

# LEVEL 2 VISUAL ARTS SUMMATIVE ASSESSMENT FEEDBACK

Assessment Event NOVEMBER 2016

Student Name **Judith Bach**

Student Number **492829**

Student DOB **10/01/1954**

Unit Tutor **Keith Roberts**

Degree **BA Hons Photography**

Assessed Unit

**PHOTOGRAPHY 2: DOCUMENTARY**

<b>ASSESSMENT CRITERIA</b>	<b>Feedback (<i>please comment on achievement against assessment criteria</i>)</b>	<b><u>Mark</u></b>
<b><u>Demonstration of Technical &amp; Visual Skills</u></b> Materials, techniques, observational skills, visual awareness, design and compositional skills	Very competent technical and visual skills.	Range 0-35  <b>21</b>
<b><u>Quality of Outcome</u></b> Content, application of knowledge, presentation of work in a coherent manner with discernment. Conceptualisation of thoughts, communication of ideas.	Competent realisation of ideas, presented well, showing consistency in judgement. Effective grasp of ideas and communication of visual ideas.	Range 0-20  <b>12</b>
<b><u>Demonstration of Creativity</u></b> Imagination, experimentation, invention. Development of a personal voice.	Good synthesis of analytical and creative thinking. Some evidence of creativity, little evidence of risk-taking with a few imaginative outcomes. Some evidence of a developing personal voice	Range 0-25  <b>14</b>
<b><u>Context</u></b> Reflection, research, (evidenced in learning logs). Critical thinking (evidenced in critical review)	Very articulate and self aware, very well researched. Demonstrates a developed intellectual understanding and criticality.	Range 0-20  <b>15</b>

**Overall Comments and Feed Forward**

It is great to see a consistent set of concerns permeate all of your assignments. This kind of refined conceptual toolbox is something that can be continually drawn upon to drive your visual experimentation.

You seem to be knocking in all the right places - archive, memory, symbol, histories and objects - and there are signs that your intentions and thoughts are sometimes filtering through to your photographs. Assignment 3, "Happy Days" is a good example of the subtle use of family memory with telling photographs that use gesture and posture effectively.

Some of the work with layers seems awkward at times even though your intention is clear. It would be good to see you resolve the formal problems of dealing with past and present in a more original and convincing way, in line with your strong intellectual convictions. But the consistent interest in the photograph as aide memoire puts you in a good place at the end of the first half of Level 2.

