

630/4
Original: 1989
Revised: 1996



Curriculum
Council

ART

(Year 11 D630 and Year 12 E630)

Setting up an Assessment and Grading Program

This assessment support package is designed to assist teachers in the delivery and assessment of Years 11 and 12 Art.

Please note that only the Assessment Structure is mandatory. The sample assessment sheets, briefs etc. are a guide but are not prescriptive. The information is intended as support material only.

The original 1989 document has been updated and adjusted to reflect recent changes to the syllabus and clarification of terms for the Visual Diary. Additional materials to support assessment of Art History have been added to the document.

Special thanks to members of the syllabus committee, particularly the Chairperson, Maggie Fisher, who assisted in the review of the document.

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PERFORMING AND VISUAL ARTS

10 December 1996

ART DEPARTMENT - ASSESSMENT POLICY

GENERAL STATEMENT

Assessment can take many forms. Informal assessment is carried out through questioning and observing individual students as they work, while examinations and standardised tests provide a more formal means of assessment. In assessing students' achievement the emphasis at all times should be on the full range of ability processes, knowledge and skills, not simply that of recall. The main purpose of assessment is to provide information which can be used to plan future action. The value of assessment depends on the use which is made of the information. **If no notice is taken of the information then it would be better not to assess.**

It is important students are aware that **assessment shows clearly what has been achieved and not what could have been accomplished** or ought to have been accomplished.

Teachers must be aware that grading is done on a standards-referenced basis. This is where student performance is measured against descriptions of standards of achievement typical of students awarded various grades. This requires an explicit statement of standards of performance on a continuum from high to low proficiency. These standards are given by the **grade related descriptors**.

PURPOSES OF ASSESSMENT

1. To ascertain the existing knowledge and prior experience that students bring to the learning task.
2. To monitor the progress of students.
3. To provide feedback to students.
4. To establish a single global mark - helps rank students.
5. To measure the extent to which students meet the subject objectives.
6. To assess a student's potential in a subject.
7. To provide feedback to the teacher.

When assessing student achievement teachers should consider the following:

- assessment must enable students to demonstrate what they know or can do rather than what they do not know or can not do
- assessment should not undermine a student's confidence
- marking needs to be supportive (a comment or note tells a student more than a cross)
- some assessment methods favour more literate students. Teachers need to accommodate this in their preparation of students for formal assessment.

Some considerations when designing an appropriate assessment program are:

- selecting appropriate methods to assess particular objectives
- timing assessments
- interpreting results and recording information
- using the information
- concern about the effects on students.

An assessment program should then:

- i) be integrated with the work program
- ii) enable a fair and adequate assessment of student achievement to be made
- iii) keep before the student a continual awareness of progress being made
- iv) provide students with adequate opportunity to display what has been learned as the subject develops
- v) give the student the motivation to progress
- vi) be sufficiently balanced so that it does reveal weaknesses in the student's work as well as allow for the necessary remedial work to be planned
- vii) allow for short term as well as long term recall
- viii) match the teachers' expectations of the student.

SCHOOL VISIT PROGRAM

Education Officers of the Authority (and School-based Moderation officers engaged by the Authority to support the moderation process) each year visit a sample of schools to scrutinise assessment and grading procedures as well as offer advice in these areas as required. Their role is to ensure that the CURRICULUM COUNCIL policies are understood, that approved procedures are adhered to, and a statewide consistency of standards is achieved within each of the subjects in their respective portfolios.

In planning for a school visit, teachers will be required to have the following materials available on request:

For both documentation and grading visits

- a subject outline
- an assessment program
- assessment records (e.g. marks record)
- assessment tasks (e.g. tests, assignments, examinations) and relevant marking keys
- where students are involved in Structure Work-based Learning and/or National Modules, evidence of how this assessment is being incorporated into school assessment should be provided.

For grading visits the following additional information is required

- proposed grade distribution
- ranked list of students
- assessed work of students (samples) at approximate grade cut-off points.

Programs - one of the requirements for a school visit by the Moderator/SBMO is that they look at the program of work in each Year 11 and Year 12 subject to ensure that the objectives of that subject are being met in the appropriate year.

Student Assessment Records - there should be a record of all work given to the students showing details of marks awarded for the instruments used for grading purposes. Records should be organised so that at the end of each semester teachers can easily identify the components of semester marks given to assignments, tests, exams, performances, etc.

Any grade given to a student can be appealed against by a student and may be required to be justified. Hence marks and student profiles need to be kept for the whole year **until final grades are approved**.

Testing and Assessment Program - should be continuous, include revision, and be a cumulative evaluation of student achievement. It is to be a balanced evaluation of all subject objectives and grades should be based on achievement and **not** on ability or potential.

The final results will be a school-based assessment including assessments for assignments, tests, examinations and performances. The breakdown of the various proportions that these marks take **must** reflect approved Assessment Structures for each of the Year 11 and Year 12 subjects.

Note: It is essential that students be made aware early in their subject of the relative emphases placed on assessment of various aspects of the subject and expected learning outcomes, as well as the extent to which different types of assessment instruments will be used. **Students should be provided with a copy of the CURRICULUM COUNCIL Assessment Structure for each subject they are studying as well as an appropriate summary of the teacher's assessment program.**

GRADE-RELATED DESCRIPTORS

Grade-related Descriptors - descriptions of the standards of achievement typical of students awarded various grades.

The standards-referenced approach to assessment and grading requires an explicit statement of standards of performance on a continuum from high to low proficiency. The standards thus defined represent bench marks (symbolised by A-D, E) by which teachers can differentiate among individual student performance. These standards should allow the grade published on the certificate to be interpreted meaningfully by those concerned with the students' achievement level.

These standards defined in the syllabus by grade-related descriptors, are of necessity only general descriptions of performance and cannot be heavily prescriptive. The grade-related descriptors are available in the schools as part of the assessment material from the Authority.

ASSESSMENT STRUCTURES

Assessment Structures - these are prescribed in the CURRICULUM COUNCIL Syllabus Manual, Volume 5, Performing and Visual Arts. Adherence to these structures is **mandatory**. An important feature of the tables given in these structures is that, in recognition of the need for some flexibility, a **range** of weightings is given rather than a specified percentage.

Table 1. Syllabus Content

Teachers are given an indication, by way of a percentage range, the approximate degree of emphasis that should be given to each of the major content areas of the subject.

Table 2. Learning Outcomes

This table indicates to the teacher that when collecting information on students they must not only assess the lower order cognitive outcomes (such as, knowledge and understanding), but also include assessments of the higher order cognitive outcomes (sometimes referred to as process skills) as well as sensori-motor and affective outcomes where applicable. The value of this table is that it identifies, a priori, the need for the teacher to ensure that an **appropriate blend of learning outcomes** is assessed in each semester.

Tables 3. Types of Assessment

This table is designed to ensure that teachers use a range of assessment strategies when collecting information on the achievement levels of their students.

Structuring assessments state-wide on a common basis is aimed at achieving unbiased (i.e. accurate and fair) assessments within schools and comparability of assessments across schools.

MODERATION

The aim of moderation is to achieve comparability between schools. It is aimed at maximising the consistency among teachers'

- **subject interpretation**
- **subject coverage**
- **assessment standards**

without discouraging a range of different approaches to teaching.

