



2010
School-assessed
Task Report

Studio Arts: Units 3 and 4

UNIT 3
BACKGROUND INFORMATION

Outcome 1

Prepare an exploration proposal that formulates the content and the parameters of an individual design process, and that includes a plan as to how the proposal will be undertaken.

Nature of task

An exploration proposal should create a framework for an individual design process in which the student plans how their subject matter, ideas, aesthetics, materials and techniques will be explored and developed. The student's exploration proposal needs to be developed on an individual basis; personal and creative responses should be encouraged throughout the preparation. The teacher and student should negotiate the contents of the exploration proposal and the art form/s in which the work will be undertaken to ensure the student is working within the range of art form/s and facilities the school is able to offer. It is expected that the exploration proposal will include substantial detail that comprehensively addresses the scope of the task.

Scope of task

The exploration proposal must include:

- an explanation of the focus and subject matter to be developed
- a discussion of the conceptual possibilities and an explanation of the ideas to be explored
- a description of the art form/s to be explored
- a discussion of the sources of inspiration to be investigated
- an explanation of the aesthetic qualities to be explored
- an explanation of the materials to be explored
- an explanation of the techniques to be developed
- a plan for how the exploration proposal will be implemented.

The area of exploration should be defined in the exploration proposal in enough breadth to allow for substantial exploration during the design process to facilitate the development of a range of potential directions.

The exploration proposal should be developed prior to the commencement of the individual design process but may be expanded upon during the initial stages of the design process.

However, it should be noted that the exploration proposal sets out the content and parameters of the student's future proposed work and is not a summary of what has been done. The exploration proposal should, where possible, be word processed and may be presented as an extended statement, a series of short paragraphs and may include dot points and visual reference material. This visual reference material may include illustrations, diagrams or images of other artists' work as a means of clarifying ideas expressed in the exploration proposal.

If an exploration proposal is not presented a student has not satisfactorily achieved the outcome and is unable to score in Criteria 1, 2, 3, 4, and 6 of School-assessed Task 1 and should be assessed as 'NS' (Not Shown) for these criteria.

Outcome 2

Present an individual design process that produces a range of potential directions, which reflects the concepts and ideas documented in the exploration proposal.

Nature of task

The individual design process should consist of experimental and developmental work that clearly addresses aesthetic qualities and techniques related to the student's individual ideas and subject matter defined in the exploration proposal. The student should use the exploratory and developmental stage to investigate, clarify and consolidate ideas. They should explore, develop and refine the application of techniques, the use of materials and the manipulation of visual and other elements related to their ideas, concepts and aesthetic qualities as outlined in the exploration proposal. Students undertake annotation throughout the individual design process to reflect, analyse and evaluate the experimental and developmental work. They should clarify their thinking and working processes via images and annotations throughout the design process. The annotation will identify and select aspects of the individual design process that will contribute to the production of a folio of artworks in Unit 4. Students should fully acknowledge any borrowed visual or written material with clear evidence of the relevance of this material to their own artmaking and explain how it will inform the exploration and development of ideas and subject matter.

Potential directions

Potential directions should reflect ideas discussed in the exploration proposal. Potential directions are developed progressively evolving from and throughout the individual design process and should be seen in this context rather than as finished artworks. The nature of the potential directions will vary according to the characteristics of individual art forms and may contribute in their entirety or in part to final artworks. Annotation throughout the design process should identify potential directions as part of the student's process of evaluation. It should be noted that a range of potential directions is required and that the presentation of one potential direction does not satisfy the requirements for this task. At the completion of School-assessed Task 1 students should have presented a range of potential directions. From this range the student must select and clearly identify and evaluate the potential directions that will be used to develop artworks in Unit 4 for the production of a cohesive folio.

Students may select potential directions that:

- most effectively communicate concepts, ideas and aesthetics documented in the exploration proposal
- offer the opportunity to demonstrate an appropriate level of technical skill
- provide the appropriate qualities to support a cohesive folio of work.

