

ASSESSMENT REPORT 2022

ART315214 – ART STUDIO PRACTICE

Art Studio Practice students who successfully completed the course and exhibited their work in 2022 are to be congratulated. Overall, the level of diversity and quality of the exhibitions is indicative of the commitment and dedication of teachers and students in maintaining and continuing to promote exemplary levels of attainment at state level.

This year there was a noticeable increase in numbers with 235 candidates being drawn from the 8 DECYP Colleges and 13 Non Government schools.

In 2022, the individual exhibitions of work represented the full range and diversity of studio disciplines. These included: ceramics, photography (film and digital), digital art and media, printmaking, painting and mixed media, drawing, collage, graphic design, embroidery, sculpture, video, and installation.

Although there were fewer 'straight A' folios compared to previous years, the examiners were impressed with the continued high standards in relation to the quality of the reflective practice materials, consolidation of technical skills, communication of conceptual content and the level of refinement of the final exhibitions. Overall, there were fewer HA folios with a consistent spread across the low to high rating scale for this award.

The CA standard was consistent with an increased number of folios ranging from the low to high end of the rating scale for this award. This is not an unexpected outcome with the majority of students attaining a CA award demonstrating the consolidation of skills and building on their year 11 prior art knowledge.

This year there was an increase in the number of SA and PA awards with more borderline folios and 't' ratings given where the evidence provided did not meet the minimum course requirements to a satisfactory standard, particularly on Criterion 6.

CRITERION 1. DESIGN MANAGE AND IMPLEMENT A STUDIO EXHIBITION

This year the standard of proposals was extremely varied. Some proposals were too long, confusing and lacked clarity. The proposal for exhibition must be clear and concise and written as an intended plan rather than a reflective writing exercise. It is a statement needing to be no longer than 500 words. It is an exercise in concise writing and ideally is to be explicitly taught by the teacher.

Teachers and students are advised to refer to the assessment guidelines [ART315214 External Assessment Specifications.pdf](#) outlined in the course documents. Particular attention should be paid to the formatting and presentation of the proposal. Teachers and students are advised to adhere to the formal protocols of using correct titles and to resist from inventing different names for the proposal, such as 'Project outline' and 'project abstract' or using a layout of

multiple headings in a series of boxes. The final proposal should represent a clear statement and outline of an exhibition plan.

To assist in the external assessment process, a copy of the 'Final proposal' needs to be attached to the display, as well as updates and re-edits included with the support material and a copy of the final proposal with the Major Research Paper.

An 'A' rating on Criterion 1 requires attention to the refinement of the display and resolution of a body of work to reflect a high level of technical, conceptual and stylistic cohesion. To be successful, evidence of planning, layout and the refinement of the final display details is critical. It is important that the aims and intentions of the proposal be communicated in the work.

Teachers are advised to discourage their students from including the addition of extraneous materials and superfluous decorative elements to their displays. Often this device is designed to enhance the artwork, but ultimately has the opposite effect with random materials and found objects often distracting and obscuring the quality of the actual artwork. To be successful, the inclusion of found objects and additional props in displays must be supported by a clear rationale in the reflective practice materials.

Weaker folios reflected the fact that limited time and effort had been expended in the installation of the work. This included artwork hanging off the edge of display boards and work hastily pinned up without attention to layout and design. This highlights the importance of teaching visual perception and design skills more explicitly to ensure a high standard of presentation. The selection and curation of work is critical to the overall visual impact of the work and is necessary to attain an 'A' or 'B' rating on this criterion.

CRITERION 2. COMMUNICATE ARTISTIC CONCEPTS

To be successful on this criterion, conceptual content needs to be clearly articulated in the artist statement, which must communicate the aims and intentions of the exhibition proposal.

An artist statement that states the concept is all about 'the audience interpreting the work for themselves' provides little evidence of planning, reflective practice, or relevant artist research. These folios tended to lack genuine meaning and depth and were unsuccessful in communicating a convincing message.

Similarly, to be successful, documented evidence of the development of the conceptual content should be included in the VSO, as well as the visual diary. In weaker folios there appeared to be an obvious disconnect between the aims of the proposal and the artist statement. The artist statement provides a valuable opportunity for the student to outline the conceptual content of their work and communicate it to their audience. In some folios the Proposal was identical to the statement, which is a practise to be avoided. The artist statement should ideally be a maximum of 180 – 300 words.

In a number of folios, the conceptual content outlined in the artist statement appeared to be an afterthought or a 'post-production' construct, with little documentation and minimal evidence of the student's genuine idea development over time. This is reflected in 'technique driven' displays lacking evidence of developmental processes or connections to relevant artist research. Evidence of the student's progressive idea development needs to be reflected on the VSO.

