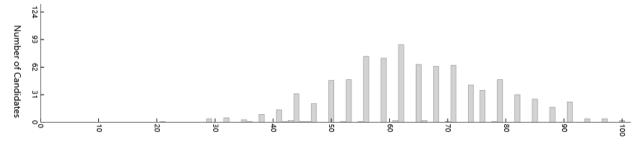




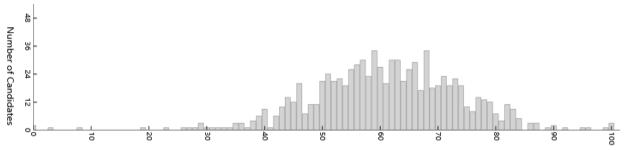
Summary report of the 2016 ATAR course examination: Visual Arts

Year	Number who sat all examination components	Number of absentees from all examination components
2016	846	9

Examination score distribution–Practical



Examination score distribution-Written



Summary

A good result was achieved across both the written and practical (production) examination for Visual Arts in 2016. The mean for the 2016 practical (production) examination was 64.42% which is just slightly higher than that of 2015 (64.02%). Submissions as a whole appeared to indicate that candidates have a good understanding of the course requirements.

The mean of the 2016 written examination paper was 61.03% slightly less than 2015 (61.46%) which indicates that the paper was an effective assessment tool and closely mirrored the syllabus content. Candidates appeared well prepared and demonstrated an improved understanding of the examination requirements.

Practical examination

Attempted by 856 candidates	Mean 64.42(/100) Max 100.00%	Min 20.59%
Section means were:		
CAT1 - 2D artwork	Mean 63.91(/100) Max 100.00	Min 20.59
CAT2A - 3D artwork	Mean 65.49 (/100) Max 97.06	Min 32.35
CAT2B - 3D accompanied with 2D	Mean 66.76 (/100) Max 91.18	Min 38.24
CAT 3 - Motion and time-based artwork	Mean 64.17(/100) Max 88.24	Min 35.29

A greater number of candidates were expressing personal ideas with greater reflection on relevant issues such as social media, urban living, family culture and traditions rather than the clichéd and over represented ideas. Candidates generally were making good reference to commentaries and/or points of view through a wide range of media, creating improved

explorative and experimental submissions. Outstanding submissions were evident when candidates used media they understood and knew how to handle concepts they were genuinely interested in or connected to. In weaker submissions there was often an over reliance on internet imagery/secondary sources rather than the use of primary sources. This over reliance can result in the artwork being clichéd and/or lacking in creativity and authentic visual language. Candidates should be encouraged to investigate, document and develop their ideas systematically throughout the year. Although fewer breaches were issued this year in general, the majority of them were for paperwork and a lesser number for candidates identifying themselves/family or their school. Framing still remains an issue of concern where candidates are receiving breaches. It is important that both teachers and candidates abide by the regulations set out in the *Practical (production) requirements document* with regards to the appropriate framing of artworks.

Written examination

Attempted by 844 candidates

Mean 61.03%(/100) Max 100.00% Min 3.00%

Mean 11.99(/20)	Max 20.00% Min 0.50%
Mean 24.94(/40)	Max 40.00% Min 0.00%
Mean 24.28(/40)	Max 40.00% Min 0.00%
	Mean 24.94(/40)

In general candidates' use of visual language and their ability to comprehend and address questions showed an improvement from previous years. There were some excellent answers to questions demonstrating outstanding guidance from teachers and indicating a general improvement in both candidates and teachers understanding of the course.

Overall the paper provided candidates with enough scope and variety to enable diverse approaches in the structure of responses. The emphasis on principles in Question 2 challenged some candidates' understanding of these fundamental attributes of visual arts and highlighted a gap in their understanding of basic visual language. However, many were able to provide excellent answers, demonstrating a solid knowledge of the essential principles of art. It was interesting to note that the inclusion of two images in Section Three was well handled by most candidates. Many of whom made meaningful links to the images and statements and were able to successfully integrate their knowledge of their research/investigations artist(s) into their response. The purpose of the addition of the images or quotes in Section Three is to promote the application of the candidates' knowledge to a question rather than for the candidate to regurgitate rote learnt information.