To help improve comparability between schools one or more of the following moderation procedures are used:

- **statistical techniques**
- **visitation**
- **consensus.**

Statistical moderation currently involves the use of the external TEE as a means of bringing individual school-based assessments into comparability with the assessments of other schools.

Visitation for moderation purposes requires that Moderators and Consultants have access to a range of materials. These have already been outlined under the heading "School Visit Program".

This information is used in determining whether the individual school's assessments require adjustment to bring them into comparability with overall standards in the State.

Consensus Moderation involves meetings between teachers and the possible adjustment of individual or school assessments in line with the generally agreed standards. Consensus about assessment procedures and standards is enhanced by meetings between teachers and moderators or consultants. The agenda for these meetings includes -

- **discussion of student work samples**
- **review of assessment procedures**
- **exchange of assessment materials**
- **sharing of ideas and information**
- **use of common assessment tasks to help improve comparability.**

Comparability between schools in assessment and grading requires that every teacher has an appropriate program for this purpose. The package provided here outlines ONE of the approaches which may be used for development such a program.

Schools and teachers are encouraged to be innovative in developing their own approaches to setting up assessment and grading programs within the general parameters of this package.

SETTING UP AN ASSESSMENT AND GRADING PROGRAM

In planning the coverage of a subject, there are two major strategies that need to be undertaken by the teacher:

1. developing a teaching program that ensures adequate coverage of subject objectives
2. developing an assessment program that describes the procedures being used to derive student grades.

The purpose of this package is to provide teachers, who have already planned their teaching program, with a sequence of actions that will facilitate the development of an assessment and grading program that becomes an integral part of the teaching program and which;

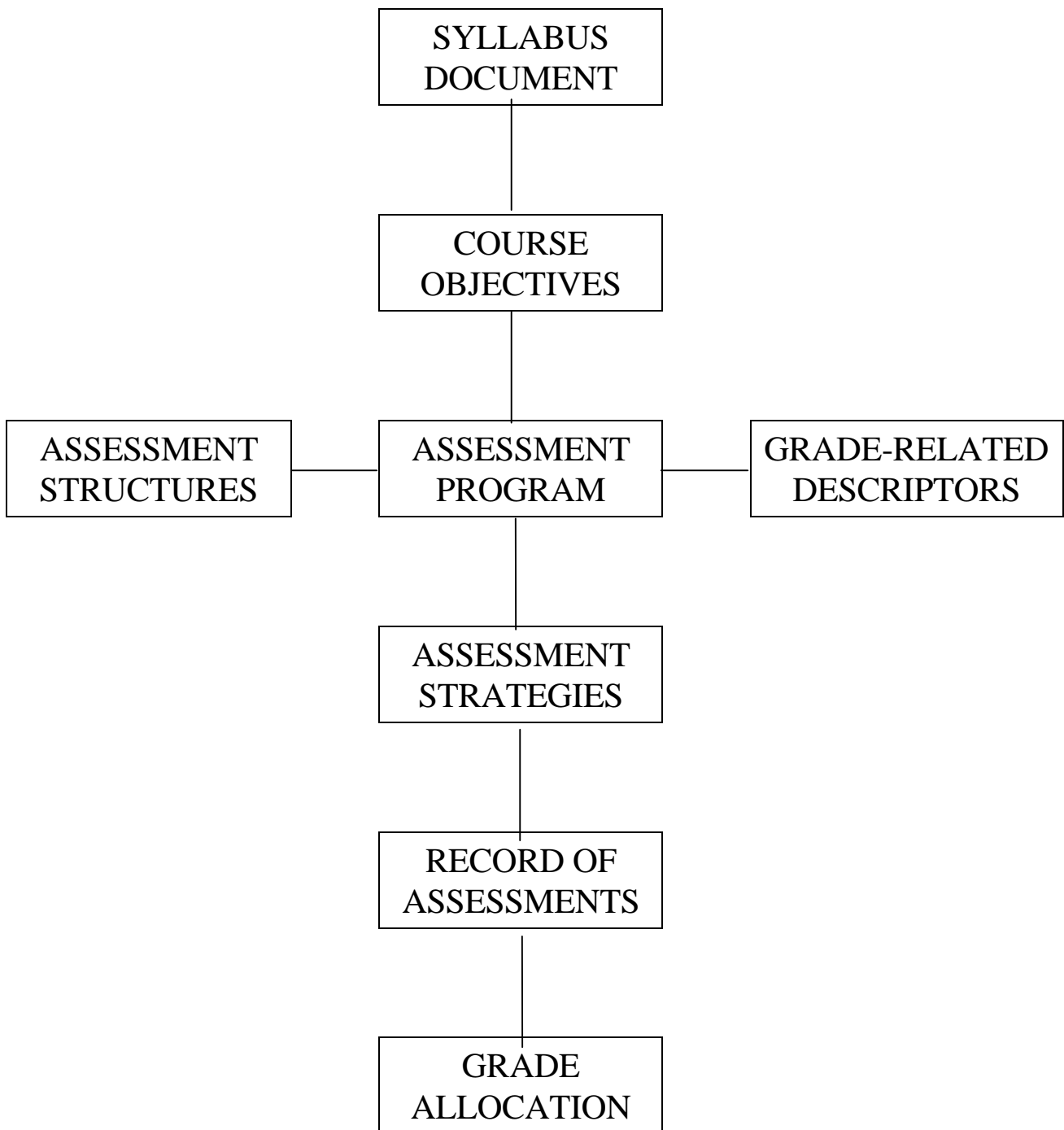
- reflects subject objectives
- incorporates CURRICULUM COUNCIL requirements for assessment
- uses subject Grade-related Descriptors (GRD's) in the grading process.

To follow the sequence of actions in this package, teachers will require the following documents.

- | | | | |
|--------------------------|---------------------------|--------------------------|------------------------------------|
| <input type="checkbox"/> | Syllabus Manual | <input type="checkbox"/> | Assessment Structures |
| <input type="checkbox"/> | Grade-related Descriptors | <input type="checkbox"/> | Other Assessment Support Materials |

check availability

A general overview of the sequence of actions is presented below.



THE PRE-PLANNING STAGE

check action completed

Before planning an effective assessment and grading program, it is essential that the teacher study the relevant documents on which the program is based.

Read syllabus and refer to advice notes, paying particular attention to:

- General aims.
- Objectives.
- Content.

Familiarise yourself with the Assessment Structures - Years 11 & 12 (see appendix).

Study the Grade-related Descriptors (see appendix).

PLANNING THE ASSESSMENT POLICY

Using your own personal experience and/or in consultation with other year 11 & 12 Art teachers (in your school or other schools), select weightings from tables 1 and 3, in the Assessment Structures.

TABLE 1

From the range of marks presented for each section select that which most accurately reflects the emphasis which you intend to place on that section. This emphasis would also be reflected in your time plan and/or program.

TABLE 3

This table calls for decisions to be made regarding the weightings of practical activities, essays and exams. The outcome would be dependent on the individual teacher's emphasis on these three areas.

At this stage the relevant weightings for TABLE 2 should be considered. It is not intended that these be rigorously applied but rather that the teacher keeps in mind the need to balance the knowledge/process outcomes in each of the assessment strategies used.

