

Visual Art in Practice

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Welcome

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Today's focus

- Key components of a study plan.
 - Contextualising community connections.
 - Un-packing a project.
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Why study SAS?

- A Subject Area Syllabus is designed to cater for student learning other than that provided by Authority subjects
 - The type of learning SAS offers is very much applied learning as well as a practical skills approach. It's real life.
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Key components of the SAS study plan.

two and four electives that have been developed across the course

two to four units of work in each year of the course that meet syllabus requirements

at least **one** written response
(either as a **project component** or as a stand-alone assessment)

at least **two** projects, with at least one arising from **community connections**



SAS study plan

Visual Art in Practice is designed to reflect the school context in which it is being delivered.



Community connections

Deepens students' knowledge and understanding of the world around them and provides them with knowledge and understanding relevant to real world contexts.



Community connections

What can community connections look like inside your SAS study plan?



Un-packing a Project





Assessment techniques for Visual Art in Practice

Figure 3: Visual Arts in Practice assessment techniques

Visual arts in practice assessment techniques

Project

Product

**Extended
response to
stimulus**

Investigation



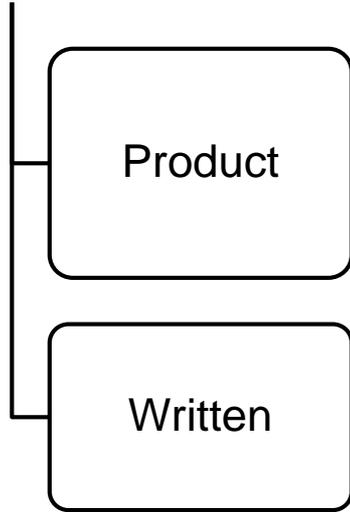


Assessment technique: Project

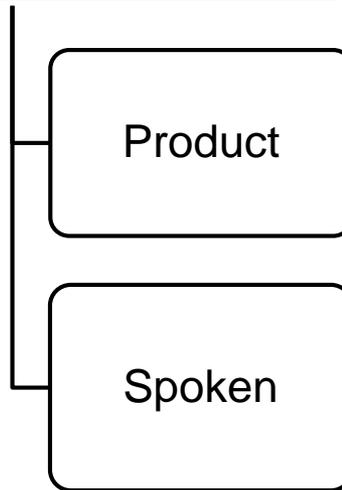
- involves students responding to a **single task**, with authentic/real-world opportunities to demonstrate learning
 - used to determine student achievement in **all three dimensions**
 - consists of **at least two assessable** components
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Visual Art in Practice - Project components:

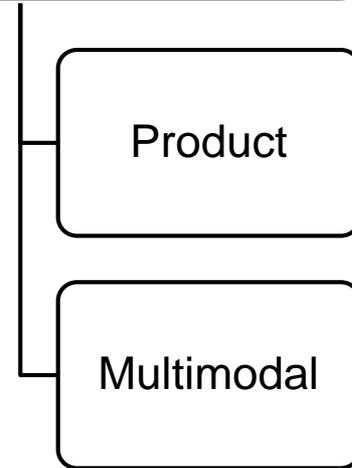
Project



Project



Project





Project

What opportunities does the project assessment technique offer you and your SAS study plan?

Sample Project Assessment

Visual Arts in Practice Syllabus 2015

Sample assessment instrument

This sample has been compiled by the QCAA to help teachers plan and develop assessment instruments for individual school settings.

Project: Under the sun, in the rain

Assessment instrument

Context

In class, you have investigated the work of artists who create public sculptures (3D elective) with a specific focus on the use of space, the environment and other aesthetic considerations. The purpose of this task is to create a sculptural form to hold a public exhibition in the school or community environment.

Task

You will be applying **3D techniques and processes** to **create** a sculpture or series of sculptures, based on the **concept** (Growth) for a public exhibition.

The task includes two assessable components.

1. The artwork requires you to **demonstrate** and **apply** 3D art-making processes, concepts and ideas in the **creation** of a sculpture based on growth for an exhibition presented within the school environment. As part of your folio, you will need to document concept sketches and development, **show design** plans and ideas and how you **made decisions** to **communicate and convey meaning**.
2. You will also **write** an artist statement to accompany the sculpture, to **explain** and **analyse** the art-making processes used in the creation of the sculpture and how the **planning and decisions** made have helped to **communicate meaning**.