CRITERION 6. APPLY THE PRINCIPLES OF REFLECTIVE PRACTICE

It is important to clarify that the Major Research Paper is not a reflective writing exercise. It represents the major theory component of the course and must be research-based. It should be primarily written in the 'third person' and reflections on own practice in the 'first person' should be kept to a minimum.

The Major Research Paper should be labelled correctly and care should be taken in the presentation and extent of research undertaken. Examples of incorrect or poor labelling included using generic cover pages, in many cases with no word count, and titles that used acronyms such 'ASP Paper' or 'ASP theory' or generic terms such as 'Major Project', 'Major Essay' and 'Critical Analysis'. Some papers included a bibliography listing minimal references. **The cover page needs to include an accurate word count, a relevant title pertaining to the paper's content and a bibliography to meet TASC academic integrity standards.**

The more successful papers were clearly labelled, included annotated images, they were formatted properly and demonstrated academic rigour at the 'A' standard. Maintaining the academic standards of the course requirements requires an appropriate level of guidance from teachers to promote more rigour around this course requirement. Teachers and students are advised to refer to the assessment guidelines for further clarification. [ART315214 External Assessment Specifications.pdf](#)

Future students are reminded that Visual Diaries are not intended to be scrap books – heavy on images without any annotations and reflective comments. They need to track the development of ideas, plans, technical exploration and influences over time. Support material in the form of process experiments particularly in relation to photo media needs to be more extensive rather than consisting of the final prints on the wall. Evidence of an appropriate number of photo shoots needs to be provided through printouts of contact sheets.

VSOs should reflect the development of the conceptual content of the work and relevant artistic influences. It is a visual document so should contain more images than words with brief explanatory annotations rather than consisting of printouts of proposals, statements, or investigations. In successful folios the VSO clearly documents the key artistic influences and explained the connections with the technical and conceptual development of the student's own work.

The best examples of investigations reflected authentic research undertaken during the year rather than copious amounts of highlighted internet printouts or generic essays prescribed by the teacher for the class. Notably the artist interviews, when relevant to the student's own work, provided strong evidence supporting a student's inquiry-based research.

CRITERION 7. USE ARTISTIC TECHNIQUES AND TECHNOLOGIES

The development and refinement of technical skills to an exemplary standard requires a level of rigour evidenced in the extensive generation of support materials. A consistent approach is needed to provide evidence of technical exploration, material experimentation and skill development over time. The EA standard represents an exceptional standard and as such must be evident in the quality, quantity and scope of the support materials and the technical resolution of the final exhibition. In weaker folios, everything produced during the year appeared to be on the wall with minimal evidence of engagement in the art-making process and there was a lack of technical development evident within the support materials.

For the first time in many years there was a significant reduction in the number of photography folios at state level. Apart from the few outstanding photographic folios, there appeared to be less focus on retaining the integrity of the image and the time-honoured conventions of film/digital photography. Notably, there was a corresponding increase in the number of ceramic exhibitions which demonstrated a consistently high technical standard in the mastery of the medium, and indicative of the growing popularity of this studio. This year there were also many exceptional folios of painting and drawing, ranging from photo realism, illustrative water colours, graphic fine line drawings, abstraction, expressionism, landscape, to ambitious, large scale figurative works.

As in previous years, there remains a high level of diversity in representation of the specialised studio disciplines, but with less evidence of risk taking in the exploration of experimental technologies, video, and interactive installations.

A concerning observation at state level has been the reduction in the scope and quantity of work produced in many folios this year. At the beginning of 2020 TASC announced temporary adjustments to the work requirements for the external assessment of practical folios, which in effect reduced the quantity of work required for a folio submission. Even though those adjustments no longer exist, there appears to be a continuation of this approach and a lack of shared understanding of what represents the minimum quantity of work required.

The assessment panel encountered folios consisting of three paintings or six photos of quality but lacking in appropriate level of technical development and conceptual content, impacting on the overall result. Notwithstanding the diverse nature of studio areas, adherence to the suggested course design time of 150 hours provides a reasonable indicator of what represents the appropriate quantity of work required for a year's work.

Reflecting on the overall standard of work and evidence provided against the criteria, it must be acknowledged that the third consecutive year of disrupted learning, due to COVID/health

related issues appears to have resulted in an increase in the number of borderline results, PA awards and a corresponding reduction in the levels of attainment of HA and EA folios at the higher end of the rating scale this year.

Finally, a huge thank you to the teachers of Art Studio Practice for your collegiality, hospitality and support that you provided to the assessment panel ensuring the smooth facilitation of the external marking process in 2022.