PLANNING ASSESSMENT STRATEGIES

Using the information in your Tables, plan the assessments for the subject.

When selecting strategies keep in mind:

- Course Objectives.
- Grade-related Descriptors.
- Tables in the Assessment Structures.

The selection of different assessment strategies (Table 3) is most important.

When the assessment strategies are finalised they must enable the student to demonstrate the performances described in the Grade-related Descriptors.

Use a variety of assessment strategies to match the diversity of subject objectives.

For each section refer to the objectives to decide the most appropriate form of assessment, for example:

- Practical studio work.
- Essays.
- Drawings.
- Designs.
- ReCurriculum Councilrch.
- Topic tests/examinations.
- Display/Exhibition.
- Tutorials.

Check your assessment strategies:

- Measure the subject objectives.
- Approximate the weightings chosen from Tables 1 and 3.
- Provide information that will allow you to compare your student's achievements to the standards described in the Grade-related Descriptors.

RECORDING THE ASSESSMENT

Assessment may be recorded in any acceptable mode, e.g. marks books, computer.

Select the mode you find most suitable for your requirements and set up your records so that they reflect your assessment policy.

DERIVING THE LETTER GRADE

Having completed and recorded the assessment of the subject, the performance of each student must now be recorded as a letter grade, A to D and E.

Provided your assessment items are:

- Related to subject objectives.
- Set at the appropriate level of difficulty.
- Marked at the appropriate level.
- Reflect criteria identified in the GRD's.

It should be possible to relate the results gained by students to letter grades.

A possible procedure:

- Rank students according to their final results.
- Assessment used for the final grade allocation should be a summation of your assessment program.
- **READ THE GRADE-RELATED DESCRIPTORS CAREFULLY.**
- Apply preliminary boundaries to the distribution. Begin by placing boundaries in the D/F position.
- Look closely at student performance on either side of the boundaries.
- **THE GRADE IS NOT TO BE BASED ON HOW THE STUDENT MAY OR COULD PERFORM EITHER AT SCHOOL OR IN THE TEE.**
- Firm up boundaries.
- Allocate the grades.
- Submit student's grade by the due date.
- A correlation of percentages and grades must occur.

FREQUENCY OF ASSESSMENT IN YEARS 11 AND 12 ACCREDITED ART COURSE

*To be read in conjunction with the Art Syllabus Statement and Assessment Structures.

While it is mandatory for teachers to develop assessment programs consistent with approved subject outlines and assessment structures, the Authority does not prescribe how often teachers should assess the students they teach. The purpose of this document is to reinforce the Authority view:

- that too many assessment tasks interfere with the normal process of teaching and learning and create undue stress on both students and teachers
- that teachers should schedule only the number of assessment tasks which are necessary to arrive at a fair assessment, and
- that students should be advised (in advance) of their assessment tasks which contribute to final assessments and their respective worth.

To help resolve the concerns some teachers have in relation to the issue of assessment, a suggested minimum outline of assessment tasks follows. It must be emphasised that the recommendations given are only suggestions and are in no way prescriptive.

ART D630

There are three components contained in the Art subject with syllabus content and assessment weightings of:

- Visual Inquiry 15-25%
- Studio Practice 50-70%
- History of Art 15-25%
(exams, essays, tutorials)

Individual schools may vary their weightings within these parameters, to fit their personal requirements.

Keeping these weightings in mind, it is suggested that **per term** the following minimum assessments occur.

1. 1 tutorial
 2. 1 assignment
 3. Assessment of introductory Studio work inclusive of related Visual Inquiry and Interrelationships.
- } On selected 4 Art History themes for the year.

*Remember a minimum of three different Studio areas are required to be introduced to students throughout the year as well as the mandatory Drawing unit.

A sample Spread Sheet is contained in Appendix 3 of the Art Assessment Policy.

ART E630

There are 3 components contained in the Art subject with syllabus content and Assessment weighting of:

- Art History 20-25%
- Studio Practice 35-45%
- Display 15%
- Visual Inquiry 20-25%
(exam, essays and tutorials)

Individual schools may vary their weightings within the parameters outlined above to fit their personal requirements.

The following term outline could be referred to:

Term One

1. 1 tutorial (inclusive of Image Analysis) }
 2. 1 essay }
 3. Project one assessment inclusive of Visual Inquiry and Studio Practice.
- Australian or International theme

Term 2

1. 1 tutorial (inclusive of Image Analysis) }
 2. 1 essay }
 3. Project two assessment inclusive of Visual Diary and Studio Practice.
- Alternative Australian or International theme

Term 3

1. Revision Essays (2 only) on Australian and International themes
2. Image Analysis work sheets
3. Project three assessment inclusive of Visual Inquiry and Studio Practice.

Term 4

As there is virtually only 2 or 3 weeks before students leave for study leave, this period should not be one of assessment but revision and refinement of marks. It may include the allocation of assessment when the studio pieces are displayed.

APPENDIX

1. ASSESSMENT STRUCTURES - TABLES 1-3
2. GRADE-RELATED DESCRIPTORS
3. SAMPLE STUDENT BRIEFS
4. SAMPLE ASSESSMENT SHEETS, INCLUDING VISUAL DIARY CRITERIA
5. VISUAL DIARY INDEX

ASSESSMENT STRUCTURE

Assessment structures are an integral part of all Accredited and Registered subjects.

The structure specifies:

1. the components and learning outcomes to be included in assessment,
2. weightings to be applied to these components, and
3. the types of assessment considered appropriate for the subject.

ART (YEAR 11) D630**Table 1**

Syllabus Content	Weighting percentage
Art History	15-25
Visual Inquiry	15-25
Studio	50-70

Table 2

Learning Outcomes	Weighting percentage
Knowledge and Understanding	20-40
Skills and Processes	60-80

Table 3

Types of Assessment	Weighting percentage
Studio projects, practical activities	50-70
Visual Inquiry Visual Diary	15-25
Art History and Criticism exams, tutorials, essays	15-25

ART (YEAR 12) E630**Table 1**

Syllabus Content	Weighting percentage
Studio	50-60
Visual Inquiry	20-25
History of Art	20-25

Table 2

Learning Outcomes	Weighting percentage
Knowledge and Understanding	30-40
Skills and Processes - related to expression and production	60-70

Table 3

Types of Assessment	Weighting percentage
Studio projects, practical activities progressive assessment display*	35-45 15
Visual Inquiry	20-25
Art History	20-25

*5% to be assigned to each studio piece as a final assessment.

GRADE-RELATED DESCRIPTORS FOR YEAR 11 AND YEAR 12

THE GRADING PROCESS

The current model for assigning grades at the conclusion of a subject is "standards-referenced". In such a system each student's performance in a subject is considered with reference to a set of predetermined standards at each grade level for that subject. The "predetermined standards" are defined through the use of grade-related descriptors.

Grade-related descriptors aim to capture and describe (as explicitly as possible and in relatively broad terms) those behaviours expected to be displayed by typical students at each grade level for each subject of study. They become for teachers a **point of reference** against which they must match their professional judgment in determining students' final grades. Other 'points of reference' include exemplar materials, common assessment tasks, visits by moderators and consensus meetings.

