

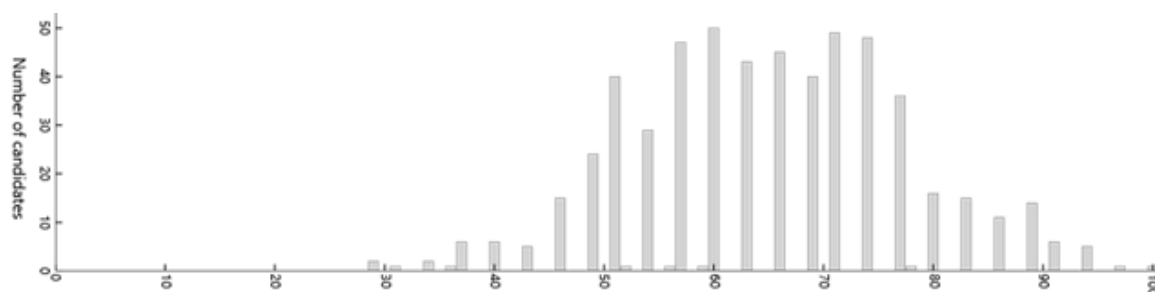


Summary report of the 2023 ATAR course examination report: Visual Arts

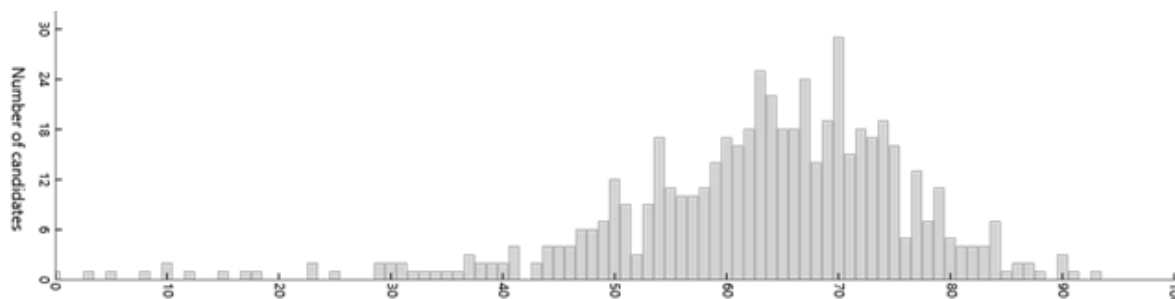
Year	Number who sat all examination components	Number of absentees from all examination components
2023	551	3
2022	545	9
2021	664	4
2020	625	1

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. In 2023, the practical examination resulted in a mean of 64.88%, which was similar to that of 2022. The written examination had a mean of 62.76%, which was lower than in 2022. Overall, the paper allowed opportunities for the candidates to succeed.

Practical examination

Attempted by 562 candidates Mean 64.88% Max 100.00% Min 28.57%

Section means were:

CAT1 - 2D artwork	Mean 65.07%		
Attempted by 330 candidates	Mean 65.07(/100)	Max 100.00	Min 28.57
CAT2A - 3D artwork	Mean 64.89%		
Attempted by 128 candidates	Mean 64.89(/100)	Max 94.29	Min 31.43
CAT2B - 3D accompanied with 2D	Mean 64.19%		
Attempted by 73 candidates	Mean 64.19(/100)	Max 97.14	Min 28.57

CAT3 - Motion and timed-based Attempted by 31 candidates	Mean 64.42% Mean 64.42(/100)	Max 91.43	Min 40.00
Written examination			
Attempted by 551 candidates	Mean 62.76%	Max 92.88%	Min 0.00%
Section means were:			
Section One: Short answer Attempted by 548 candidates	Mean 56.58% Mean 11.32(/20)	Max 19.69	Min 0.00
Section Two: Compare and contrast essay Attempted by 548 candidates	Mean 64.26% Mean 25.71(/40)	Max 39.23	Min 0.00
Section Three: Essay based on research/investigations Attempted by 542 candidates	Mean 64.35% Mean 25.74(/40)	Max 39.23	Min 0.00

General comments

Practical examination

Candidates submitted some complex and thoughtfully completed work, with confidence shown in the selection of materials. Overall, there was a wide variety of media and well-considered use of material and processes evident in submissions across all categories of the Practical examination. Candidates' skills and handling of media appeared sensitive to their commentary/points of view. Many candidates produced artworks that reflected extensive exploration of personal areas of interest. Ideas reflected their experiences and their world, with common themes of identity, mental health concerns, political themes, popular culture, and other relevant topical issues.

Advice for candidates

- Remove hanging devices, as they can damage works around them throughout the marking process.
- Ensure works on paper are mounted on mat board or foam core or are attached to large folio for support.
- Ensure that you record and acknowledge all software programs and any other media or technical support used in the production of your artwork.
- Acknowledge any outsourcing appropriately in the support documents.
- When documenting an installation, discernment needs to be exercised when editing, in order to faithfully record the event and not over or under produce the documentary.

