Level 3
Assessment Information

Semester 1 Assessment Critique

Level 3 students participate in closed critiques at the end of Term 2 presenting their studio work along with any supporting work to an audience comprising the Level 3 and 4 Coordinator, Level 3 facilitators, the Level 3 Art History and Theory lecturer and Adelaide Central School of Art lecturers.

Following the closed critiques a percentage mark is awarded by an internal panel that is converted to a grade and formally recorded for the Studio Practice unit.

Grades are awarded using the ACSA grading system – i.e. 85%-100% High Distinction, 75%-84% Distinction, 65%-74% Credit, 50%-64% Pass, 0%-49% Fail. See the ‘Schedule of Grades’ sheet or the Student Information Handbook for full details.

Internal Assessment Criteria (Practical work 80% Verbal presentation 20%) Assessment will be based on a verbal presentation that demonstrates the following:

- imaginativeness
- resourcefulness
- depth and breadth of research and ideas
- critical reflection
- the ability to verbally explain and discuss work presented for critique/assessment in its broader contemporary, cultural and historical context

The closed critiques will be held in student studio spaces. A data projector and computer will be available for use in the critiques. It is the student’s responsibility to test their device (e.g. USB / disc) used prior to their critique.

Objectives

- Studio work should demonstrate an exploratory approach to ideas, materials and processes, however this can be done within a preferred discipline/ media – e.g. sculpture, drawing, painting.
- Developing work should demonstrate an extension and challenge to established strategies of the previous two years study. In Semester 1 it is not a requirement that work be highly finished and resolved.
- Work produced will show breadth and depth of investigation beyond a literal or illustrative response to The Fixation. Over the course of the semester, it is anticipated that the work will generate its own momentum and move away from the starting point.
- To support and contextualize your practice, it is expected that you will be constantly researching contemporary and historical artists whose practice is complementary and inspirational to your own. This process will be supported by facilitators, fellow students and feedback from critiques.