General comments

Practical examination

Advice for candidates

- Only submit multiple resolved artworks of a high standard to show depth and breadth of your ideas and concepts. Avoid submitting multiple artworks of a different standard which will detrimentally affect your final marks as weaker works will be included in the overall mark.
- Submit a succinct and well-documented artist statement, clearly outlined acknowledgement forms and good photographic evidence as this will help to support your submission. Poorly written artist statements are not helpful especially when they have minimal links to the artwork submitted.
- Photography submissions must ensure that the quality of the work is suitable for enlarging if that is how the work is to be presented. Many final submissions lacked clarity and were pixelated and blurred when translated to a large scale.
- Apply a rigorous approach to design development which will result in better original ideas.

• It is imperative that your visual inquiry shows on-going research, experimentation and documentation of your findings. Expected practice is that you use a journal to document these throughout the year.

Advice for teachers

- Give more importance to the exploration of ideas, experimentation with media and design development. Journal work or something similar is recommended to ensure that students are keeping a record of their findings and undertaking authentic creative decision making processes.
- Ensure students provide the nine photographs required as evidence and that the acknowledgements of primary and secondary sources are completed properly. The stronger, more resolved highly successful artworks showed that these aspects were well done.
- There are a variety of approaches taken by candidates as to how they transfer imagery onto supports, from tracing projections to eyeballing from life. Teachers may allow their students to explore a diverse practice in this area. Document this process if appropriate in the Visual evidence of work in progress.
- When students use visual language that is employed by an artist inspiration without any modification, they are not demonstrating their ability to manipulate visual language independently. For example students who closely appropriated the style of an artist such as Ben Quilty and Del Kathryn Barton often used the artist's personal choices rather than their own. Guide students to personalise imagery so that they are using their own visual language and demonstrating an independence from the source imagery.

Written examination

Advice for candidates

- Please use legible handwriting. Although there was a general improvement in this area it still remains of vital importance so that answers can be read and understood clearly.
- In Section Three, do not restate the question at the beginning and end of your response thinking that that is sufficient as answering the question. Ensure integration of the question into your answer and relate it to your research/investigation artist(s).
- Ensure that you read the questions carefully and use the reading time to plan the time allocated for each question so that you are able to complete all the questions during the examination.

Advice for teachers

- Ensure that students understand and are able to utilise both the elements and principles in their responses. There is evidence that many students have limited understanding of these core attributes and know the difference between the two.
- Expose students to artwork that is from a variety of genres, styles and made for a variety purposes. Do not focus on those works that are only narrative in nature.
- Research/investigation artist(s) must be well documented, have rich contextual content and a substantial body of work that can be referred to so that students will have enough information to answer the questions with enough depth. Direct students away from artists with little contextual depth and who are largely undocumented.
- Prepare students for a response to either an image or a quote.

Comments on specific sections and questions

Practical examination

CAT1 – 2D artwork Attempted by 591 candidates CAT2A – 3D artwork Attempted by 161 candidates

Mean 63.91(/100) Max 100.00% Min 20.59% Mean 65.49(/100) Max 97.06% Min 32.35%

CAT2B – 3D accompanied with 2D Attempted by 60 candidates CAT 3 – Motion and time-based artwork Attempted by 44 candidates	Mean 66.76(/100)	Max 91.18	Min 38.24
	Mean 64.17(/100)	Max 88.24	Min 35.29
Written examination Section One: Short answer			
Attempted by 844 candidates	Mean 11.99(/20)	Max 20.00	Min 0.50
Section Two: Compare and contrast essay Attempted by 843 candidates	/ Mean 24.94(/40)	Max 40.00	Min 0.00
Section Three: Essay based on research/in Attempted by 839 candidates	n vestigations Mean 24.28(/40)	Max 40.00	Min 0