If students appropriate the visual or intellectual property of others, teachers must ensure that this is clearly acknowledged and that the use of such material does not constitute plagiarism or contravene copyright and licensing agreements. All images used in the design process should appear with evidence of their source and any development which clearly establishes the work as that of the student. The use of other artist's aesthetic qualities should be carefully considered during the design process. Over-use or direct copying of aesthetics of others may not allow students to develop individually creative explorations.

All developmental work should relate directly to the student's individual ideas expressed in the exploration proposal.

Relationship between art making in Units 3 and 4

At the conclusion of Unit 3 it is expected that the student will have developed a range of potential directions. At the commencement of Unit 4 students select the potential directions that will be used to create finished artworks in a cohesive folio.

Students may have access to Unit 3 potential directions when undertaking the School-assessed Task in Unit 4. Access to this exploratory work should be controlled and where

possible take place under supervised conditions. Access should only be given to the exploratory work that is relevant to the production of a cohesive folio of finished artworks in Unit 4. Unit 3 work can be released to the students after SIAR 1 results have been approved and released to schools.

Presentation of artworks for assessment should be carefully considered to ensure that the surface qualities of the work are not obscured and the close examination of aesthetic qualities and technical applications is not obstructed. Framing of artworks is not required; however, it may be considered if the student feels that it will enhance the presentation of their ideas. It should be remembered that the use of glass, perspex, plastic or other such materials may obscure the surface and obstruct the close examination of the techniques and texture of the medium/media used in the work presented for assessment.

Presenting a series of images in a concertina book would be considered one artwork. Mounting more than one piece of work in a multi-cut mount may be considered one piece of artwork and as such does not present a folio of artworks, as is required for Unit 4.

GENERAL COMMENTS

Reviewers noted it was clear that many teachers had implemented the appropriate criteria applicable to the new *VCE Studio Arts Study Design* 2010. It was evident that teachers who had attended the VCE Studio Arts School-assessed Task information session held early in 2010 were able to apply knowledge to support appropriate teaching and assessment of the new study. The VCE Studio Arts School-assessed Task information session is available to teachers early in 2011. Details are located in Supplement 1 to the February 2011 *VCAA Bulletin, VCE, VCAL and VET* No. 86:

<http://www.vcaa.vic.edu.au/correspondence/bulletins/2011/February/2011FEBSUP1.pdf>

Further details will be issued in a Notice to Schools in February 2011.

Evidence gleaned from the review identified that there were some aspects of the study design that have not been followed correctly by some schools. It is vitally important that teachers are fully aware of the terminology and concepts used in the current *VCE Studio Arts Study Design* 2010–2014 and to avoid references to previous study designs. Teachers need to impart the correct knowledge and understanding of the current study design 2010–2014 to support their students. The review identified that some schools were not employing the specific terminology of the *VCE Studio Arts Study Design* and assessment criteria 2010–2014. This omission may affect students' ability to achieve the best possible results. The consistent use of appropriate terminology supports a cohesive study across the state and the consistent application of current assessment criteria supports equitable and fair assessment. At times, in some schools, it appeared that the current assessment criteria had not been used to mark the student work presented. Teachers must use only the current criteria descriptors for assessment. Student work must address the specific detail of the current assessment criteria located in the annual Supplement 1 – Administrative advice for school-based assessment to the February *VCAA Bulletin VCE, VCAL and VET*. It is expected the work students present will reflect practice with materials and techniques and demonstrate appropriate skills at the student's best possible level. This often requires students to address skills and practice techniques in addition to the work undertaken in nominated hours for class instruction. Some schools visited during the review did not reflect this practice and consequently students were not able to demonstrate the expected development in their design processes and were unable to achieve the best possible results. All work presented must be undertaken before the assessment due date for School-assessed Task 1. Details of assessment dates including visitation review periods and other administrative information are located in the annual Supplement 1 – Administrative advice for school-based assessment to the February *VCAA Bulletin VCE, VCAL and VET*.