FEATURES OF GRADE-RELATED DESCRIPTORS

As a general principle, grade-related descriptors should:

- summarise the **general characteristics** of student performance at each level of achievement
- be expressed in **positive terms** reflecting what a student knows, understands and is able to do
- be **clearly defined** on a continuum of performance of the level of proficiency for **all grades** (A, B, C, D and F)
- be readily **useable** by teachers in making judgments about final grades to be assigned
- provide a '**target**' for students in their efforts to obtain various grades
- be developed with reference to student work samples as **source material** at each grade level
- relate directly to the content of the subject.

PROCESS OF REFINEMENT

Grade-related descriptors will constantly be the subject of review and refinement. While their initial preparation will be difficult in the absence of student work samples being available, it is expected that subsequent reviews will use exemplar materials to more clearly define characteristic behaviours at each grade level.

CURRICULUM COUNCIL POLICY

The Assessment and Grading Policy statement of Curriculum Council makes the following comment on grade-related descriptors:

- they are an important part of standards-referencing since they describe the range of behaviours/achievements characteristic of grades A-D, F in a given subject for a typical group of students
- they are of an evolutionary nature in moving towards abandoning the notional state-wide distribution **a priori**
- if there is an approved shift over time in the proportion of grades awarded at each level, then the grade-related descriptors and/or the appropriateness of the underlying notional state-wide distribution will be subject to review.

USING GRADE-RELATED DESCRIPTORS

While teachers of different subjects will use grade-related descriptors in different ways, for different purposes, and at different times, it is necessary to recall that their **critical use** is to assist teachers in making comparable judgments about the grades to be awarded at the conclusion of a subject of study. They do not stand alone. They are **one of a number** of mechanisms available to teachers in deciding summative assessments to be reported to Curriculum Council. They are best used as a point of reference in determining cut-offs after the evaluation of the assessment data collected.

When applying grade-related descriptors, it is also necessary to note that an A student, for example, need not achieve an 'A' on all objectives. Teachers will develop a **profile** of achievement of their students across different aspects of the subject and must themselves, with reference to exemplars and moderation procedures, make the **final judgment** of the grade deserved.

GRADE-RELATED DESCRIPTORS

ART YEARS 11 & 12 (D630, E630)

OBJECTIVES		A	B	C	D	E
VISUAL INQUIRY	<ul style="list-style-type: none"> • Organisation • Discernment • Inter-relationships • Visual Language • Drawing 	Displays the ability to expand ideas within the 5 criteria in an individual and expressive manner.	Establishes sound use of the 5 criteria to develop ideas at a good working level.	Uses some if not all of the criteria to help establish the basic development of visual inquiry.	Demonstrates limited development in the use of all or some of the 5 criteria.	Shows little or no evidence of exploration in all or some of the 5 criteria.
STUDIO	Elements & Principles	Shows considerable skill in integrating and presenting all appropriate elements and principles in studio work.	Demonstrates a developed understanding of the appropriate elements and principles.	Demonstrates competence in the selection and use of elements and principles. May need direction.	Displays a limited understanding of the appropriate use of elements and principles.	Unable to resolve simple problems. Solutions are weak and poorly developed.
	Creativity/Originality	Uses ideas and concepts in an individual way and demonstrates considerable creativity.	Often demonstrates creative use of original ideas.	Can adapt and use ideas and images with some originality.	Occasionally produces work displaying originality and/or imagination with assistance.	Shows no evidence of creativity and appropriate originality.
	Use of Media Skills/Processes	Consistently demonstrates a high degree of competence in the selection and use of : skills : processes : media	Confidently employs appropriate use of skills, processes and media.	Can select and use appropriate skills, processes and media. Some assistance may be required.	Limited understanding of the use of skills processes and media in relation to the project. Cannot work independently.	Unable to identify or use appropriate skills, processes and media.
ART HISTORY/CRITICISM	<ul style="list-style-type: none"> • Analysis/Synthesis • Knowledge/Understanding • Literacy Skills • Use of appropriate art language 	Successful employs the analyses of images and the synthesis of information from a variety of sources. Exhibits effective knowledge and understanding of historical material and is highly articulate in the use of literacy skills and art language.	Demonstrates the ability to use analysis and synthesis skills. Shows a sound knowledge and understanding of historical material. Invariably uses appropriate literacy skills and displays good use of art language.	Generally displays the ability to analyse and synthesise. Can demonstrate some knowledge and understanding of historical material. Uses appropriate literacy skills and art language with some degree of success.	Needs guidance to analyse and synthesise information. Demonstrates a low level of knowledge and understanding of historical material. Shows limited ability in the use of literacy skills and art language.	Lacks the ability to analyse and synthesise information. Shows little or no knowledge and understanding of art history material. Literacy skills are minimal and art language is poorly used.

EXPLANATION OF TERMINOLOGY USED IN GRADE-RELATED DESCRIPTORS

VISUAL INQUIRY	
ORGANISATION <ul style="list-style-type: none"> • authenticity • consistency • sequence • layout 	<ul style="list-style-type: none"> – the students own work should demonstrate a personal expression of ideas, concepts, processes and product – evidence of equal effort and time allocated to each project – evolution of ideas presented in a logical order, commencing with a Student Brief and concluding with a studio photograph – an appropriate standard of presentation that readily links all parts of the Visual Diary
DISCERNMENT <ul style="list-style-type: none"> • selectivity • self expression • discrimination • selection of media 	<ul style="list-style-type: none"> – the ability to make decisions about what to leave out or include in the Visual Diary – development of a personal style to communicate meaning – the ability to make informed decisions about relevant artists/artworks and potential solutions to the Student Brief – the appropriate selection and use of media for the inquiry and studio concerns
VISUAL LANGUAGE <ul style="list-style-type: none"> • visual understandings • design concepts/ development • annotations 	<ul style="list-style-type: none"> – visual evidence that the use of the elements and principles of design is understood – the evolutionary process from drawing to final product which includes evidence of exploration of alternative design solutions – brief notes that support visual understanding only WHERE NECESSARY using appropriate art language
INTER-RELATIONSHIPS <ul style="list-style-type: none"> • integration • critical analysis • reCurriculum Councilrch 	<ul style="list-style-type: none"> – clear links between visual inquiry/design development/other artist’s work/final product – reflection or critical reaction to their own art works in progress and on completion – concepts from reCurriculum Councilrch are being investigated or applied in the development of the student’s inquiries
DRAWING SKILLS <ul style="list-style-type: none"> • drawing skills • observational drawing • exploratory drawing • originality 	<ul style="list-style-type: none"> – the ability to represent objects/people/environments using a variety of techniques and media – seeing and recording objects/people/environments experienced first hand (not from reproductions or photographs) – using own photographs or drawings to explain, clarify, or develop ideas and concepts – drawings must be original and there must be evidence of different media, techniques or contexts to produce new results

EXPLANATION OF TERMINOLOGY USED IN GRADE-RELATED DESCRIPTORS (continued)

STUDIO	The ability to...
ELEMENTS/PRINCIPLES	<p>select, integrate and combine elements and principles of design within the studio work.</p> <p>Elements refer to: line, space, shape, colour, value and texture.</p> <p>Principles refer to order and organisation in design and includes: balance, unity, contrast pattern , emphasis, movement and rhythm.</p>
CREATIVITY/ORIGINALITY	Use ideas and concepts to produce individual and original studio works.
USE OF MEDIA SKILLS/PROCESSES	Manipulate media, select and use skills and processes appropriate to the studio work.
ART HISTORY/CRITICISM	The ability to...
ANALYSIS/SYNTHESIS	breakdown and identify the elements and principles of Art and Design. To describe, appreciate, interpret and finally evaluate Art.
KNOWLEDGE & UNDERSTANDING	gather, organise, comprehend and to apply facts, principles and concepts related to Art.
LITERACY SKILLS	control language, to express oneself and to understand others. Literacy involved comprehending and composing.
USE OF APPROPRIATE ART LANGUAGE	use appropriate Art language in a meaningful and contextual manner.

