# Government of South Australia LogoSACE Board Logo2024 Visual Arts – Art / Design Subject Assessment Advice

Overview

Subject assessment advice, based on the 2024 assessment cycle, gives an overview of how students performed in their school and external assessments in relation to the learning requirements, assessment design criteria, and performance standards set out in the relevant subject outline. They provide information and advice regarding the assessment types, the application of the performance standards in school and external assessments, and the quality of student performance.

The Subject Renewal program has introduced changes for many subjects in 2025, these changes are detailed in the change log at the front of each subject outline. When reviewing the 2024 subject assessment advice, it is important to consider any updates to this subject to ensure the feedback in this document remains accurate.

# School Assessment

Teachers can improve the moderation and the online process by:

* providing the LAP and other relevant materials in the teacher materials section. These provide helpful context
* ensuring the uploaded tasks are legible, all facing up and all the same way. Where possible, uploading materials for the AT1: Folio should be within the same file for ease of use
* ensuring the uploaded responses have pages the same size and in colour so teacher marking, and comments are clear
* when providing scanned files of handwritten/paper version, check to see that all student writing is legible and visible. This is particularly important for those that use light pencils for writing
* carefully entering the achieved performance standards on the PSR on Schools Online for each sample to ensure consistency with what is indicated on the LAP.

Assessment Type 1: Folio

Students produce one folio that documents their visual learning, in support of their work(s) of art or design. For a 10-credit subject, the folio should be a maximum of twenty A3 sheets or equivalent. For a 20-credit subject, the folio should be a maximum of forty A3 sheets or equivalent.

Teachers can elicit more successful responses by:

* ensuring the design of your program has an achievable balance and spread of performance standards across AT1: Folio and AT2: Practical. This is more likely to allow students to demonstrate performance standards in various areas of strengths and focus on the fundamental learning of the task
* supporting students to successfully present their work in their chosen or preferred format
* encouraging students to organise their folio in a clear, easy to follow manner that makes effective use of space. Page fillers such as over-sized images or superfluous decorations do not contribute to the performance standards, and sometimes distract from the intended purpose of the folio
* successfully guiding students through the SACE criteria and supporting students to clearly show progression and application of skills including referencing of information and images from chosen resources, including the many Artificial Intelligence websites *(refer to the* [*SACE Research Advice-Guidelines of Part E - Acknowledging the use of AI*](https://www.sace.sa.edu.au/teaching/assessment/assessment-and-academic-integrity/guidelines-for-using-ai)*).*

The more successful responses commonly:

* clearly articulated intention, topic, or ideas with high personal relevance or genuine engagement. This often resulted in authentic responses and continual investigation and questioning of their approach, leading to deeper learning outcomes
* communicated knowledge and understanding of aesthetic qualities through the use of highly proficient and accurate arts language to consistently evaluate, synthesise and annotate their own work and that of other arts practitioners
* developed and explored a broad range of personal and imaginative ideas, leading to practical explorations and experiments that showed genuine connections with other works, while meaningfully referring their initial question or topic
* identified a clear and coherent design brief that empathised and defined their direction and possible steps to take
* showed evidence of a wide variety of practical ideas, concepts, styles, techniques, and media/ software programs with screen shots/photos showing their progress. This led to refinement of their practical application with personally relevant concepts
* applied extensive research, including using exhibitions and artists from a range of contexts. Rural and regional students successfully connected with artists in the community
* used annotations to clearly express how their visual ideas were developed by responding to relevant art/design practitioners. Such responses accurately used art terminology
* used discernment to explain how the relevant historical, social, and biographical forces shaped or influenced artist/designer products
* showed iterative development of their visual ideas through idea refinement, problem solving processes, explaining, and confirming decision-making
* successfully explored their ideas with a high degree of evidence, progression and the application of the skills including referencing of information, artists and images including the many Artificial Intelligence websites *(referring to the SACE Research Advice-Guidelines of Part E - Acknowledging the use of AI)*
* demonstrated a thorough approach, incorporating a wide range of experimentation effectively utilising their full-page allocation, or close to it, ensuring that every page was maximized for content and purpose
* applied technical skills with refinement, showing clear links to their artistic inspiration and appropriate examples
* used logical and clear documentation of their process, thinking and decision-making, leading to refined and original ideas that were authentic and rich
* demonstrated evidence of creative decision making that was clear and evident with personal statements. These responses often outlined how choices of media or manipulations connected to their ideas.

