

Creative Arts

2013 Chief Assessor's Report



Government
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CREATIVE ARTS

2013 CHIEF ASSESSOR'S REPORT

OVERVIEW

Chief Assessors' 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

The Creative Arts subject outline describes the creative arts process, which comprises the following four interrelated elements common to all creative arts programs:

- investigation
- development
- production
- reflection.

Teachers are encouraged to use the creative arts process as a basis for designing a teaching and learning program. Individual schools choose their own arts discipline to explore within the process but in doing so it is important for teachers to ensure that the course of study provides students with the combined artistic and academic rigour that will allow students to achieve at the highest level.

Task design is a key factor in creating a learning environment that fosters student success. Students who achieve at a higher level against the performance standards show evidence of all aspects of the creative arts process in their product folios because their teachers have provided them with detailed assessment tasks that elicit high levels of achievement. 'Scaffolded' tasks are valuable as a starting point but tend to encourage students to display a uniform level of competency without creative experimentation. High-achieving students use these competency skills as a foundation to experiment and explore new dimensions of creativity in a body of work that shows methodical planning and productivity against the performance standards.

Students are expected to go beyond generating brief annotated reflective comments and develop their critical analysis and reflection skills at key points in the creative process. Teachers are encouraged to counsel students about their interpretations of the role of the creative arts practitioner before they start developing evidence for their product folios. A brief overview of the arts focus and the practitioner's role at the beginning of the folio of evidence is useful for the student as a starting point and for teachers when assessing the work against the performance standards.

Products that display a refined aesthetic, identified as an intricate combination of concept, technique, and originality, are awarded the higher grades.

In photography, a high-level product folio shows obvious evidence of technical skills such as depth of field, theoretical knowledge such as the rule of thirds, and aesthetic awareness through framing and composition matched with personal thematic interpretation through juxtaposition and symbolism.

A film or video product shows planning through storyboard and script, with camera skills matched against an understanding of film theory such as montage editing and mise-en-scène combined with stylistic representation such as expressionism and film noir.

A visual art product shows detailed evidence of experimentation and skilful manipulation of materials aligned with the challenge of representing an intellectual concept against the conventions of art theory.

In all cases the high-achieving student also provides strong evidence of the analysis of artists who have provided modelling and motivation in the student's chosen art discipline. This includes insightful reference to practitioners' intentions, processes, outcomes, and contexts. Similarly, the high-achieving student provides evidence of insightful critical reflection on personal creative arts ideas, processes, and products.

As a result of changes to the Creative Arts subject outline in 2013, students who undertake a 10-credit subject develop and present one creative arts product. The folio should be a maximum of 1000 words if written, a maximum of 6 minutes for an oral presentation, or the equivalent in multimodal form, and in a maximum of ten A3 pages.

For a 20-credit subject, students document two creative arts products in a maximum of 2000 words if written, a maximum of 20 minutes for an oral presentation, or the equivalent in multimodal form, and in a maximum of twenty A3 pages. Students may place a stronger emphasis on one product than on the other. An important part of the evidence is for students to submit a sample of developmental work. Teachers assess the evidence of learning within these specifications.

The subject outline clearly states that students cannot use the same evidence for different assessment types. The integrity of student work depends on teachers' understanding and application of this directive.

Assessment Type 2: Investigation

Teachers select the assessment design criteria they are assessing against when they design investigation tasks, as reflected in the learning and assessment plan.

The subject outline states that, for a 10-credit subject, students undertake one investigation, to a maximum of 1000 words if written or a maximum of 6 minutes for an oral presentation, or the equivalent in multimodal form. For a 20-credit subject, students undertake two investigations, to a maximum of 1000 words each if written or a maximum of 6 minutes each for an oral presentation, or the equivalent in multimodal form, or one investigation to a maximum of 2000 words if written or a maximum of 12 minutes for an oral presentation, or the equivalent in multimodal form.

Students are encouraged to investigate an area of creative arts practice that is closely connected to their creative arts product(s) for Assessment Type 1.