SPECIFIC INFORMATION

Criterion 1

Use of an exploration proposal to define the development of an individual design process that includes a plan of how the proposal will be undertaken

To address this criterion students are required to present an individual approach to writing an exploration proposal, plan their time and propose their expectations for the work to be undertaken throughout the design process. The exploration proposal is a base document from which all work will be undertaken. It was evident in the design process annotation of students who scored well in this criterion that there was a continual reference to the exploration proposal ensuring the accountability to plans and the communication of ideas expressed in the proposal. Any minor adjustments to the exploration proposal were clearly labelled and documented with detailed information to qualify the adjustments. The exploration proposal and plan are working documents used to support guidance and development of the student's work throughout the design process. Students who scored highly in this criterion presented varied writing styles and different formats for the exploration proposal and all work included related directly to the student's concepts and ideas. The high scoring exploration proposals demonstrated a very good understanding of aesthetics and their importance to the communication of the student's concepts and ideas. Students who were not able to discuss aesthetic qualities in their proposals often wrote a list rather than an explanation of how they proposed to develop and use aesthetics in the context of their ideas outlined in the exploration proposal. These types of responses were unable to score very highly. Discussions about aesthetics should reference formal elements and art principles, technical applications and styles and how these can be used collectively to achieve a specified aesthetic. The proposed relationship of the aesthetic to the communication of ideas should be clarified in the exploration proposal.

The exploration proposal is a major component of this area of study. It represents a majority of the marks allocated to School-assessed Task 1 and at times students did not write in sufficient detail to score very high in this criterion. Proposals that did not score well did not always cover all aspects of this task and failed to show adequate planning of how the student would explore or plan the design process. Those students who used the exploration proposal as the basis for all work and demonstrated clear links to the exploration proposal through annotations and visual material scored well.

Less successful responses to this criterion did not show a comprehensive explanation but merely presented a brief outline of the student's ideas. These types of responses did not offer enough detail as to why and how a particular art form or technique was to be used. There was no evidence to propose how artforms or techniques could be employed to support the student's concepts and ideas. Consequently these responses were not able to score very highly. To score well it is expected students will propose how the artform/s and or techniques will best support the communication of their individual concepts and ideas

Some students listed or discussed the final art works they planned to create in the exploration proposal rather than extending their discussion of an idea or concept to be further explored. The identification of a final artwork is not appropriate in the exploration proposal. Students should avoid the discussion of potential directions or final art works in the exploration proposal as they are products of the design process. Potential directions are developed during the design process and will inform the selection to develop final artworks in Unit 4. When students set out exactly what artwork will be produced in Unit 3 they are not compliant with the intention of the study design. This practice obscures the opportunity for a creative exploration or development informed by trials, exploration and experience to inform different artwork outcomes through an explorative design process.

The practice of setting out a set number of unrelated ideas and themes to address in the exploration proposal is an incorrect interpretation of the study design. These types of

presentations generally offered a variety of unrelated different themes or ideas with separate art forms proposed for each idea. Students who followed this practice did not score well as they were unable to identify a clear focus which created further difficulties throughout the design process that prevented high score achievement in the other criteria. To score highly and address the outcome appropriately, the exploration proposal must address the focus and subject matter to be developed. From this subject matter the exploration proposal will identify related ideas to be explored, the artform/s through which the design process will develop and include sources of inspiration, conceptual possibilities and aesthetic qualities to be investigated. Identification and discussion of the proposed materials and techniques will include references to their suitability to support concepts and ideas. The proposal must include a plan of how the exploration proposal will be undertaken in the design process. Some students did not include any planning documentation in the exploration proposal and this did not allow the student to score highly. Planning documentation can be presented in a variety of formats it is important that students' include planning in the proposal to support the time management of the design process.

Criterion 2

Exploration and development of subject matter and ideas within the design process that are related to concepts and ideas described in the exploration proposal.