The less successful responses commonly:

* researched varying artists with restricted use of resources with limited referencing, over-relying on sites such as Pinterest and Instagram that prevented them from looking beyond their initial searches
* used templated language to annotate with brief documentation of their research and thinking. These responses often described observations about artworks, rather than analysing specific elements that were significant in the development of their ideas or techniques
* limited their practical exploration of technique, media and/or progress of work. Less successful digital submissions lacked evidence or discussion of programs used and what they did to develop their work. It was therefore difficult to know what was the students work distinct from practitioners work
* featured unclear documentation of evidence that could clarify the development of ideas, thought processes or problem solving. Such responses featured a superficial development of ideas and often resulted in of emulations of artists work that were clearly copied pieces
* lacked comprehensive documentation, using sparse or unclear annotations. This resulted in unclear connections between the problem-solving process and the ideas explored. The exploration of visual concepts lacked critical depth, and the responses failed to show significant experimentation with media or compositional structures
* lacked documentation of skill development, often featuring evidence of creating the practical that was more a recount of events and processes, then documentation of creative process and idea development
* showed a lack of exploration of practitioners. These responses often exclusively used biographical or contextual information about practitioners and did not attempt to explain how these factors impacted the aesthetics, symbolism, or intention of the practitioner’s work
* included criteria that were not assessed for example, a bibliography or historical reports. This limited opportunity for analysis of artworks or meaningful documentation of art ideas and skill development
* showed minimal engagement with the chosen methods, media, along with evidence of skill application that was either underdeveloped or inconsistent over the whole folio
* researched superficial topics or practitioners, with little connection between the chosen work and connection to visual arts/designers. In such responses artists were either not referenced or were only mentioned without analysis, limiting opportunity to demonstrate multiple criteria
* chose to use a scaffolded template where the whole class studied the same artist, which had no link to the student’s own ideas. This prevented a lack of authentic exploration of artists and themes that led to a superficial production of ideas and final piece
* showed minimal use of appropriate terminology, and the aesthetic qualities of the work were rarely analysed in detail
* featured generalised statements relating to artists work rather than identifying and explaining connections to specific visual features of the artist style, context, or concepts in individual works
* copied artists’ works as media experiments rather than exploring their own concepts. These responses were limited in depth of exploration and experimentation effecting the students’ own personal aesthetic and authenticity of ideas
* presented a folio exclusively based on media techniques with some associated responses to artists work with no directed unpacking of an idea
* used technology to generate an idea without providing any context around intent or purpose, such as story around how the imagery was developed or what it means. Students are reminded to acknowledge the use of any technology or generative AI, including the prompts used to provide context and meaning for its use in idea development.

Assessment Type 2: Practical

All practical works are resolved from visual thinking and learning documented in the folio. The practical consists of two parts: art or design practical work and the practitioner’s statement.

Teachers can elicit more successful responses by:

* ensuring students have produced work reflecting their idea and chosen media with accompanying practitioner’s statement.

The more successful responses commonly:

* demonstrated sophisticated ideas complemented by highly refined practical techniques. Students presented practical works that were built on authentic concepts developed through diverse media experimentation and exploration of relevant subject matter. These responses included evidence of personally relevant connections, leading to imaginative solutions that reflected the student’s social, cultural, and emotional experiences
* developed original concepts with personal connection, clear emotion or clear message to an audience. These were explained with depth in the practitioner’s statement, which evaluated specific features of their own artwork to make connections and comparisons to the specific features of other artists
* featured well-refined skills and well-practiced application of medium and techniques to create refined and resolved practicals. Design students often developed a body of work to show how their designs were successful on a range of products/platforms
* used a variety of media as an installation when choosing to present a body of work to give substance to their interpretation of an idea, which often included videos and sculptural elements
* showed distinct choice and use of media, often using imagery sourced and inspired by the student’s own photographs and experiences
* made effective comparisons and connections to other practitioners' works, providing insightful statements that addressed their own personal aesthetic, sources of inspiration, and influences from the artists studied
* wrote a practitioner's statement that discusses concepts as well as their arts practice, with sophisticated use of vocabulary. This was often shown in the use of elements and principles of art, as well as medium and process-specific vocabulary.