SAMPLE STUDENT BRIEF SHEETS
FOR YEAR 11/12 ART D630, E630

A RANGE OF STUDENT BRIEF SHEET LAYOUTS HAVE BEEN PROVIDED. THE STUDENT BRIEF SHEET IS A DOCUMENT WHICH FORMULISES A STUDIO PROJECT. IT OUTLINES TO THE STUDENT AND TO THE EXAMINER THE:

1. AREAS OF VISUAL INQUIRY THE STUDENT INTENDS TO EXPLORE TO ARRIVE AT THE PRODUCT.
 2. THE ELEMENTS WITHIN THE CHOSEN STUDIO AREA THAT ARE CONSIDERED RELEVANT TO THE MAKING OF THE PRODUCT.
 3. THOSE HISTORICAL OR CONTEMPORARY REFERENCES TO ARTIST'S CONCEPTS AND APPLICATIONS, THAT HAVE BEEN CONSIDERED IN FORMULATING AND DEVELOPING THE LINE OF INQUIRY AND OR THE PRODUCT.
- * IT IS SUGGESTED THAT TEACHERS SELECT AND WORK WITH THE BRIEF THAT THEY FEEL; ACCOMMODATES THEM AND THEIR STUDENTS.
- * SAMPLES OF BRIEFS FILLED IN, HAVE BEEN PROVIDED TO ASSIST TEACHERS AND STUDENTS.

STUDENT BRIEF

STUDIO AREA	NAME/NO
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PROJECT DESCRIPTION

PERFORMANCE CRITERIA		✓
APPRECIATION OR INTER-RELATIONSHIPS		
VISUAL INQUIRY		
STUDIO		

DUE DATE

STUDENT BRIEF

STUDIO AREA	NAME/NO
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PROJECT DESCRIPTION

VISUAL INQUIRY		
STUDIO		
INTER-RELATIONSHIPS OR APPRECIATION		

DUE DATE

STUDENT BRIEF

STUDIO AREA	NAME/NO
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PROJECT DESCRIPTION		
APPRECIATION (historical links)		
VISUAL INQUIRY (design/research)		
STUDIO (production stages)		

DUE DATE

**SAMPLE STUDENT BRIEF
ART (E630)**

STUDIO AREA Printmaking	NAME/NO
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PROJECT DESCRIPTION:
The Impressionists were vitally concerned with painting "A slice of life". You are to draw up in a similar manner a **favourite scene**. You are to reproduce this image as an etching using aquatint and/or hand rendering of colour, as optional extras.

PERFORMANCE CRITERIA		✓
APPRECIATION	<ul style="list-style-type: none"> Refer to Degas' ballet sketches and Renoir's "Luncheon of the Boating Party" for lucid line work and familiar favourite scene examples. 	
VISUAL INQUIRY	<ul style="list-style-type: none"> Sketches in black and white, tonal and colour of favourite scenes. Emphasis is on lucidity of line and the transference of the free flowing line to the etching plate - therefore a number of drawings of the same subject matter in similar settings is required. I suggested that you employ a range of mediums that are sympathetic to colour, line, surface texture and tonal qualities in your inquiry. 	
STUDIO ELECTIVE	<ul style="list-style-type: none"> Have you been successful in transferring these free flowing lines to your plate? Sympathetic bighting of lines? Sympathetic use of aquatint? Sympathetic use of hand-rendering in colour? Clean, even plate preparation, inking up and edition proofing? Presentation of the editioned print signed and numbered? 	
COMMENTS		

DUE DATE

**SAMPLE STUDENT BRIEF
ART (E630)**

STUDIO AREA Graphic Design	NAME/NO
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PROJECT DESCRIPTION:
A tourist promotional poster for Nanga Bush Camp (Dwellingup). Triptych layout. Media used acrylic paint, ink and collage. Poster advertises recreational activities available at Nanga.

PERFORMANCE CRITERIA		✓
APPRECIATION	<p>Various influences which include: (a) French Impressionism and Post Impressionism. Links to works and styles of Monet, Van Gogh, Sisley, Pissarro and Seurat; (b) Australian Impressionism - especially the later work of McCubbin and Streeton.</p> <p>Specific links include: emotional influence of the landscape (Romantic) Expressive use of paint, lack of detail/finish and botanical accuracy, use of a high key palette, plein-airism, use of colour to evoke emotional responses.</p>	
VISUAL INQUIRY	<ul style="list-style-type: none"> • Variety of sketches and paintings completed "in situ" of Nanga Bush environment. A range of media used to express texture, colour and tonal qualities. Emphasis on textural quality of natural bush, influence of light and shadow (tone), and the emotional effect of colour. • Painting style chosen to highlight the textural and expressive qualities of paint. • Variety of layouts done to select an appropriate composition. • Selection of typefaces to be used, positioning and spacing. 	
STUDIO ELECTIVE	<p>Outline sketches on acrylic paper.</p> <p>Consult all references and build up 3 paintings depicting recreational activities, selective use of colour, use of stiff brushes and palette knife to highlight textural qualities. Lively, romantic and soothing colour schemes. Tracing, rendering, cutting out and positioning of lettering - combined with painting triptych to achieve finished poster. Designed to have impact from a distance.</p>	
COMMENTS		

DUE DATE

**SAMPLE STUDENT BRIEF
YEAR 12 ART (E630)**

STUDIO AREA: Printmaking

Project Description

"Figure Studies"

Matisse said "Composition is the art of arranging in a decorative manner, the various elements at the artist's disposal for the expression of his feeling".

Respond to this comment using your Visual Diary studies of the models as source materials to develop a major piece of work that shows interesting relationships between figure and ground.

Visual Inquiry

- Gesture drawings of the models in a variety of media e.g. ink, contJ crayon.
- Contour drawings in ink and other media e.g. artline 200, pencil, EE.
- Modelled drawings of the draped form, exploring contJ crayon and 6B pencil.
- Modelled drawings finding form by using an eraser to establish light tones on a predarkened sky.
- Multi-media studies of models.
- Develop a series of compositions in a cubistic manner (multi-viewpoint) from one or parts of one or all of the drawings. Paint or collage these.

Appreciation

- Visually analyse and relate to your work, prints, paintings, drawings or other works that emphasise aspects of your Visual Diary exercises or design development of your project. Insert these at the **appropriate time**, as you are compiling your diary **not** afterwards.
- Make your appreciation **visual** i.e. sketches, colour studies, diagrams. Use words only to explain the visuals.
- Refer to works of Picasso and Matisse, Dobell, Blackman, Counihan, Drysdale, Looby and Tucker.

