2022 Creative Arts Subject Assessment Advice

Overview

Subject assessment advice, based on the 2022 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.

Teachers should refer to the subject outline for specifications on content and learning requirements, and to the subject operational information for operational matters and key dates.

Across the Assessment Types for this subject, students can present their responses in oral or multimodal form, where 6 minutes is the equivalent of 1000 words. Students should not speed-up the recording of their videos excessively in an attempt to condense more content into the maximum time limit.

From 2023, if a video is flagged by markers/moderators as impacted by speed, schools will be requested to provide a transcript and markers/moderators will be advised to mark/moderate based on the evidence in the transcript, only considering evidence up to the maximum word limit (e.g. up to 2000 words for AT3).

If the speed of the recording makes the speech incomprehensible, it affects the accuracy of transcriptions and it also impacts the ability of markers/moderators to find evidence of student achievement against the performance standards.

School Assessment

Assessment Type 1: Product (50%)

Using the Creative Arts Process (refer to Subject Outline), students explore, experiment, produce and record their ideation, thinking, creative processes and outcomes as they create arts products.

The focus of learning requires students to judiciously select a practitioner’s role or roles within one or more specific arts disciplines.

The more successful responses commonly:

* demonstrated a clear personal connection or interest in their product. These responses also demonstrated a clear purpose, depth and sophistication in their exploration and experimentation
* demonstrated ongoing idea generation, reflections and problem solving leading towards the resolution of final products. Such responses included a variety of evidence, such as sketches, plans, and mock ups
* demonstrated extensive and genuine experimentation by the student by following the Creative Arts process, such as trialling, exploring possibilities, and audience-testing. This process guided successful students to keep the focus on the processes of development and production of their product(s)
* used a presentation format appropriate for there their chosen creative arts discipline to provide evidence of their learning. For example, students working in the performing arts used sign-posted multimodal and/or video formats to demonstrate their learning in both folio and product(s)
* used a clear structure and signposting throughout the folio. Specific examples were annotated or highlighted, showing clear links with the student's learning. This allowed for clear demonstration of knowledge, skills and the students use of the creative arts process.

The less successful responses commonly:

* featured heavily derivative products, or products that were limited to following a formulaic process
* relied on the student’s initial idea for the final product, which limited opportunities for authentic and broad experimentation and development of skills
* had limited connection between their investigation and analysis of the work practitioners and their own work
* used recount or a journal style approach, limiting students to documenting what the student had done, rather than how and why (analysis and evaluation) of their process
* featured folios with inefficient use of folio space, such as featuring large images with no annotations. This limited the students opportunity to synthesise their ideas and demonstrate their skills and knowledge against the relevant performance standards
* demonstrated only limited or inauthentic experimentation in their support folio and Product. For example, the students stated their outcome on the first page of their folio, or used a limited brief, rather than using the creative arts process to authentically evolve and develop the scope of their product
* did not display a range of creative solutions to artistic tasks or problems, and instead tended to only provide a single craft-style imitation of another practitioner’s work.

Assessment Type 2: Inquiry (20%)

Students investigate an area of creative arts practice that is closely related to their creative arts product(s) or is of specific interest to them. It is important that the inquiry does not directly repeat evidence of learning used in other assessment types. A key feature of the inquiry is analysis, critique and evaluation of established artists’ practices and how these influence and intersect with students’ learning as an artist.

The more successful responses commonly:

* featured strong connections between the student’s own artistic development and work and the work of established creative arts practitioners
* critiqued the works of practitioners with specific examples, using appropriate language and terminology. Works analysed were often included as images and videos
* demonstrated broad and thorough research, using multiple sources and appropriate referencing
* utilised a format of presentation that enabled students to best show in-depth evidence of their learning (e.g. using video format to show the nuances of film editing).

The less successful responses commonly:

* featured limited research of art practitioners, limiting opportunities to demonstrate in-depth analysis, synthesis and evaluation
* relied on descriptive and general information without looking deeper for sources that may provide opportunities for in-depth analysis and evaluation
* lacked connection to artistic intention.

External Assessment

Assessment Type 3: Practical Skills (30%)

Students conduct an exploration of appropriate skill(s) relevant to their preferred creative arts area, as well as provide documentation of the key phases of this exploration and present an evaluative response. A broad variety of art forms were explored and applied by students and presented in a range of formats.

The more successful responses commonly:

* identified a clear creative arts practice that they were personally interested and engaged in, with strong links to established practitioners
* demonstrated a high degree of individuality that included work undertaken outside of the school, for example, extra-curricular classes/workshops they have attended to further their understanding and development of their chosen skill. These projects appeared to match the student’s interest well and evidently developed their skill set
* developed a range of skills including practical experimentation and conceptual skills that related to a clear and creative response to the intended skill
* showed refinement of skills and gave reasons for choices and idea development, giving clear and relevant examples and clearly referenced inspiration
* specifically linked the ways that learning from established practitioners (either through research or in-person) helped their skills growth and development
* provided an in-depth demonstration and detailed reflection on how the skills were developed over time through thoughtful practice and sustained dedication to improving
* used ‘signposting’ techniques such as colour-coding to indicate direct evidence of student learning with reference to the specific features of the assessment design criteria
* were presented coherently and logically, articulating their synthesis of theory and practice using specific terminology
* were in a suitable format to enable the student to convey detailed and in-depth analysis and evaluation of the development of their skills. For example, students working in the performing arts used video to demonstrate skill development or reflect through an on-camera interview during rehearsals.

The less successful responses commonly:

* demonstrated limited or superficial connection to inspiration or relevant practitioners
* demonstrated limited evidence of a range of practical skill development, that was not sustained or obvious
* contained information that was superfluous to the task or had little connection to student learning, such as unacknowledged and unannotated cut-and-paste of general information from the internet
* were presented in a format that did not suit the art form. For example, presenting the development of performing arts-based skills solely in print form, when video may be a more advantageous mode to illustrate evidence against specific features of the assessment design criteria — especially practical application
* presented the Practical Skills Assessment in a manner more suited to AT1: Product, an presented one single piece and the process of making it, rather than the development of targeted skills
* tended to be in the form of journal entries or recount essays rather than having an analysis and evaluation clearly connected with the practical application. This often led to more generalised findings with vague or superficial statements about how the skills were developed
* included video evidence that was recorded in a way that did not capture all of the skill being shown. Ensure to review camera angles and position of footage
* were produced primarily in response to scaffolding that tended to reveal only a low level of achievement against the practical application specific features
* exceeded the word-limit and/or time-limit as specified in the subject outline.

General

When providing video evidence, please ensure videos are submitted as video file format (such as .mp4) rather than links to external hosting sites such as Youtube. This is to ensure reliability of access to students work.