To score well in this criterion requires the presentation of comprehensive and thoughtful exploration that progressively develops and refines ideas and subject matter in the development of the student's personal imagery as described in the exploration proposal. An informative and detailed investigation of sources of inspiration and motivation, including documentary evidence, of the development of the student's personal imagery will support the address of this criterion

Students who scored well in this criterion articulated how inspirational material informed the exploration of their individual concepts and ideas. They offered clear annotation that supported the visual exploration of their personal ideas as described in the exploration proposal. Throughout the design process students are advised to use their own personal imagery and photographs where possible, to support individual responses rather than relying on borrowed imagery. There is no award for highly decorative presentations which may detract from the vital content of personal ideas and concepts. Students are advised to spend time clearly expressing the development of subject matter and ideas as described in the exploration proposal through visual evidence and written annotation.

The review saw that some presentations relied too heavily on the use of borrowed imagery without offering adequate explanations as to why the images of others had been used and how they will support the student's concepts and ideas. At times the development of subject matter was not explored beyond merely a reproduction of images from magazines or the Internet. These types of presentations cannot score very highly if they do not evidence an exploration and development of subject matter as described in the exploration proposal. Students need to be mindful of the rights of artists and copyright legislation when using images sourced from the Internet and all borrowed material must identify the source and context for use. Too often it was identified that folios relying on borrowed images did not progressively develop or improve the communication of the aims and ideas discussed in the exploration proposal. Students need to ensure when they are using inspirational material that it is relevant to the ideas and concepts discussed in the exploration proposal and that clear annotation supports the student's work.

Criterion 3

Exploration and development of aesthetic qualities relevant to the aims and ideas described in the Exploration Proposal

To score highly in this criteria students are required to present comprehensive and effective visual and written documentation that demonstrates how a range of visual formal elements communicate the aesthetic qualities related to the student's ideas and subject matter. Work presented must be consistently creative and include an individual exploration and development of aesthetic qualities in the student's personal imagery that demonstrates an extensive investigation throughout the design process. The student's imagery is progressively developed and refined to effectively communicate ideas described in the exploration proposal. Highly comprehensive written material confidently uses art language and terminology.

Students who scored well in this criterion developed a range of aesthetics and were able to select and refine them to enhance the communication of their stated aims and ideas. They articulated their understanding of these aesthetics in clear annotations throughout the design process that detailed how the aesthetics of their practical work contributed toward the expression of their visual language. They did not rely on borrowed images but developed and created their own. It is important that students do not merely copy the aesthetics of another artist without the articulation of a direct and valid context that has been selected to enhance their individual ideas. Some work presented completely appropriated photographs of other artists and simply cropped or enlarged the images without any explanation to identify how this supported their individual visual language. This response is inadequate to score very highly on this criterion. Students must evidence a distinct refinement and development of their imagery beyond any source material.

Presentations that did not provide sufficient detail to inform how the student would use aesthetics in their explorations, were unable to score well in this criterion. Appropriate responses to this criterion must acknowledge how aesthetics play an important role in the creation of artworks. Some material submitted in review annotated practical techniques undertaken in class exercises that did not align or support the student's individual ideas. Students must develop their own personal use of aesthetics to communicate their individual aims and ideas. It is also important that the exploration of aesthetic qualities is developed further than samples or trials. Explorations need to be extended to show the development of ideas and skills to communicate aims and ideas. All explorations should have accompanying annotations to support the students understanding and thinking describing how they have used and developed aesthetics in all explorations to support their desired visual language, aims and ideas. At times students wrote lists rather than offering analysis or discussions, this type of response cannot score highly in this criterion.

Criterion 4

Exploration of materials and development of techniques and processes relevant to the art form/s and ideas described in the exploration proposal

To score 'Very High' for this criterion there must be evidence of extensive and thoughtful exploration; comprehensive documentation of a range of materials and development of techniques appropriate to the selected art form/s and relevant to the student's ideas. Student work must show a progressive development and refinement of a very high level of skills in the use of materials and techniques that demonstrates sensitivity to the materials and an awareness and understanding of particular characteristics of those materials and techniques.

Presentations that scored well in this criterion demonstrated the creation of extensive and comprehensive explorations accountable to the aims and ideas expressed in the exploration proposal.