Studio

- Develop a series of compositions - selecting finally that composition and printing technique that have a sympathy for each other.
You may like to consider the following printing techniques:
 - Silkscreen printing
 - Lino printing
 - Collagraph printing
 - Etching
 - Seriagraphic printing
 - Relief printing
 - Relief printing
 - Intaglio printing
- Your print may even have or display a combination of printing techniques.
- Your editioned print should display:
 - testing of inks, colours and papers
 - proof printing of each stage
 - clean registration of each stage and/or colour
 - clean printing edges
 - even printing of each stage and/or colour
 - edition, numbered, signed and titled.
- Your finished print should communicate a feeling of place or mood. Essentially it should "communicate".

SAMPLE ASSESSMENT SHEETS

**(STUDENT & CLASS) FOR
YEAR 11/12 ART D630, E630**

- A RANGE OF ASSESSMENT SHEETS HAVE BEEN PROVIDED. NONE ARE MANDATORY. TEACHERS MAY FIND THESE OF VALUE WHEN ASSESSING STUDENTS WORK.
- A SPREAD SHEET HAS ALSO BEEN PROVIDED TO REFLECT POSSIBLE WEIGHTINGS. TEACHERS WILL NEED TO COMPLETE THE SAMPLE SPREAD SHEET TO REFLECT THEIR PARTICULAR ASSESSMENT PROGRAM.

**SAMPLE ASSESSMENT SHEET D630, E630
(HISTORY ESSAYS/TUTORIALS)**

STUDENT NAME: _____

TOPIC TITLE: _____

	STUDENT SCORE	POSSIBLE SCORE
♦ ANALYSIS AND SYNTHESIS		7
♦ KNOWLEDGE AND UNDERSTANDING		7
♦ USE OF APPROPRIATE ART LANGUAGE		3
♦ LITERACY SKILLS		3
TOTAL		20

COMMENT:

*** REMEMBER, THE WEIGHTINGS FOR THE FOUR COMPONENTS ABOVE ARE RECOMMENDATIONS ONLY AND ARE NOT MANDATORY.**

**SAMPLE ASSESSMENT SHEET ART D630, E630
(HISTORY ESSAYS/TUTORIAL)**

With reference to the four criteria listed below and defined in the Grade-related descriptors, marks from 0 → 25 can be awarded.

- Analysis and Synthesis
- Knowledge and Understanding
- Use of Appropriate Art Language
- Literacy Skills

It is important to note that the majority of the marks are to be awarded for the first two criteria, namely:

- Analysis and Synthesis
- Knowledge and Understanding

D630, E630 ART - HISTORY ESSAY/TUTORIAL

Student Name: _____

Topic Title: _____

Excellent	21	22	23	24	25
High	16	17	18	19	20
Sound	11	12	13	14	15
Limited	6	7	8	9	10
Inadequate	1	2	3	4	5
No Attempt	0				

Comment: _____

CRITERIA FOR THE ASSESSMENT OF ART HISTORY *(GUIDELINE USED BY TEE MARKERS)*

ART HISTORY

- Analysis/Synthesis
- Knowledge/Understanding
- Use of Appropriate Art Language
- Literacy Skills

Analysis/Synthesis

Analysis refers to the ability to separate the whole art work into its parts and to explain the way in which the elements or parts are related or ordered to create form, content, meaning and expression.

Synthesis refers to the ability to bring several elements into a new and meaningful whole. Analysis and synthesis tend to happen simultaneously in responding to art works.

Knowledge/Understanding

Refers to the candidate's understanding of the ideas and issues embodied in the question and their ability to transfer relevant information to an answer which addresses the question which has been asked.

Use of Appropriate Art Language

The use of appropriate terms and concepts related to art making, aesthetics, art history and art criticism to describe and analyse art works and discuss broader contextual and critical concerns.

Literacy Skills

Candidates' written answers should reflect their ability to understand and use the conventions of standard English to convey meaning.

SCORING GUIDE

Excellent	21	22	23	24	25
High	16	17	18	19	20
Sound	11	12	13	14	15
Limited	6	7	8	9	10
Inadequate	1	2	3	4	5

GENERAL INFORMATION
(GUIDELINE USED BY TEE MARKERS)

Image Analysis

Objective:

- Demonstrate the use of critical language skills for describing, interpreting and evaluating works of art.

Strategy:

- Compare works to describe similarities/differences in subject, style, technique, content and to judge the success or otherwise of the works. Analysis and synthesis of elements to interpret and judge the works.

Outcome:

- An individual response using critical language to interpret and make judgements which are supported by visual evidence from the works under consideration.

Essay (Images Provided)

Objective:

- Demonstrate knowledge and understanding of both Australian and International art related to the themes selected for study.

Strategy:

- Compare works to identify similarities/differences in subject, style, technique content. Art historical and contextual knowledge is applied in the analysis of works. Analysis of organisational principles which are historically/contextually influenced.

Outcome:

- An individual response using the language of art history and criticism which draws on knowledge and understanding of the selected themes.

Essay

Objective:

- Synthesise knowledge and understanding of both Australian and International art in the discussion of general art historical/contextual concerns related to selected themes.

Strategy:

- Discuss, or explain the production and reception of art works. Make connections and see relationships between art, artists and society. Recognise how societies construct and record the visual arts.
- Analysis and synthesis of relationships, knowledge and understanding to construct an argument or express a point of view.

Outcome:

- A fluent and well considered response which relates artists and artworks to relevant artistic, historical, social, political or economic contexts.

EXPOSITION MARKING KEY
(ANALYTICAL COMPARATIVE ESSAY)

Students Name: _____

Topic: _____

LITERACY SKILLS

1. Notemaking:

- a) Effective use of notemaking using a format or framework.
- b) Draft notes and refinement of first draft. Sound control over editing.

2. Control over Mechanics and Processes of Writing:

- a) Correct tenses used and consistency of tense e.g. timeless present, passive voice e.g. it is believed that..
- b) Sound control over punctuation, spelling and grammar displayed.
- c) All words spelt correctly.

3. Paragraph writing:

- a) Each paragraph contains a topic sentence.
- b) Presents each paragraph to state a point and then elaborates writers' conclusion to successfully tie together the threads of the essay.
- c) Each paragraph is at least 3 sentences. Topic sentence and developing/supporting sentence and concluding sentence.

4. Structure (How ideas are organised):

- a) The essay contains an introduction - an opening paragraph that consists of a thesis (or position) followed by a brief summary of arguments to follow.
- b) The essay develops in a logical sequence - each paragraph leads from one point to the next.
- c) Each argument is supported with appropriate evidence - quotes from artist, or Art Historian, elements and/or principles evident in artwork.
- d) The essay contains a conclusion with a summary of the arguments presented with reference to question or essay topic, a generalisation which authenticates previous arguments.

USE OF ART LANGUAGE

5. Language Used:

- a) *Art terms* used correctly, e.g. gestural lines, tonal gradation, calligraphic marks, shallow space.
- b) When describing, analysing, interpreting and judging *art terms* and words were chosen appropriate for the key points being made in the essay, to persuade the reader that the writer's point of view is correct.
- c) Able to use terms such as: to begin with, finally, in conclusion, for example, furthermore.
- d) Able to express opinion as different from fact - conceals personal bias through use of objective language.

