

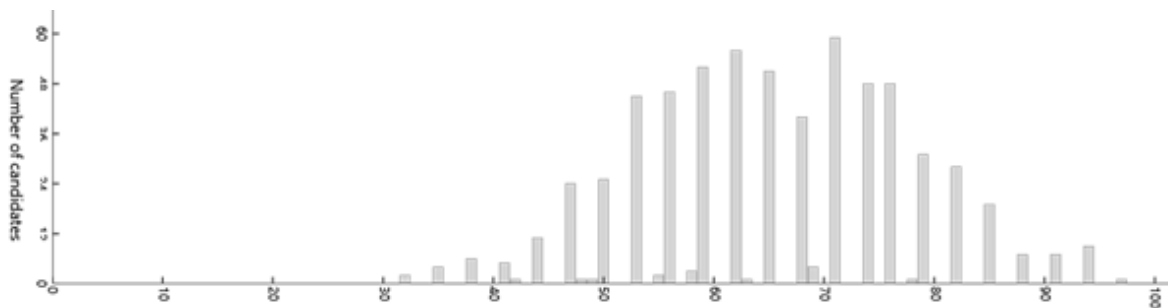


Summary report of the 2020 ATAR course examination: Visual Arts

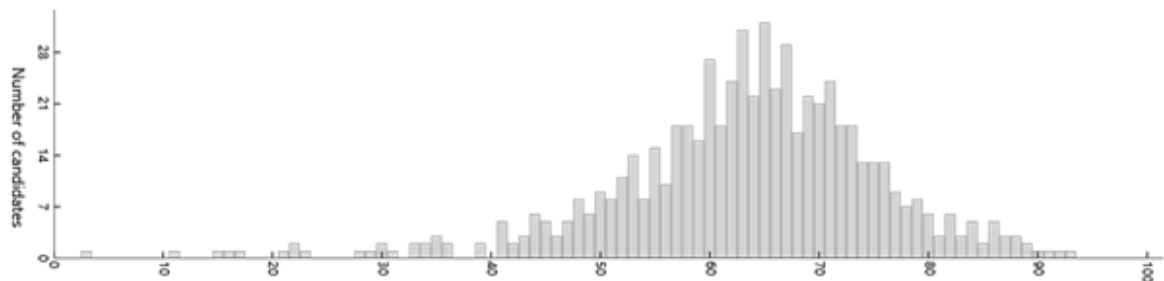
Year	Number who sat all examination components	Number of absentees from all examination components
2020	625	1
2019	725	8
2018	776	3
2017	836	6

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

With less candidates sitting the 2020 examination and an increase in non-attempts within the written examination, it is clear that this year’s results should be reflected upon with regards to the extraordinary year that 2020 has been. Despite the year’s distractions the 2020 Visual Arts written examination paper reflected and assessed the content of the syllabus fairly. The written examination was well received and candidates were able to demonstrate their ability to address the course outcomes across a variety of stimulus materials and a change in question structure in Section Three. The Practical examination had a mean of 65.51% with a maximum score of 97.06% achieved and a minimum score of 32.35%. Although the mean of the Practical examination was less than the 67.19% of 2019, it is nevertheless a healthy indication that candidates maintained focus and commitment throughout the year. Fewer candidates attempted the written examination than the practical, resulting in the mean of 62.95% slightly less than 64.56% achieved in 2019. There was a significant increase in non-attempts throughout the examination. The inclusion of the ‘box’ to indicate parts of the question being answered on top of each page in Section Three, proved successful with the majority of candidates using this effectively, indicating which part of the question they were addressing clearly.

