# Government of South Australia LogoSACE Board Logo2023 Creative Arts Subject Assessment Advice

Overview

Subject assessment advice, based on the 2023 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 written, oral or multimodal form, where 6 minutes is the equivalent of 1000 words. Where a combination of written and visual evidence is included, word counts and time limits should be considered carefully.

Teachers are reminded that student work should be self-contained. No links to external or ‘live’ websites are accessed during the marking and moderation process to maintain the reliability and validity of student work.

School Assessment

Teachers can improve the moderation process and the online process by:

* ensuring a copy of the Learning and Assessment Plan (LAP) and a copy of all task sheets are uploaded to the Teacher Materials section. This provides helpful context for how Creative Arts has been implemented
* marking only the relevant criteria on the PSR when uploading student work for Assessment Type 1 and 2. There should be consistency between the LAP, task sheets and PSR when highlighting student achievement for each assessment type
* compressing large Powerpoint files and combining individual PDF files to reduce administration for markers and moderators
* when providing video evidence, an exported video files such as .mp4 should be submitted rather than links to external websites such as Youtube or Google Drive. This is to ensure the reliability of access to student work
* ensuring students clearly indicate word counts for all tasks.

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.

Teachers can elicit more successful responses by:

* ensuring each student is clearly identifiable in video recordings *(particularly in performing arts, dance and music)*. It is difficult to support teachers with marking decisions where performances are recorded too far from the stage as identifying students and determining level of skill is challenging
* where students collaborate in the creation of the product, ensure each student is clearly identifiable in the folio. This was a particular issue with dance and choreography samples.

The more successful responses commonly:

* clearly communicated and reflected upon the ways in which established practitioners and artworks influenced the student’s own work
* investigated a range of historical and contemporary practitioners and/or products across several artforms in a purposeful way to inform the development of their product
* synthesised research findings were to inform the development of creative and original ideas
* demonstrated purposeful testing and refinement of ideas which was also reflected upon
* provided thorough documentation of the application of appropriate creative arts processes including comprehensive planning, testing, practice and refinement in addition to the development of the final product
* integrated evidence of the development of skills, artistic intentions, exploration of media and techniques throughout the folio
* featured practical work that was original, creative and refined. These responses demonstrated finesse in the execution of a range of practical skills relevant to their chosen arts focus
* were highly reflective and analytical of their ideas and the final product(s) throughout its development, leading to the resolved nature of the final work.

The less successful responses commonly:

* lacked connections to established practitioners and/or artworks
* only included images of inspirational works without any analytical or evaluative comments
* lacked evidence of the student’s application of the creative arts process
* included step by step photographs of the creation of the product but lacked justification of decisions made to resolve the final outcome
* featured products that were highly derivative, lacked originality, were too simplistic and/or lacked refinement
* featured out of scope products or products that were too large for the student to complete independently as intended
* provided insufficient evidence of the product (e.g. products of a performance nature require video content to demonstrate the product)
* had superficial reflections on ideas, the final product(s) and application of the production process. This limited the student's success, even when the product was sophisticated, as some performance standards had not been met
* did not fully acknowledged or incorrectly acknowledged research and sources.

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.

Teachers can elicit more successful responses by:

* guiding students in the selection of practitioners or topics without scaffolding too heavily. Where scaffolding was too prescriptive, students were prevented from addressing assessment criteria in higher grade bands.

The more successful responses commonly:

* investigated both historical and contemporary practitioners and/or products across artforms in a purposeful manner
* demonstrated sophistication in their understanding of relevant concepts, enabling them to make informed evaluative comments regarding practitioners and artworks
* critically analysed and evaluated a range of artworks, practitioners, styles and/or genres
* where teachers had selected performance standards relating to practical application in their task design, students included their own experimentation as a response to their findings
* used language relevant to their chosen artform accurately and fluently throughout the inquiry
* featured a broad range of sources that were analysed and referenced accurately in a bibliography.

The less successful responses commonly:

* were heavily scaffolded with all students answering the same prescribed questions, limiting personal connections to the inquiry topic
* demonstrated some knowledge of appropriate media, materials, techniques, processes, and technologies through simple definitions
* recounted biographical information, provided a timeline of events and/or lists of existing artworks
* explored existing artworks relevant to their chosen discipline but analysis was limited to superficial observations regarding techniques, materials, media or technologies used
* relied too heavily on research and integrating the comments of others, with little independent evaluation or analysis of artworks themselves
* relied on too few or unreliable sources of information.