KNOWLEDGE AND UNDERSTANDING

6. Ideas and Understanding:

- a) The essay contains - effective succinct *description* of the artwork.
- b) Discussion of *techniques used* - and for what purpose.
- c) Considered and thoughtful *interpretation* of the art works, including possible intention of the work.
- d) Thoughtful and considered *judgement* of the artwork - a discussion of the impact of the techniques used on the writer.

ANALYSIS AND SYNTHESIS

7. Ideas and Understanding:

- a) The essay successfully *analyses* the features of each artwork.
- b) The essay successfully *compares* the features of each artwork.
- c) The essay deals with the artwork's in sufficient length.
- d) The essay displays a sound understanding of the (topic) artworks.

Marking Key for an Analytical Essay

Students Name: _____

0	2	1
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A. Structure (How the ideas were organised) - 5 marks

- i) The essay contains an *introduction* (a statement introducing the topic and giving a general opinion about the artwork).
- ii) The thesis is developed through clear, reasoned, *description* and *analysis*.
- iii) Each argument is supported with appropriate *reference* to the artwork.
- iv) The essay concludes with a *judgment* of the work.

B. Language Used - 2 marks

- i) The words chosen are appropriate for the purposes of *describing*, *analysing*, *interpreting* and *judging* the artwork.
- ii) *Technical vocabulary*, appropriate to the topic, is used.

C. Control over the Processes and Mechanics of Writing - 3 marks

- i) The *notemaking format* is effectively used.
- ii) A sound control of *spelling*, *punctuation* and *grammar* is displayed.
- iii) A sound control over *editing* is displayed.

0	2	1	12	2
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D. Ideas and Understandings - 10 marks

- i) The essay contains a detailed, effective *description* of the artwork.
- ii) The essay contains a discussion of the *techniques* used by the artist.
- iii) The essay contains a detailed and well-supported *analysis* of the artwork.
- iv) The essay contains a considered and thoughtful *interpretation* of the artwork.
- v) The essay contains a *thoughtful* and *considered judgment* of the artwork - a discussion of the impact of the techniques used on the writer.

Total:

20

Comments: _____

EXPOSITION CHECKLIST	ALWAYS	SOMETIMES	NOT YET
<p>Purpose The writer:</p> <ul style="list-style-type: none"> uses writing to persuade others <p>Text Organisation and Content</p> <ul style="list-style-type: none"> effectively organises relevant information using the framework of an exposition demonstrates understanding of the function of each stage of an exposition <p><i>Thesis</i></p> <ul style="list-style-type: none"> writes an opening paragraph that consists of a thesis (or position) followed by a brief summary of the arguments to follow <p><i>Argument</i></p> <ul style="list-style-type: none"> locates and uses relevant information provides relevant evidence to support assertions plans arguments logically generalises to authenticate the argument presents each paragraph to state a point and then elaborates establishes the relationship between part and whole by introducing and concluding each paragraph to lead from one point to the next <p><i>Reiteration or Conclusion</i></p> <ul style="list-style-type: none"> writes a final paragraph that reiterates the main points with an evaluative conclusion <p>Language Features</p> <ul style="list-style-type: none"> clearly defines words and selects the most effective words for the context maintains point of view uses complex logical structures to provide authenticity expresses actions as things (nominalisation) to make argument seem more objective conceals personal bias through use of objective language, i.e. uses emotive words objectively, e.g. <i>concern</i> maintains consistency of tense (usually timeless present) uses a variety of verbs, often in passive voice, e.g. 'It is believed....' uses adversatives, e.g. <i>conversely</i> uses controlling words such as to begin, <i>similarly</i>, <i>finally</i> uses more complex conjunctions such as <i>moreover</i>, <i>furthermore</i>, <i>in fact</i>, <i>for example</i>. 			

VISUAL DIARY CRITERIA

<p>ORGANISATION</p> <ul style="list-style-type: none"> • authenticity • consistency • sequence • layout 	<p>ORGANISATION</p> <ul style="list-style-type: none"> • the students own work should demonstrate a personal expression of ideas, concepts, processes and product • evidence of equal effort and time allocated to each project • evolution of ideas presented in a logical order, commencing with a Student Brief and concluding with a studio photograph • an appropriate standard of presentation that readily links all parts of the Visual Diary
<p>DISCERNMENT</p> <ul style="list-style-type: none"> • selectivity • self expression • discrimination • selection of media 	<p>DISCERNMENT</p> <ul style="list-style-type: none"> • the ability to make decisions about what to leave out or include in the Visual Diary • development of a personal style to communicate meaning • the ability to make informed decisions about relevant artists/artworks and potential solutions to the Student Brief • the appropriate selection and use of media for the inquiry and studio concerns
<p>VISUAL LANGUAGE</p> <ul style="list-style-type: none"> • visual understandings • design development • design concepts • annotations 	<p>VISUAL LANGUAGE</p> <ul style="list-style-type: none"> • visual evidence that the use of the elements and principles of design is understood • the evolutionary process from drawing to final product which includes evidence of alternative design solutions • brief notes that support visual understanding only WHERE NECESSARY using appropriate art language
<p>INTERRELATIONSHIPS</p> <ul style="list-style-type: none"> • integration • critical analysis • reCurriculum Councilrch 	<p>INTERRELATIONSHIPS</p> <ul style="list-style-type: none"> • clear links between visual inquiry/design development/other artist's work/final product • reflection or critical reaction to their own art works in progress and on completion • concepts from reCurriculum Councilrch are being investigated or applied in the development of the student's inquiries
<p>DRAWING</p> <ul style="list-style-type: none"> • drawing skills • observational drawing • exploratory drawing • originality 	<p>DRAWING</p> <ul style="list-style-type: none"> • the ability to represent objects/people/environments using a variety of techniques and media • seeing and recording objects/people/environments experienced first hand (not from reproductions or photographs) • using own photographs or drawings to explain, clarify, or develop ideas and concepts • drawings must be original and there must be evidence of different media, techniques or contexts to produce new results

SAMPLE ASSESSMENT SHEET ART D630, E630 (VISUAL INQUIRY AND STUDIO)

