigations	Mean 58.70%		
Attempted by 654 candidates	Mean 23.48(/40)	Max 40.00	Min 0.00

General comments

Practical examination

Overall, work submitted by candidates reflected Units 3 and 4 – commentaries or points of view on topical issues and/or personal experiences. Artist statements supported works and there was evidence of candidates' willingness to use and explore a wide range of media, materials with use of new technologies apparent. In successful submissions there was evidence of meaningful engagement with the study of relevant artists and their practice, along with contemporary issues and ideas in the art world. A lack of authentic inquiry was often evident in weaker submissions, with final works taken directly from a primary source with little or no exploration or development.

Advice for candidates

- It is essential that you reference appropriately and acknowledge copyright. Include screen shots to accompany a website's URL.
- It is recommended that you keep accurate and ongoing records of your sources and design journey throughout the design process.
- When using digital mediums, it is important that you explore methods and develop sound skills to handle this medium with confidence.
- Refer to the published practical examination marking key at various points throughout the production of your body of work and final resolved artwork to ensure that you are addressing all the assessable criterion.
- Be aware that examination breaches exist and penalties are applied in certain circumstances.
- You must not identify yourself, school, teachers, family and/or friends on paperwork and artwork.

Advice for teachers

- Introduce the *Visual evidence of work in progress* documentation early in the year.
- Teachers should ensure that candidates are familiar with the specifics of the practical requirements for submission into each category.
- Teachers should proofread and ensure that all paperwork for submission is correct and aligned to the guidelines.
- Check that there is no reference to any identifying names on paperwork or artwork before submission.
- Software applications used should also be cited in the paperwork with submissions as part of media/materials used in the artwork.

Written examination

Most candidates addressed the entire paper with equal effort being spread across all three sections, although it appeared that some focused primarily on Section Three and then worked on the other sections. Most candidates wrote descriptive responses to most questions using the correct art terminology. Candidates who found the questions challenging tended to use dot points in their responses, thereby restricting the fuller explanation required when discussing how the elements and principles of art language were utilised.

Advice for candidates

- Handwriting must be legible to be marked fairly. A script that is difficult to read and contains handwriting that is unable to be deciphered does not increase candidates' ability to communicate effectively.
- Try to avoid skipping sections of the paper as this often proves to be detrimental to your overall performance.
- Art terminology should include rich, descriptive and complex use of visual language (elements and principles of art). This includes the ability to describe three-dimensional work, art forms and art styles.
- If a question has parts, you must respond accordingly. Clearly identify which part of the question you are addressing.
- Thorough research will prepare you to respond to different prompts and question structures with confidence.
- Ensure that you read questions carefully and that you respond directly to what is being asked of you. Deconstruct each question carefully to ensure that every point is addressed in your answer.
- If answering in point form, ensure that you use complex arts language and that you construct complete sentences. Often responses in this format miss opportunities to write with clarity and provide adequate description.
- Use the planning pages that are in the answer booklet to help to plan and arrange your thoughts during the examination.

Advice for teachers

- Ensure students know how to manage their time in the examination to ensure that they complete each section with the same degree of application.
- Encourage students to respond to questions using full sentences and complete explanations.
- Ensure students are given practice questions in class using different question structures as is detailed in the written examination design brief.
- Assist students in selection of the most appropriate research/investigation artist/s that will best demonstrate their knowledge and understanding in the written examination.
- Assist students to discuss how each artist/s conveyed meaning and purpose through materials, techniques and subject matter.

