

# 2024 ASSESSMENT REPORT

## ART315123 VISUAL ART

### General Comments

This year, the submission of 900 bodies of work is an outstanding achievement for Visual Art Level 3 teachers. It remains an absolute joy to view and assess the diverse creations from across the state. It has been a strong year regarding a unified approach to assessment. Both the internal and external ratings in this course were very close. This is fantastic and means teachers mostly have a clear understanding of the criteria and standards. Well, done!

The fluctuating numbers at various schools illustrate ongoing changes in enrolments and artistic trends. Visual Art Level 3 is not only a robust TASC course that supports young people on their personal educational journeys, but it is also highly celebrated in every school we visited. Schools warmly welcomed us with posters promoting eagerly anticipated art exhibitions—proud moments not just for the schools but for the broader community. These exhibitions offer a magical opportunity for students to share their visual messages with family and friends while showcasing their school's dedication to the arts.

The diversity and energy displayed by students in this course continue to amaze. The effort and passion that youth pour into their art is phenomenal, and it is a privilege, as teachers, to guide and celebrate this visual dialogue, unique to each student.

A reminder, that all students with internal results submitted on TRACS for this course need to have their work submitted/displayed for final external assessment.

In conclusion, Visual Art Level 3 continues to flourish as a dynamic and rewarding course. Congratulations to all students, teachers, and schools for their dedication to fostering creativity and artistic excellence. Let's continue to nurture and celebrate the visual arts across Tasmania!

### Medium Breakdown

This year, students explored a wide variety of artistic mediums:

- Photography: 300
- Painting: 270
- Drawing: 105
- Ceramics: 78
- Digital Drawing: 52
- Printmaking: 31
- Installation: 26
- Collage: 24
- Textiles: 8
- Video: 6.

It is inspiring to see traditional and digital art-making methods achieving equal prominence. Congratulations to all Visual Art teachers for instilling energy, exploring innovative techniques, and guiding students on their creative paths. The role of the art teacher is undoubtedly multi-faceted. Schools with large, collaborative art departments showcased exceptional diversity, demonstrating the power of teamwork in extending students' artistic visions. Teachers in smaller or isolated schools are encouraged to visit larger colleges to gain insights into their approaches and to view a huge diversity in art making.

## Criterion 1: Use the Elements and Principles of Design to Solve Complex Problems

The elements of design extend beyond individual pieces to guide the viewer's eye across an entire folio. This was most evident in mediums such as clay and painting. Mature and thoughtful design decisions—both on large and small scales—made for exciting presentations. Contemporary trends and principles were clearly being taught in classrooms, leading to fresh, vibrant, and cohesive student work.

## Criterion 2: Select and Use Technologies, Techniques, and Conventions to Express Artistic Intentions

The journal remains a critical tool for communicating with examiners. During the examination process, examiners often seek information about techniques, processes and the formulation of ideas. Unfortunately, in some cases, journals lacked sufficient documentation, leaving the panel questioning how students arrived at their final pieces.

When students effectively use their journals to document and reflect on their processes, the results are often extraordinary. The discipline and energy required to achieve an A rating in this criterion are considerable and do not go unnoticed.

## Criterion 3: Communicate Ideas, Emotions, and Information Through Artworks to Affect and Move Audiences

This year, the panel observed many folios where strong theoretical components directly informed the works. This integration of research and practice highlights the importance of thorough journaling and critical engagement with contemporary artists.

Students who researched extensively and thoughtfully analysed works of others created some of the most compelling art this year. Keep in mind, as facilitators of this course, the power of social media extending across the state in the lives of young people is huge, hence common trends and ideas.

Teachers who excel at weaving theory and practice should be commended for helping students develop strong, cohesive concepts. This year marked some of the strongest idea generation we have seen.

## Criterion 4: Analyse and Creatively Respond to Cultural Influences and Artworks

As per the External Assessment Specifications, **three minor papers** and the **research paper** are required for submission. These written components are integral to the course, helping students extend their ideas and create deeper connections in their work. Teachers need to be aware that a failure to meet this requirement results in penalties in criteria 4 and 5.

It was disappointing to see some research papers limited to as few as 300 words. These papers must meet syllabus expectations to maintain statewide equity and highlight the importance of research in Visual Art.

Magical journals filled with reflection, drawing, and research stood out as exceptional examples. The journal is a powerful tool, not just for this course but as a lifelong resource. Quality should always take precedence over quantity.

## Criterion 8: Create and Display a Cohesive Body of Artwork

Occasionally, folios challenged this criterion by presenting unconventional or minimalist approaches. While unique presentations can be exciting, they require thorough documentation in the journal to aid examiners in understanding the work and the process.

The syllabus suggests six pieces as a standard for a folio, but flexibility exists for installations or innovative displays. Students undertaking unique presentations should ensure their journals clearly communicate their process, enabling examiners to fully appreciate the body of work.

New directions in display, scope, processes and the extension of ideas within folios were particularly exciting this year. There continues, however, to be examples where the body of work did not meet 150 hours, carefully consider this when marking this criterion.