Advice for teachers

- Check that students have not included their name or the name of the school, teachers, family and/or friends on documentation for the artwork.
- Proofread and ensure that all documentation for submission is correct and aligned to the examination requirements.

Written examination

Most candidates addressed the examination as a whole. Section One was answered very well, demonstrating understanding of visual arts terminology and analytical skills. In Sections Two and Three, candidates were able to confidently answer the majority of questions. However, there seemed to be a number who were unable to complete parts of questions throughout all sections of the examination.

Advice for candidates

- Be aware of the marks available for each section.
- Read questions carefully and ensure that you understand what the question is asking.
- Address each part of the examination within the suggested working time.

Advice for teachers

- Ensure that students are familiar with the difference between an 'element' and a 'principle'.
- Ensure that students are prepared to answer questions that address all aspects of the examination design brief for the written examination. Warn them not to apply rote-learned answers to examination questions.

Comments on specific sections and questions

Section means were:

CAT1 - 2D artwork	Mean 65.07%		
Attempted by 330 candidates	Mean 65.07(/100)	Max 100.00	Min 28.57
CAT2A - 3D artwork	Mean 64.89%		
Attempted by 128 candidates	Mean 64.89(/100)	Max 94.29	Min 31.43
CAT2B - 3D accompanied with 2D	Mean 64.19%		
Attempted by 73 candidates	Mean 64.19(/100)	Max 97.14	Min 28.57
CAT3 - Motion and timed-based	Mean 64.42%		
Attempted by 31 candidates	Mean 64.42(/100)	Max 91.43	Min 40.00

Practical examination

CAT1 - 2D artwork (35 Marks)

It was evident that there was an increase in experimental ways to communicate ideas and a creative use of visual language in many submissions compared to previous years. Higher marks were awarded to candidates who displayed refined and masterful skills and technical proficiency. Candidates who relied heavily on borrowed imagery, visual ideas and designs were awarded lower marks.

CAT2A - 3D artwork (35 Marks)

Candidates in this category showcased some exceptional examples of creativity as well as strong handling of materials. Many submissions consisted of high-quality construction, with strong examples of repurposed and transformed found materials as well as exploration through collections, assemblage, mixed artforms, ceramics, textiles, and knitting. Candidates also demonstrated 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 (35 Marks)

Candidates who explored a concept through both 2D and 3D were able to use this category effectively, demonstrating different perspectives of their chosen idea, through successfully synthesising a variety of different expressive forms. There were many mixed media works indicating that candidates had challenged themselves and extended their skill base. Many artworks showcased the ability to communicate successfully through a variety of media, making informed and sensitive choices in selection of materials and use of technical skills.

CAT3 - Motion and timed-based (35 Marks)

Most candidates communicated their meaning reasonably well. However, weaker submissions demonstrated a lack of command of their chosen platform or technology. Candidates needed to be mindful of ensuring that they had the skills in this area, paying

more attention to how all the production elements and media conventions would impact their final submission. There were some sophisticated submissions that demonstrated technical proficiency and the ability to confidently manipulate the media to communicate to their audience.

Written examination

Section One: Short answer (35 Marks)

The scaffolded approach provided candidates with a clear entry point into the examination. This section provided candidates with two questions where they had to structurally analyse and discuss Sources 1 and 2, 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. They used descriptive language and appropriate art terminology to discuss the application of the elements and principles of art as evident in the two sources provided. Several candidates struggled to differentiate between an 'element' and a 'principle'.

Section Two: Compare and contrast essay (28 Marks)

The source images in this section were relevant to a 2023 context covering subject matter such as race relations, self-esteem (both high and low), body positivity, gender dysmorphia, and identity.

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

The questions in this section provided candidates with an opportunity to demonstrate their knowledge and understanding of their research/investigation artist(s). Question 4 was marginally the more popular choice. Overall, in this question, candidates demonstrated knowledge and understanding of contextual factors and were able to write in detail about their research /investigation artist. However, most seemed to have prepared responses, which in some cases were suitable, but for others, lower marks were awarded as their responses did not relate to the actual question being asked. Weaker responses also lacked an understanding of the materials used by their research/investigation artist(s) often focusing mainly on visual analysis of artworks. Some weaker responses also highlighted a lack of understanding of the differences between techniques, style, media, and materials. Candidates who answered Question 5 made strong choices for artist(s) suited to a discussion of theme/point of view. Many candidates discussed Australian Indigenous artists such as Sandra Hill, Christopher Pease, Gordon Bennett, Michael Cook, Richard Bell, Sally Morgan, Danie Mellor and Julie Dowling. Many candidates were able to give informed accounts of the impact of colonisation. There were also a notable number of responses on Ai Weiwei and Kehinde Wiley.