Comments on specific sections and questions

Section means were:

CAT1 - 2D artwork	Mean 63.33%		
Attempted by 408 candidates	Mean 63.33(/100)	Max 100.00	Min 35.29
CAT2A - 3D artwork	Mean 65.75%		
Attempted by 129 candidates	Mean 65.75(/100)	Max 100.00	Min 35.29
CAT2B - 3D accompanied with 2D	Mean 66.65%		
Attempted by 94 candidates	Mean 66.65(/100)	Max 100.00	Min 35.29
CAT3 - Motion and time based	Mean 68.80		
Attempted by 46 candidates	Mean 68.80(/100)	Max 97.06	Min 41.18

Practical examination

CAT1 - 2D artwork (34 Marks)

There were many examples of sophisticated painting skills with a clear understanding of colour theory and skilful handling of media evident. Many candidates chose to work with their strengths in art style, media and scale of artworks which enabled them to produce outstanding results. There were some innovative approaches to printmaking evident this year with some evidence of an awareness and knowledge related to traditional and contemporary printmaking practice. Submissions made up of multiple pieces were successful if the standard in each piece was consistent. Digital painting/drawing submissions varied in standard, many works were not presented appropriately, in flimsy supports. It was evident that some candidates are reliant on the instant effects provided by certain drawing and painting apps, with little exploration of technical capabilities. It is important that digital media be approached with the same rigor, research and experimentation as other categories. Software/applications used should also be cited in the paperwork with submissions as part of media/materials used in the artwork. There were, however, examples of some refined graphic illustrations through sophisticated application of digital software programs.

CAT2A - 3D artwork (34 Marks)

This category included a broad variety of media that was, in general, well handled with the inclusion of collections, hybridisation, mixed art forms, craftivism – ceramics, textiles, knitting, and assemblage. The use of inappropriate materials, such as types of glue, continued to hamper the success of some submissions, with poor handling and/or choice of materials. Choosing to work with a broad range of media, art forms and scales was challenging for many candidates and required a more thorough and astute approach utilising knowledge and understanding of visual language, conceptual art and post modernism. There was evidence of an increased level of sophistication and technical resolution across this category where some candidates selected and handled media in a discerning way.

CAT2B - 3D accompanied with 2D (34 Marks)

Candidates who had a strong conceptual understanding of a theme used this category as an opportunity to show different perspectives of their idea, successfully synthesising a variety of different expressive forms of media to attain cohesion in their artwork. There was an increase in the application of digital technologies such as laser cutting, 3D printing and CAD drawing systems to realise and produce components as a whole or part of an artwork which resulted in some unique resolved artworks.

CAT3 - Motion and time-based (34 Marks)

Successful submissions made full use of pre and post production skills, to create highly polished works. Most handled the technology well, utilising editing tools and making full use of the software available. Proficient skills in this category are challenging to demonstrate without adequate practice, time and effort. In weaker submissions, it was evident that the software was used at a very basic level and candidates had not utilised technology to its full potential. Working with time-based material/tools required a good understanding of conventional visual language (art elements and principles) as well as, visual language specific to this art form, such as time, light, space, contrast, sound. Candidates submitting in this category would benefit from citing and seeking guidance from established visual artists working in time-based media.

Written examination

Section One: Short answer (20 Marks)

In most cases, candidates demonstrated their ability to make appropriate and well-reasoned choices to illustrate their knowledge and understanding of the elements and principles selected. In some cases, candidates responded incorrectly to this section, providing an interpretation with little reference to the actual elements and principles. Stronger candidates added specific terminology related to sculpture therefore enhancing responses.

Section Two: Compare and Contrast essay (40 Marks)

The images in this section were highly accessible, relevant to our contemporary world and most candidates were able to analyse, evaluate and compare the images with insightful comments. Some candidates over-described colour in the artwork at the expense of other points. There were few examples of candidates who were not able to provide a personal response or able to relate to the images in some way. On occasions, candidates struggled to provide a concise, yet descriptive responses. Stronger responses were able to distinguish between compare; how things are similar or different in the images and contrast; where things are different and opposite. In some successful responses, candidates named and discussed the application of the specific techniques and how it contributed to the overall viewpoint or/and what was communicated, their responses were stronger.

Section Three: Essay based on research/investigations (40 Marks)

Most candidates wrote a comprehensive response to both parts of the questions in this section and were able to decode the questions appropriately as it related to their investigation artists, however there were several candidates who missed or underestimated the requirements embedded within this section. Some weaker responses misunderstood or failed to comprehend what was being asked of them.