Students undertake primary research with working creative artists through visits to exhibitions, studios, and performances, in this way gathering in-depth knowledge and understanding of the practitioner's creative ideas, intentions, and decision-making processes. For example, students whose focus is visual arts can attend art exhibitions and speak to the artists about the practical processes of their work and their intellectual inspiration. Students synthesise this information in their own development as emerging artists. Similarly students who are working in music, drama, film, or photography are encouraged to look within their local communities for practising artists whom they can visit and interview as part of their investigation tasks.

Students whose evidence of learning is expressed as a simple report of their investigation findings, a journal of events, or a recount of an interview, demonstrate a low level of achievement against the performance standards. High-level investigations show strong evidence of student synthesis and personal interpretation of research materials, that is, going beyond the 'what' to consider the 'why'.

Teachers could consider Bloom's Taxonomy when supporting students in the investigation process. It provides a structured questioning method that allows for students to engage in higher order thinking. Students who display an understanding of artistic concepts and contexts, and how they impact on the individual, reveal an astute and insightful approach to the investigation tasks.

EXTERNAL ASSESSMENT

Assessment Type 3: Practical Skills

In the externally assessed practical skills task, students provide evidence of their skills development in their chosen field of creative art. The practical skills task for a 20-credit subject consists of up to twelve items of evidence with a maximum of 2000 words, or 12 minutes for a multimodal presentation. The following specific features of the assessment design criteria apply to the practical skills task:

- practical application — PA1, PA3, and PA4
- investigation and analysis — IA1 and IA3
- evaluation — E1 and E2.

Teachers design a skills development program that allows a coherent practical response to an investigative process. The practical skills task should represent a body of work developed methodically over time. It is important to note that the practical skills task is not a product but a journey of development that does not necessarily have an end point. Students should break their skills development phase into individual components.

Students (with the teacher's guidance) consider carefully the assessment design criteria, as those who achieved highly in the practical skills task provided insightful and detailed evidence under all three assessment design criteria.

This task 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. Again, students should go beyond describing what they did to discuss why, and the choices they made based on their research and investigations.

For example, a student working in photography shows evidence of practical understanding of the depth of field based not only on physical theory, but also on acknowledgment of the convention as interpreted by established photographic artists. Evaluation can include evidence of responding to feedback from the teacher or a target audience. Evidence has to be explicit and, for this reason, students need to plan the presentation format that suits their chosen art form best. Students are encouraged to go beyond submitting a descriptive report. It is a useful strategy for students to 'signpost' their own work against the performance standards, including an introductory statement in which they articulate a clear focus of the study. Good skills documentation will include artists who have influenced the styles/genres chosen for study as well as evidence of resources and research.

A daily journal is not an effective way for students to provide evidence unless their reflections directly address the assessment criteria.

In the external assessment process it is important for students to remove all obvious personal identifiers, and to use only their SACE registration numbers on their work.

OPERATIONAL ADVICE

Teachers and student discuss the requirements of assessment evidence such as word count and time limit, as clearly stated in the subject outline. In preparing student samples for moderation the original products are not required; teachers can send a good-quality digital image.

It is important that the actual product and the student's role in creating the product are clearly articulated. In a DVD presentation of a group production or a performance it is important for the student being assessed to be clearly identified. When students choose to work in teams it is important for each student to provide evidence of learning specific to the role undertaken. For example, in a film-making exercise where two students are working together, one may take the role of cinematographer and the other that of director; each provides evidence of learning specific to the role. Edited highlights are sufficient to provide examples of their learning.

Teachers refer to the document and video about preparing non-written materials and submitting electronic files on the Creative Arts minisite.

GENERAL COMMENTS

The continued growth of Creative Arts through increased enrolments is an indication that study in the arts is valued in the wider community.

Students are presenting work in acting, painting, sculpture, photography, animation, film-making, special effects, choreography, and song writing — a reflection of the diversity of learning in this subject.

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