Practical examination

Attempted by 638 candidates Mean 65.51% Max 97.06% Min 32.35%

Section means were:

CAT1 - 2D artwork	Mean 65.04%		
Attempted by 443 candidates	Mean 65.04(/100)	Max 97.06	Min 32.35
CAT2A - 3D artwork	Mean 66.45%		
Attempted by 111 candidates	Mean 66.45(/100)	Max 94.12	Min 32.35
CAT2B - 3D accompanied with 2D	Mean 66.30%		
Attempted by 59 candidates	Mean 66.30(/100)	Max 91.18	Min 41.18
CAT 3 - Motion and time-based	Mean 67.88%		
Attempted by 25 candidates	Mean 67.88(/100)	Max 94.12	Min 38.24

Written examination

Attempted by 626 candidates Mean 62.95% Max 92.50% Min 3.00%

Section means were:

Section One: Short answer			
Attempted by 623 candidates	Mean 12.42(/20)	Max 19.50	Min 0.00
Section Two: Compare and contrast essay			
Attempted by 623 candidates	Mean 25.26(/40)	Max 38.50	Min 0.00
Section Three: Essay based on research/investigations			
Attempted by 623 candidates	Mean 25.26(/40)	Max 39.00	Min 0.00

Practical examination

General comments

Outstanding practical submissions reflected a significant volume of work with confident execution of skills, regardless of medium. Often ambitious ideas were tempered with successful outcomes, evidenced with thorough media testing and attention to detail, particularly in the synthesis between materials, medium and artistic purpose. Weaker submissions were often accompanied by a small volume of work that did not reflect the work produced in a year-long course. Overall, the candidate's performance demonstrated a clear understanding of a concept with the majority of candidates making conscious and deliberate choices in their use of visual language with evidence of media exploration and manipulation.

Advice for candidates

- You should ensure paper-based works that are fragile are submitted in protective folders made of card, not paper. It was evident that both teachers and candidates have a good understanding of the requirements in this category with very few breaches applied for size, weight and practical guidelines.
- You are encouraged to provide a well-considered artist's statement contributing insight into your artwork. The artist's statement should be concise, no more than 300 words and relate to your intentions, rather than a summary of the art making processes.
- Avoid the inclusion of school uniforms and emblems in your photographs.
- It is recommended that you choose the correct types of glues carefully to ensure that three dimensional works remain intact. Hot glue guns should only be used for lightweight materials.
- You need to acknowledge music/sound sources in your paperwork to ensure that you correctly address copyright issues.
- You are encouraged to investigate different genres and styles in the realm of video art, and to research technical skills and techniques used in the history of video art in the initial stages of development.

Advice for teachers

- Students and schools submitting works with complex, fragile and multiple hanging components should consider creating or supplying stands/portable structures for suspension to ensure the work is seen exactly as it is intended.
- There were many examples in the paperwork where students had included a very large number of A4 printouts of their work in progress, ignoring the nine box template.
- Documentation should be presented in order, and contain all information within four pages only.
- The visual evidence page should be no more than the nine images, and be contained within one page only.
- It is suggested that students working in Category 3 include a screen shot of the opening scene in their paperwork to assist in identifying their work.

Written examination

In the written examination most candidates were able to write descriptive responses to most questions using the correct art terminology. The overall layout of the paper allowed all students to engage with the questions with clear instructions and mark allocations evident. The questions were specific, concise and to the point making it easy for candidates to answer. This year it appeared that there was an increase in non-attempts to questions, particularly in those that were worth fewer marks in Sections One and Two. In Section Three fewer candidates attempted Question 5 therefore it appears candidates, in general, were unclear in their understanding of 'artistic influence' or were unprepared in their research to answer the question.

Advice for candidates

- You need to research all aspects of the artists' contexts, art practice, artistic influences and intention with detail and be prepared to write at length on each.
- It is important to attempt all parts of the examination to take full advantage of the marks available in the examination.
- It is of the utmost importance that candidates maintain legible handwriting. Words should be formed so that they can be easily recognised.

Advice for teachers

- Students should be prepared to attempt all questions and guided to do so in preparing for the examination. Many students failed to attempt questions in Section One and therefore forfeited these marks.

Comments on specific sections and questions

Practical examination

Attempted by 638 candidates Mean 65.51% Max 97.06% Min 32.35%

CAT1 - 2D artwork (34 Marks)

This category continues to attract the largest number of candidates. It was encouraging to see that most works on paper were appropriately supported and protected. There was a varied range of approaches to the body of work, along with a noticeable exploration of and experimentation with traditional, non-traditional and new materials using surprising and innovative approaches. There were many outstanding examples of technical proficiency in painting and some unique and experimental works in both printmaking and photography. Although less prevalent there was still evidence of candidates working from photographs they had not taken, with little or no visual development or inquiry to manipulate the image from its original state. There was a number of artworks which had hanging devices attached which is problematic as this can potentially damage other artworks.