YEAR 11/12 ART - ASSESSMENT			PROJECT							
STUDIO AREA:			NAME/NO:							
VISUAL DIARY ASSESSMENT		SCORING GUIDE					COMMENTS			
ORGANISATION authenticity consistency sequence layout	A	17	18	19	20					
	B	13	14	15	16					
	C	9	10	11	12					
	D	5	6	7	8					
	E	1	2	3	4					
DISCERNMENT selectivity self expression discrimination selection of media	A	17	18	19	20					
	B	13	14	15	16					
	C	9	10	11	12					
	D	5	6	7	8					
	E	1	2	3	4					
VISUAL LANGUAGE visual understandings design development design concepts annotations	A	17	18	19	20					
	B	13	14	15	16					
	C	9	10	11	12					
	D	5	6	7	8					
	E	1	2	3	4					
INTER-RELATIONSHIPS integration critical analysis research	A	17	18	19	20					
	B	13	14	15	16					
	C	9	10	11	12					
	D	5	6	7	8					
	E	1	2	3	4					
DRAWING SKILLS drawing skills observational drawing exploratory drawing originality	A	17	18	19	20					
	B	13	14	15	16					
	C	9	10	11	12					
	D	5	6	7	8					
	E	1	2	3	4					
STUDIO ASSESSMENT										
ELEMENTS & PRINCIPLES Successfully integrates appropriate elements and principles in studio work.	A	17	18	19	20					
	B	13	14	15	16					
	C	9	10	11	12					
	D	5	6	7	8					
	E	1	2	3	4					
CREATIVITY/ORIGINALITY Produces independent ideas and concepts in original and creative studio work.	A	17	18	19	20					
	B	13	14	15	16					
	C	9	10	11	12					
	D	5	6	7	8					
	E	1	2	3	4					
MEDIA SKILLS & PROCESSES Competently selects controls and manipulates media, processes and techniques appropriate to studio area.	A	17	18	19	20					
	B	13	14	15	16					
	C	9	10	11	12					
	D	5	6	7	8					
	E	1	2	3	4					
RAW SCORE		WEIGHTED SCORE (late submission 10% off)					SCORING GUIDE			
	Actual	Possible		Actual	Possible	Excellent	17	18	19	20
VISUALDIARY	<input type="text"/>	<input type="text"/>	VISUALDIARY	<input type="text"/>	<input type="text"/>	High	13	14	15	16
STUDIO	<input type="text"/>	<input type="text"/>	STUDIO	<input type="text"/>	<input type="text"/>	Sound	9	10	11	12
						Limited	5	6	7	8
						Inadequate	1	2	3	4

SAMPLE ASSESSMENT SHEET ART D630, E630 (VISUAL INQUIRY AND STUDIO)

YEAR 11/12 ART - ASSESSMENT			PROJECT			
STUDIO AREA:			NAME/NO:			
VISUAL DIARY ASSESSMENT	SCORING GUIDE					COMMENTS
ORGANISATION authenticity consistency sequence layout	A					
	B					
	C					
	D					
	E					
DISCERNMENT selectivity self expression discrimination selection of media						
VISUAL LANGUAGE visual understandings design development design concepts annotations						
INTER-RELATIONSHIPS integration critical analysis research						
DRAWING SKILLS drawing skills observational drawing exploratory drawing originality						
STUDIO ASSESSMENT						
ELEMENTS & PRINCIPLES Successfully integrates appropriate elements and principles in studio work.						
CREATIVITY/ORIGINALITY Produces independent ideas and concepts in original and creative studio work.						
MEDIA SKILLS & PROCESSES Competently selects controls and manipulates media, processes and techniques appropriate to studio area.						
RAW SCORE Actual Possible VISUALDIARY <input type="checkbox"/> <input type="checkbox"/> STUDIO <input type="checkbox"/> <input type="checkbox"/>	WEIGHTED SCORE (late submission 10% off) Actual Possible VISUALDIARY <input type="checkbox"/> <input type="checkbox"/> STUDIO <input type="checkbox"/> <input type="checkbox"/>		SCORING GUIDE Excellent 17 18 19 20 High 13 14 15 16 Sound 9 10 11 12 Limited 5 6 7 8 Inadequate 1 2 3 4			

**SAMPLE ASSESSMENT SHEET
TEE ART (D630, E630)**

NAME	ELECTIVE	DATE
STUDIO PROJECT TITLE		
SCORING GUIDE		WEIGHTING
Excellent	17	18
High	13	14
Sound	9	10
Limited	5	6
Inadequate	1	2
	19	20
	15	16
	11	12
	7	8
	3	4
Visual Diary	20	
Studio	60	
Art History	20	
VISUAL DIARY		STUDIO
ORGANISATION Authenticity Consistency Sequence Layout	1 - 20 <input style="width: 40px; height: 20px;" type="text"/>	PRINCIPLES/ ELEMENTS <input style="width: 40px; height: 20px;" type="text"/>
DISCERNMENT Selectivity Self expression Discrimination Selection of media	1 - 20 <input style="width: 40px; height: 20px;" type="text"/>	CREATIVITY/ ORIGINALITY <input style="width: 40px; height: 20px;" type="text"/>
VISUAL LANGUAGE Visual understanding Design development Design concepts Annotations	1 - 20 <input style="width: 40px; height: 20px;" type="text"/>	USE OF MEDIA/ PROCESSES <input style="width: 40px; height: 20px;" type="text"/>
INTERRELATIONSHIPS Integration Critical analysis ReCurriculum Councilrch	1 - 20 <input style="width: 40px; height: 20px;" type="text"/>	TOTALS VISUAL DIARY <input style="width: 40px; height: 20px;" type="text"/> 100 STUDIO TOTAL <input style="width: 40px; height: 20px;" type="text"/> 60
DRAWING Drawing Skills Observational drawing exploratory drawing Originality	1 - 20 <input style="width: 40px; height: 20px;" type="text"/>	TEACHER
COMMENTS		

SAMPLE ASSESSMENT SHEET ART D630, E630

SCORING	GUIDE			
Excellent	17	18	19	20
High	13	14	15	16
Sound	9	10	11	12
Limited	5	6	7	8
Inadequate	1	2	3	4

PROJECT: _____ **NAME:** _____ **YEAR:** _____

VISUAL DIARY

SCORE

- Organisation
- Discernment
- Visual Language
- Inter-relationships
- Drawing

TOTAL

--	--

 % WEIGHTING

STUDIO

- Design Principles/Elements
- Creativity/Originality
- Use of Media

TOTAL

--	--

 % WEIGHTING

FINAL PROJECT MARK

--

HISTORY

- Analysis & Synthesis
- Knowledge & Understanding
- Use of appropriate Art Language
- Literacy Skills

TOTAL

--	--

 % WEIGHTING

COMMENT

TEACHER: _____

FINAL SCORE

--

(Visual Inquiry, Studio and Art History)

VISUAL DIARY INDEX

(YEAR 12 TEE ART)

STUDIO AREA: _____ STUDENT NUMBER: _____

INTERNATIONAL ART THEME STUDIED: _____

AUSTRALIAN ART THEME STUDIED: _____

PROJECT TITLE **INTER-RELATIONSHIPS
(ART HISTORY, ART CRITICISM)**

PROJECT 1 _____

PROJECT 2 _____

PROJECT 3 _____

SYLLABUS REQUIREMENTS: (For full description consult CURRICULUM COUNCIL Handbook)	
CERAMICS:	1. Sculptural emphasis: Three (3) fired projects, one (1) must be functional.
<i>or</i>	2. Functional emphasis: Three (3) fired projects, one (1) must be a related set.
CREATIVE PHOTOGRAPHY:	Three (3) projects - at least two (2) are to be a related series or a suite of photographs on a chosen theme. One (1) project should utilise the technique of photomontage.
GRAPHIC DESIGN:	Three (3) projects - must include both two (2) and three (3) dimensional work.
PAINTING:	Three (3) projects - use a range of media, techniques and supports.
PRINTMAKING:	Three (3) projects - must use at least two (2) different techniques. At least two (2) projects must be in editions of three (3) or more.
SCULPTURE:	Three (3) projects - must demonstrate the use of the range of media and sculptural techniques.
TEXTILES:	Three (3) projects
	1. Functional emphasis (at least one(1) free-form)
<i>or</i>	2. Free-form emphasis (at least one (1) functional)