Conditions

Assessment conditions	Semesters 1–2
Written component	400–700 words
Product component	Sculptural work created from medium/s negotiated with the teacher. Schools should consider the complexity of producing the product/artwork and guide students accordingly.

Task guidelines

Product

Visual Art strategies to be applied to your artwork include:

- **interpretation** of information about the concept (growth) and ideas for a public sculpture
- **analyse** artmaking processes for public sculpture
- **generate** plans and ideas and make decisions about public sculptural artwork
- **create** communications that convey meaning through sculptural work to audiences
- **demonstrate** art-making processes required for sculptural artworks.

Written component

Within the artist statement, you are to include:

- visual art terminology to **explain** sculptural processes
- **evaluate** sculptural processes, and explain the connection to the concept (growth)
- **use** language conventions and features to achieve a particular purpose.

Authentication strategies

Progress: Folio items to be collected and sighted by the teacher as completed; the complete folio is to be submitted following the event.

Further advice regarding authentication strategies is available in the document *Advice about strategies for authenticating student work for learning and assessment* (available at www.qcaa.qld.edu.au/downloads/senior/snr_tla_strat_auth_stud_work.docx) and in video clips in the series *Implementing teaching, learning and assessment* (available via the Senior assessment hub at <https://www.qcaa.qld.edu.au/31164.html>).

Product purpose

This technique assesses the production of artworks and will be the outcome of applying a range of cognitive, technical, physical, and creative/expressive skills. Product assessments involve student application of identified skills in media, technology and techniques across areas of study.

The assessment task demonstrates the following dimensions:

Knowing and understanding

Applying and analysing

Creating and evaluating



Evidence - Folio requirements

A folio is a collection of one student's responses to the assessment instruments on which levels of achievement are based.

There are two types of folios:

- Folios for external moderation
- Exit folios



Evidence- how is this provided?

How can teachers in Visual Art in Practice collect and present evidence?

Visual Arts in Practice — Exit folio assessment requirements

- **four** assessment instruments, and the relevant student responses
 - evidence of student work from **Semesters 3 and 4** only
 - evidence of **all dimensions** being assessed in each assessment
 - at least **two projects**, with at least one arising from community connections
 - at least **one product** (other than those produced within projects)
 - at least **one written response** (either as a project component or as a stand-alone assessment)
 - a **student profile** completed to date.
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Website



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Senior secondary

Arts senior subjects

- [Arts in Practice \(2015\) SAS](#)
- [Creative Arts \(2004\) SAS](#)
- [Dance \(2010\)](#)
- [Dance in Practice \(2015\) SAS](#)
- + [Drama \(2013\)](#)
- [Drama \(2007\)](#)
- [Drama in Practice \(2015\) SAS](#)
- [Film, Television and New Media \(2005\)](#)
- [Media Arts in Practice \(2015\) SAS](#)
- + [Music \(2013\)](#)
- [Music \(2004\)](#)
- [Music Extension \(2008\)](#)
- [Music in Practice \(2015\) SAS](#)
- + [Visual Art \(2007\)](#)
- [Visual Arts in Practice \(2015\) SAS](#)

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Visual Arts in Practice (2015) (Authority-registered subject)



To be used for the first time in 2016 with Year 11 students.

[Syllabus](#)

[Study plans](#)

[Teaching & learning](#)

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Subject Area Syllabuses will replace Study Area Specifications for Authority-registered subjects. Watch the series of [four orientation video clips](#) for an introduction and explanation of Subject Area Syllabuses.

The revision of Study Area Specifications as Subject Area Syllabuses has removed the embedded Vocational Education and Training (VET) certificates and competencies included in Approaches A and C. Subject Area Syllabuses have been modelled on and developed from Approach B of Study Area Specifications.

Authority-registered subjects contribute four credits towards the Queensland Certificate of Education (QCE) when successfully completed. Results in these subjects are not used in the calculation of OPs and FPs.