CAT2A - 3D artwork (34 Marks)

Mixed media and the combination of 3D accompanied by 2D submissions seem to be growing in popularity. This provides candidates with multiple opportunities to take risks and explore media often resulting in highly creative and sophisticated results. Students continue to use Perspex, laser cutting and found objects. Some submissions did not contain the correct quantities of resin to catalyst, which resulted in the work melting or becoming very sticky to handle. Candidates who use found objects in their artwork should ensure that materials are safe and are able to be picked up and moved safely.

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

Strong candidates were able to successfully synthesise a variety of different expressive forms to attain cohesion in the collection of works. There were some innovative submissions in this category, with candidates extending their practice to include a variety of materials to assist them in developing their artworks. Often candidates were able to explore themes through a variety of media, frequently demonstrating great discernment. Submissions in this category that are closely linked in theme, more successfully utilise the opportunities for expression in both 2D and 3D form.

CAT 3 - Motion and time-based (34 Marks)

Candidates continue to show development in digital editing and film editing software. This year saw an increase in stop motion animation where candidates were able to demonstrate their artistic drawing skills. Some time-based digital art practises saw candidates develop sophisticated narratives based on a thorough understanding of cinematic techniques, and editing techniques across animation and conceptual presentation of this art form. More confident candidates were able to overlay stop motion drawings over filmed scenes.

Candidates are encouraged to include more information about exact digital/design programmes used and processes they have undertaken. The visual language in a 4D piece is different to 3D and 2D artwork and these need to be considered prior to and throughout the making of these productions. In motion-based artwork many other aspects such as timing, sound track and mood setting, contrast and lighting need to be considered.

Written examination

Section One: Short answer (20 Marks)

The use of dot points by some candidates restricted the fuller explanation required when discussing how the elements and principles/art language were utilised. A few candidates responded incorrectly in this section, providing an interpretation focussing on meaning and purpose with little reference to the actual elements and principles and occasionally some candidates provided a concise, yet descriptive short answer response.

Section Two: Compare and contrast essay (40 Marks)

Question 3 attempted by 623 candidates Mean 25.26(/40) Max 38.5 Min 0

The two sources for this section allowed for a broad range of responses and interpretations. Very few candidates took advantage of the broad nature of the question and the symbols in the images. Many candidates were able to explain their interpretation, but the personal response tended to be shorter and less developed. Personal responses ranged from stating if they liked or disliked the aesthetics of the artwork, rather than an explanation as to why they responded as they did. The more capable candidates clearly understood how to structure their response in accordance with the mark distribution and weaker responses relied on rote learned answers. Stronger candidates named and discussed the application of the specific techniques and how they contributed to the overall meaning or intent of the artwork discussed. These candidates were able to describe how the artist(s) conveyed meaning and purpose through the use of materials, techniques and subject matter and made clear links between visual analysis and what was being communicated. More able candidates were able to justify personal conclusions with reference to evidence in the

artwork using excellent descriptive visual language with profound conclusive explanations which linked to the messages conveyed in the artwork.

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

There are many well-known artists chosen by candidates which are popular choices from year to year. It was refreshing to see some new and different artists chosen by candidates in 2020 which resulted in some insightful responses. It was evident when candidates had a connection and interest in their artist of choice resulting in a rich and informative response to the question. Some candidates still answer questions in Section Three with rote learned, prepared answers when writing about their investigation artist. In these the candidate simply applied the key points of the question to their response. Candidates who scored higher directly linked the essay to an historical, cultural and political context, instead of focusing on biographical details. Good responses integrated the influence of traditions and conventions on artists' practice. Candidates who were familiar with the different genres of art and artist/s provided comprehensive responses to the questions. However, some candidates are still selecting an artist with very little contextual influence consequently making it difficult to score higher marks.