External Assessment

**Teachers can elicit more successful responses by:**

* supporting students in carefully selecting a relevant Creative Arts focus (refer to subject outline for examples)
* guiding students in selecting the most appropriate presentation format for their arts focus e.g. video for filmmaking, music and performing arts
* discussing the student’s chosen skills, ensuring there are opportunities for them to demonstrate creativity and a variety of skills of appropriate complexity.

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.

It is important that students are able to demonstrate evidence of the assessment design criteria and specific features as specified in the subject outline and subject operational information. The evidence provided by students against the required specific features of the assessment design criteria is what guides the final assessment decision made by the marking panel.

The more successful responses commonly:

* investigated both historical and contemporary practitioners or practices, using a range of sources, to demonstrate a broad understanding of their chosen creative arts area
* selected specific artists and artworks rather than relying on generic image searches
* drew connections between the work of existing practitioners and their personal skills development enabling them to articulate their synthesis of theory and practice
* demonstrated a high degree of independence with students practicing and refining their skills outside of the classroom
* demonstrated refinement and integration of skills through the presentation of their learning journey with evidence of the process of experimentation, practice and refinement documented over a substantial period of time, rather than only presenting resolved art works
* reflections were purposeful, drawing conclusions between their investigation into existing artists and artworks with their own personal skills development. Students evaluated both their success and areas for development throughout the folio rather than at the end
* presented in-depth and detailed evaluations of the techniques used in their own work and how each skill had developed over time
* featured a distinct balance of evidence against all features of the assessment design criteria
* used terminology relevant to their chosen creative arts practice throughout the folio
* referenced the ideas of others throughout the folio as well as in a comprehensive bibliography
* used the most appropriate medium for their chosen arts discipline when presenting their skills e.g. video for filmmaking, music and performing arts
* featured work that was presented coherently and logically, with each skill being clearly distinguishable. Students used ‘signposting’ techniques (such as colour, subheadings) to clearly indicate the work of existing practitioners and their own skills development
* adhered to word and duration limits stipulated in the subject outline.

The less successful responses commonly:

* confused knowledge and understanding (not assessed in AT3) with investigation and analysis, which resulted in recount and simplistic definitions of each skill
* used vague links or did not link to existing practitioners and/or creative arts practices. Such responses included an imbalance of biographical information rather than analysis or purposeful investigation
* Featured analysis where commentary was often superficial with little reference to processes, ideas or techniques used by the practitioner
* relied on only a few sources, limiting their ability to analyse and evaluate practitioners’ work with insight
* focused on skills which were general in nature or out of scope (e.g. entire folios on research skills, or areas such as cooking and card tricks)
* focused on basic skills that limited opportunities to demonstrate sophistication and complexity
* relied on online tutorials or templates which often limited opportunities for students to demonstrate comprehensive skills development and their creativity
* did not provide obvious and sustained evidence of the student’s practical skills development (practice and refinement) nor their exploration of various tools, techniques, technologies and materials over a substantial period of time. This was particularly common with photography
* were highly scaffolded. Where all students were guided to develop the same skills, this resulted in formulaic work and limited students in their ability to demonstrate creativity. The depth of student responses was also limited where scaffolding was used to guide students in their evaluations
* used limited terminology relevant to their chosen creative arts practice
* evaluations focused on the development of a product rather than the development of specific skills
* presented a single reflection at the end of the assignment opposed to throughout the folio. This limited the student’s ability to analyse and evaluate their skills development process in detail
* did not utilise the allocated word count or time limit specified in the subject outline
* did not use the most appropriate medium to demonstrate their skills development (e.g. photographs for video skills, print for performing arts, video of folio pages for visual arts skills)
* included links to external sites (including Google Docs, Youtube, Weebly) which are not accessed during the marking process and had often been omitted from the final word count/duration.

General

Word counts in PowerPoint presentations should be checked carefully. Many PowerPoint folios were excessive in file size and the maximum word count was exceeded early into the document. If students are embedding video evidence which is to be accessed during the marking process, this should also be considered when determining if assessment conditions have been exceeded.

Students who submit video content should not speed-up the recording of their videos excessively in an attempt to condense more content into the maximum time limit. 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 effects the accuracy of transcriptions and it also impacts the ability of markers/moderators to find evidence of student achievement against the performance standards.