The less successful responses commonly:

* did not fully address the specific features of both the practical work and the practitioner’s statement
* featured practicals that would benefit from further refinement and planning, appearing rushed, unfinished, or unbalanced, with limited refinement of skill and application
* developed artworks with derived imagery, often resulting in practical works that lacked personal aesthetic or personal engagement that became evident in the practitioner’s statement
* featured interpretations of design briefs with limited personalised design considerations, often relying on reinterpretation of existing designs for final practicals, e.g. logos, football guernsey and magazines including existing title design with paste ups of pre-existing images
* featured evidence of planning or relying on copying a practitioner's style rather than using a practitioners work as a starting point to build upon
* used basic visual arts vocabulary and terminology, including generalised statements, without meaningful reflection of their personal journey and/or connections with artists
* featured an imbalance of recounting the process undertaken for completing the practical. These responses were limited in their discussion of ideas, concepts, influences, and self-evaluation and often focused on general reflections like time management or difficulty in execution
* used statements that only described features of practical, without reference to influences, practitioners, or conclusions of their work.

External Assessment

Teachers can elicit more successful responses by:

* reviewing the features of AT3: Visual Study and the way it is distinct from the AT1: Folio
* providing guidance to students to define the scope of the topic chosen. Topics should have personal relevance and clear purpose for students, as well as enough depth to explore in an original and insightful manner
* guiding students in the effective use of technology to document and present their work. It can be difficult for students to edit their work if they have hand-written their initial responses. Students successfully presented worked in their chosen format: written, software, multi-modal
* encouraging students to organise their work in a clear, easy to follow manner that makes effective use of space. Page fillers such as over-sized images or superfluous decorations do not contribute to the performance standards, and sometimes distract from the intended purpose of the visual study
* successfully guiding students through the SACE criteria and supporting students to clearly show progression and application of skills including referencing of information and images from chosen resources including the many Artificial Intelligence websites *(refer to the* [*SACE Research Advice-Guidelines of Part E - Acknowledging the use of AI*](https://www.sace.sa.edu.au/teaching/assessment/assessment-and-academic-integrity/guidelines-for-using-ai)*)).*

Assessment Type 3: Visual Study

A Visual Study is an exploration of, and/or experimentation with, one or more styles, ideas, concepts, media, materials, methods, techniques, technologies, or processes. Students base their exploration and/or experimentation on critical analysis of the work of other practitioners, individual research, and the development of visual thinking and/or technical skills.

The more successful responses commonly:

* had a clear question that was answerable and explorable, and personally relevant. Such questions or topics allowed opportunity to go beyond ‘how; or ‘why’ that was specific to an issue in art/design. This allowed for a lot of practical exploration in answer the topic with numerous practitioners aligned
* developed a polished question allowing opportunity for thorough investigation of specific aspects of artists’/designers’ styles and approaches with social, historical and/or cultural links from a variety of contexts
* derived questions relating to specific media and techniques to support and develop personalised ideas and responses with thorough practical applications directly related to practitioner's approaches and ideas
* had varied primary and secondary sources such as interviews, surveys, imagery and photography to deepen their exploration. Such responses made clear use of a bibliography as well as ongoing referenced sources including AI generated websites. The students who worked digitally had clear screen shots of their working progress to show their authenticity and acknowledge their own ideas and work
* applied technical skills with refinement, showing clear links to their artistic inspiration
* critically analysed works from diverse contexts, using the elements and principles of visual arts, and provided succinct commentary on artists’ and designers’ works
* employed an extensive range of visual arts terminology to interpret, respond to, and synthesize thoughts on a variety of relevant issues and questions, adding depth to the study
* featured logical, clear and balanced organisation of documentation. Such responses were balanced between the practical application of ideas and the research, and considered how each page could flow logically, with clear headings, references and acknowledgement of works or practitioners
* experimented with various materials, techniques, or methods that relate to practitioner’s studied, to develop a personal aesthetic by adapting and interpreting and exploring ideas. Personal growth and understanding was evident throughout such responses with the development of clear conclusions into their question with relevance to the student’s own practice and personal aesthetic
* consistently linked back to their inquiry topic in their analysis and annotation of works of art/design to highlight, respond, and identify specific features in connection with their practical responses
* showed evidence, comparisons and connections between practitioner's and the student’s own work. Such responses included synthesis of learning that was demonstrated practically and in reflection with strong student voice in communicating their observations, learning about themselves and responses to their enquiry that led to further questions
* synthesised all of the ideas to apply them to smaller scale works of their own ideation that linked directly to their question. Such responses often included a clear introduction and conclusion to articulate and synthesise their visual arts learning, including synthesis of the development of their personal aesthetic.

