

# 2025 ASSESSMENT REPORT

## ART315123 VISUAL ART

### General Comments

It continues to be inspiring to witness the unified creative energy across all schools. Art students consistently display the same intrinsic creative qualities, regardless of their place of study. Hail to creative minds! They find their voices wherever they may wander. Each year, it is fascinating to observe common themes emerging across the state, perhaps reflecting the influence of social media. This year, the panel viewed many folios dominated by flowers, birds, and dragons – vibrant, playful, and highly decorative imagery. It was also interesting to see the resurgence of Anime, which peaked in the 1990s and had been in decline for some time. When students explore similar ideas, teachers are encouraged to remind them to consider their point of difference and how they can ensure their work authentically represents their individual voice.

#### Criterion 1: Use the elements and principles of design to solve complex problems

Within the first module, it is essential to discuss, research, and ‘play’ with the elements and principles of design. This foundational knowledge then becomes second nature when students commence work in Module 3. In the strongest bodies of work, design was not formulaic; instead, students confidently created compositions that actively engaged and guided the viewer through the canvas, print, or form. These students demonstrated clear maturity in their making.

When viewing strong folios, shifts in composition and perspective reinforced the students’ development and growing confidence. The process of researching artists and analysing their work through a design lens greatly supports this criterion. This was clearly evident in numerous theory posters and student journals.

#### 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.

## Advice to Teachers

The panel strongly encourages teachers working in isolation to attend moderation meetings and to establish contact with other schools within their demographic. There is nothing more inspiring and motivating than seeing a school bursting with artwork – it vividly demonstrates the standard, diversity, and depth of student practice. The opportunity to engage in professional dialogue with fellow Visual Art teachers is invaluable. Teachers are also advised to share folios at moderation meetings for discussion and guidance on areas of concern. It is particularly beneficial to share both a top-level folio and a pre-tertiary borderline folio to assist in unifying standards.

It is essential to continually remind oneself that Visual Art 3 is a pre-tertiary course, and that maintaining a consistent standard is critical to keeping the subject both rigorous and exciting. Prior

to marking, teachers should ask: “Does this body of work genuinely reflect a pre-tertiary standard?” The criteria should then be applied objectively.

Where possible, final results should be completed in a team setting, as this serves as another powerful moderation tool. This process removes emotional bias and personal connections, allowing the work to be assessed purely on the evidence presented. To the examiner, a folio is identified by number only