

# 2025 ASSESSMENT REPORT

## CAP315124 CONTEMPORARY ART PRACTICE

### General Comments

2025 was a subdued year for Contemporary Art Practice with a cohort of only four students statewide.

Due to the reduced number of folios, this assessment report does not contain extensive detail on external assessment trends. As such, teachers and students are encouraged to seek information available in the [CAP315124 Contemporary Art Practice Assessment Report 2024](#) document, available under [Supporting documents including external assessment material](#) on the TASC Course page. In addition to the 2024 Assessment Report, the [CAP315124 Contemporary Art Practice External Assessment Specifications](#) document, which can also be found under the supporting documents, contains vital information that will support students in submitting the strongest possible folios for external assessment.

Within the four folios submitted for external assessment, outcomes spanned from Preliminary Achievement to Exceptional Achievement. Even with this smaller cohort, it is still important that students and teachers follow the required conventions to ensure the best possible outcomes are achieved.

The following sections outline some of the concerns raised this year.

### Referencing and when to cite

Providing sources in the form of citations is a vital component of academic writing and students in this course are expected meet this standard when utilising information from social, historical or artistic contexts for artworks discussed. As a general rule, if the information is specific enough for a general reader not to know, it is worthy of a citation.

Some examples include, but are not limited to when:

- the intentions or thoughts of an artist are discussed
- audience reactions are mentioned
- dates, locations and events are provided
- opinions of critics or curators are shared
- quotes are used.

Each year, there are folios that fail to meet the requirements of correct citations. While the external assessment guidelines don't specify a specific penalty for lack of correct citations, this issue is assessed through Standard Elements of **C1 analyse artworks using concepts and principles of contemporary visual art theory\*** – E05 – *Differentiating the work of others and referencing*. In some cases, folios were brought down on this criterion due to the absence of suitable citations.

In other instance, some essays were written in a style where citations might not be required. In these cases, the concern becomes the lack of depth and research in the folio, particularly in Section 1. The description of Section 1 is as follows: *the inquiry will be in essay form, accompanied by relevant images, diagrams, and references, that discusses the relationship between an historical artist, movement, form, or theme and contemporary art practice.* Fundamentally, this task requires students to draw connections between different facets of art history and contemporary practice; doing so should require research, and thus, citations. An essay relying on the writer alone without the voices of artists, audiences or critics will likely be penalised on most criteria. **Criterion 2: analyse social, cultural and historical contexts of visual art** is the criterion most affected by this, with each element requiring contextual information. Without including this, students are likely to be awarded a “t” rating on this criterion.

## Essay topics and the importance of an inquiry viewpoint.

Each year, there are students who limit their own success due to poor essay topic selection, or more importantly, poor framing of their topic. The essay should be an inquiry into *something*. Simply listing and describing artworks isn't enough.

Consider the following essay titles.

- ***Constructivism in the Early Twentieth Century***
- ***How Constructivism Redefined the Visual Language of Russia***

The first title frames a time period and art movement, which is positive, but does little else. There are no questions being answered and no comparisons inherently being made. In contrast, the second title is framing an inquiry by the first word. **HOW**... It can be assumed that this topic will draw on comparisons between Constructionism and the movements before it. The specific locational context is also useful in ensuring the topic is nuanced enough to be a thorough examination.

When selecting an essay topic for their inquiry, students should ensure that they are investigating the topic through a specific lens and framing it as a form of inquiry. Why, How, Who and What are all useful words!

This inquiry is also vital for assessment at an element level. “A” and “B” ratings on most criteria require students to analyse or evaluate. This can't happen without a specific inquiry being made.

## Time management and meeting the expectations of external assessment

Contemporary Art Practice Level 3 benefits from significant lead time in the construction of the major folio. Once all minor assignments are completed towards the end of Term 2, the remaining weeks of the year can be spent forming this folio. Ideally, the topic and key arguments can be brainstormed even earlier to help ensure deadlines are met.

In instances this year, and in the past, folios have been submitted with sections unfinished, under word count or requiring further proofreading. Each of these issues impacts the external assessment in different ways.

In instances where Section 2 (curation or critique) is not included, examiners are unable to assess the folio against **Criterion 8: analyse and synthesise a visual art inquiry**, as the expectations are not met, resulting in “t” or “Z” ratings. It is also unlikely that these folios would meet requirements of **Criterion 4: analyse professional contemporary visual art industry knowledge**, as professional roles may not be discussed in Section 1.

Folios, or sections of folios, that fail to meet the word count expectations are often penalised against all criteria to varying degrees. By not including enough content, students’ risk being unable to meet element requirements for an “A”, “B” or even “C” rating. Likewise, poorly proofread folios are jarring to read and break the flow of information. **Criterion 5: communicate using contemporary visual art language** addresses essay writing conventions. As this is a pre-tertiary course preparing students for university study, meeting the academic requirements is important.

## Section 2 – Conventions of curation or critique

This section allows students to be expressive in their intentions and their language. Each year, examiners note the strength and variety of samples produced by students. It is a pleasure to see creative and clever approaches utilised when forming the critique and curation examples.

Similar to last year, the number of curation samples outnumber critique 1:3. This weighting may be a result of fewer art critique examples existing in Tasmania compared to the strong range of exhibitions occurring both in the South and North of the state.

Students that submitted successful curation examples often used real world locations as the basis for their exhibitions. By using real spaces, that students have physically viewed, they can discuss real and nuanced aspects of lighting, space and flow in authentic detail. In addition to real spaces, effective examples often included diagrams, exhibition notes and curatorial statements.

Students that submitted successful critique examples often used real contemporary contexts as the basis for their work. By responding to something happening in the here and now, students can embed themselves within the debate of ideas. Successful students were also conscious of the format of art critique, presenting persuasive and critical assessments of work rather than just fluff pieces in support of artists and artworks.