

# **Creative Arts**

2011 Assessment Report



Government  
of South Australia

**SACE**  
Board of SA

# **CREATIVE ARTS**

## **2011 ASSESSMENT REPORT**

### **OVERVIEW**

Assessment reports give 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, the quality of student performance, and any relevant statistical information.

### **SCHOOL ASSESSMENT**

#### **Assessment Type 1: Product**

Many students choose Creative Arts so that they can create their own works of art. It is important that teachers design assessment tasks that enable students to achieve at the highest level in the creation of their product.

Students who performed at a high level made a strong connection between research, planning, inventiveness, and productivity. In detailed journals and workbooks these students provided comprehensive evidence of how they had gathered ideas and techniques from research and investigation and then interpreted them in relation to their imaginative processes in a practical setting.

Students should be encouraged to make connections between their investigation tasks and their products. An A level was awarded for products that displayed a refined aesthetic: an intricate combination of concept, technique, originality, and execution in a chosen discipline of the creative arts. For example, in photography a product at this level would show evidence of advanced technical skills such as depth of field, theoretical knowledge (e.g. the rule of thirds), and aesthetic awareness in framing and composition, matched with personal thematic interpretation in juxtaposition and symbolism.

A film/video product would show camera and microphone skills matched with evidence of understanding of film theory (e.g. montage editing and mise-en-scène) and stylistic representation (e.g. expressionism and film noir).

A visual art product would show detailed evidence of the skilful manipulation of materials combined with the challenge of setting an intellectual concept against the conventions of art theory.

There were some classes in which students produced virtually identical work, having followed highly structured task sheets and very structured teaching. These students did not have the opportunity to explore their potential as creative artists. Other students went their own way and did not demonstrate learning against the performance standards. Without guidance, some students did not adhere to the investigation and analysis of their chosen art form.

This suggests that there is a fine line between a course of study that is too structured and one that is too nebulous. Teachers are encouraged to refer to the performance standards continually during the planning and development of the work.

## **Assessment Type 2: Investigation**

High-level investigations showed strong evidence of students' synthesis and personal interpretation of research materials, that is, of having gone beyond the 'what' to consider the 'why'. Students' understanding of artistic concepts and contexts, and their effect on the individual, indicated an astute and insightful approach to the investigation tasks.

Successful students stepped away from the computer to undertake primary research with creative artists through visits to exhibitions, studios, and performances. These experiences gave a structure to the investigation process of gathering in-depth knowledge and understanding of practitioners' creative ideas, intentions, and decision-making.

For example, students whose investigations had a visual arts focus were able to build a strong case by attending art exhibitions and speaking to the artists about the practical processes and the intellectual inspirations of their work. The students would synthesise this information in the context of their own development as emerging artists. Similarly students undertaking music, drama, film, and photography looked within their local communities for practising artists to visit and interview as part of their investigation tasks.

## **EXTERNAL ASSESSMENT**

### **Assessment Type 3: Practical Skills**

For this assessment type students had the opportunity to demonstrate the evidence of their skills against the specific features of the assessment design criteria as specified in the learning area manual.

Students are best supported through a skills development program that is designed to enable them to make a coherent response to an investigative process.

Students who achieved highly in practical skills provided insightful and detailed evidence under all three assessment design criteria. This assessment type requires students to go beyond skills tutorials to show a methodical program of personal development based on 'Astute and detailed exploration and analysis of appropriate creative arts media, materials, techniques, processes, and technologies' (description of A level investigation and analysis in performance standards, page 36 of subject outline). Again, students should go beyond describing 'what' they did to discuss 'why' and the choices they made on the basis of their research and investigations.

For example, a student working in photography would show evidence of practical understanding of depth of field based not only on physical theory but also on recognition of the convention as interpreted by established photographic artists.

It is important that students adhere to the guidelines for the evaluation as stated in the subject outline. A daily journal is not an effective way for students to provide evidence unless their reflections directly address the assessment design criteria.

## **OPERATIONAL ADVICE**

In the moderation process the teacher's mark is confirmed; the student's work is not marked. For this reason the original art work is not required; a good copy (photograph or video recording) will suffice.

Teachers should read 'Submission of Electronic Files' under Assessment and Reporting on the Creative Arts subject page on the SACE website. Not all multimedia formats comply with the SACE Board's recommendations. The broad curriculum base of Creative Arts allows students to explore a wide range of new and emerging digital art media and so common sense should prevail when evidence of student learning, for both process and final production, is submitted. For example, if a student creates an animation in Flash it is best submitted as an SWF file (which is playable in a browser such as Explorer or Firefox) rather than as a software-specific FLV file.

When students choose to work in teams, it is important that each student provides evidence of learning specific to the role that he or she undertook. For example, in a film-making exercise where two students are working together, one may take on the role of cinematographer and the other that of director; each student could then provide evidence of learning specific to his or her role.

Teachers can assist the moderation process by clearly labelling student work and including notes that support their assessment decisions.

## **GENERAL COMMENTS**

Approximately 500 students enrolled in Stage 2 Creative Arts in its first year. The diversity of chosen arts included painting, drawing, photography, sculpture, drama, dance, animation, film-making, stage and costume design, print and publishing, and needlework, indicating that this subject is fulfilling a strong demand from its target audience.

The challenge for teachers now is to develop and maintain an aesthetic benchmark that befits study at a Stage 2 level. To facilitate this professional standard, teachers are encouraged to participate in professional development opportunities, attend SACE clarifying forums, and develop interpersonal networks with other Creative Arts teachers to share resources and examples of student work and achievement standards.

Chief Assessor  
Creative Arts