The less successful responses commonly:

* narrowed their thinking and decision-making by choosing a broad topic. This limited opportunity for deep practical experimentation leading to insufficient evidence of practical application or written responses that a lacked comprehensive visual arts knowledge
* relied on a basic topic that had only a tenuous link to practitioners, which limited opportunity for students to research and investigate in-depth
* Featured topics that were atypical or unrelated to art or design topics. Such topics often limited opportunity to meet assessment design criteria, such as analysis, connection to practitioners, or development of personal aesthetic
* aimed to emulate or replicate an artist’s work as the primary intention of the visual study. This limited students’ ability to experiment and develop their own personal aesthetic, as well as make meaningful conclusions about their chosen topic or question
* enlarged their work to suit an A3 page (or equivalent) page with enlarged font and imagery to fill space and pages. Such responses often featured limited research with a general discussion of artworks and artists style without specifically analysing artwork. Students and teachers are reminded that page and word limits specified are maximum only, and it is more about the quality of evidence than the volume of evidence
* used general or descriptive language rather than specific art terminology, limiting the depth of analysis. Such responses often had less precise language to describe visual elements, compositional techniques, or thematic connections, often leading to limited analysis
* had an imbalance of evidence between application, evaluation, and analysis. Some responses focused heavily on producing practical application at the expense of reflection or evaluative insights on how these works relate to the chosen artists and themes and highlighted question or topic
* developed practical applications disjointed from the topic, question, or documentation of the visual study. Such responses often lacked connections and details explaining evaluative insights or synthesis of ideas, limiting opportunity to demonstrate assessment design criteria
* showed evidence more appropriate for the ATI: Folio or a skills development folio rather than an in-depth exploration of a selected topic. Such responses often included limited contextual understanding of works, shallow analysis of practitioner’s work, and limited research
* featured incorrect details and information, such as artists in the incorrect art movements. Such responses often featured artist and artwork details from online research and/or photocopied slabs from books, with no annotations and analysis that became a superficial understanding
* featured evidence dedicated to irrelevant details, such as a historical overview about the artist or designers’ life
* included annotations of competent level of visual arts language, however lacked depth in evaluative responses and conclusive discussion of their achieved learning`. Such responses relied on listing elements of art/design, rather than connecting them to the purpose or impact of the elements
* initially appeared impressive, with a visually appealing presentation, at the expense of quality analysis, terminology, and evaluation
* relied heavily on Google, Pinterest, and Instagram for images with no references or links to the practitioners responsible. This limited opportunity to demonstrate a deeper understanding of the topic/question
* exceeded the maximum word count specified by the subject outlines. Markers are instructed to stop reading evidence beyond maximums specified, resulting in some assessment design criteria going unaddressed in the evidence considered
* lacked a bibliography or documentation of resources used. All relevant sources need to be appropriately acknowledged throughout the Visual Study to address IE1. These practices give students opportunity to consider the legal and ethical practices of acknowledging the creative work of others
* included evidence of replications or emulations with different media, with no follow up of the students own personal experimentation. This limited students’ ability to demonstrate imaginative or innovative ideas.

General

Students and teachers must be aware of and respect that many First Nations symbols cannot be copied as they are sacred to the artists.

Overall, the use of Subject Adjustments supported all students with adjusted addendums in the School LAP. This supported all students to be successful.