Students are advised to plan their time carefully to ensure they can practice, develop and improve their application of materials and techniques throughout the semester. Some work

presented extensive inspiration and/or elaborate discussions about artists with little attention to the development of artwork. This approach did not support the student's ability to achieve their best possible results. It was evidenced that students who explored one or two artforms and related techniques were able to develop and improve their technical skill and confidence with the use of materials to support the ideas explored in their exploration proposal. In some presentations, students who employed too many different art forms appeared to have difficulty in maximising their skill level and experience with techniques and consequently were unable to score very highly. Class exercises that do not allow students to pursue their individual aims are not encouraged because too often they do not allow students to develop skills that are relevant to the communication of their individual ideas. Students should aim to develop skills and use materials and techniques that are relevant to their needs and the aims and ideas identified in their exploration proposal. It is also of vital importance that the student undertakes the directions they have identified in the exploration proposal. If a student does not accomplish a specified technique or process identified in their exploration proposal they need to annotate or amend their exploration proposal as appropriate.

Work presented that did not evidence a development or exploration of the application and processes of chosen artforms was not able to score highly. To address the outcome, students are required to discuss how they will use materials and techniques to communicate their aims and ideas and demonstrate an understanding of how and why their selected art form is best selected to do this. Processes must be documented in place of simple lists of materials and techniques which can only attract a low score.

Criterion 5

Evaluation of exploratory and developmental work throughout the design process

For a student to score well in this criterion they must be able to provide, comprehensive and highly informative annotation that documents processes of analysis, evaluation and the refinement of ideas, aesthetics and techniques throughout the design process. Evidence of a strong consolidation of the student's thought processes with an accomplished use of art language that signals directions for development of artwork is required. Insightful use of art elements in the presentation of a range of potential directions in the design process that could form the basis for future artwork must be evidenced.

Students who clearly explained why the potential direction had been identified and reflected their concepts and ideas, scored well. Simply labelling or putting a coloured dot on an exploration does not fully address this criterion or Criterion 6. The work presented and accompanying annotations must have direct links to the exploration proposal and be evaluated in relation to the stated aims of the student.

The detail and degree to which work presented was annotated varied greatly. At times some students did not write a sufficient amount to explain their use of materials and techniques, development of subject matter and aesthetics and did not offer a selection of potential directions. The selection of potential directions needs to show that the student has developed the trials and experimentation sufficiently to be used to form the basis for future artworks.

Criterion 6

Selection and evaluation of a range of potential directions that will form the basis of artworks in Unit 4

To score 'Very High' for this criterion there must be the presentation of a comprehensive evaluation of a range of potential directions that provides substantial material on which future artworks will be based. The potential directions should comprehensively reflect, visually and in writing, the investigation, development and refinement of ideas, aesthetics and techniques discussed in the exploration proposal. It is expected high level responses will demonstrate effective, creative and innovative approaches in the communication of concepts and ideas. All

potential directions must have accompanying annotations to clarify and explain the selection and must be clearly identified.

Potential directions that were clearly identified and evaluated were presented in different ways. Some students had gone back through their design process and using a different coloured marker labelled the potential directions 1–15. The evaluations appeared alongside the process either written in contrasting pen or attached in a fold out paper. The selected potential directions were then indicated using 1–5 from the original range of 15 in another contrast colour in the context of the design process. Other students labelled the potential directions throughout the process and then offered a summary and evaluation of the range. The identified selection was accompanied by detailed evaluations and a clear justification at the end of the design process. Either presentation was suitable for the award of a very high result provided the student had offered the exploration of an adequate range of potential directions that were fully evaluated from which they could present a specified selection including an evaluation as to why they had been selected to support the production of artworks in Unit 4. A potential direction must be the result of an exploration of the possibility of materials and/or techniques and/or aesthetics to communicate specified ideas and concepts outlined in the exploration proposal. There is no required number of potential directions to be produced but a range must be developed from which a selection can be made.

Students who scored well created a variety of work and produced a number of alternative directions that would form the basis for future artworks. In annotation these students clearly identified their directions, explained the reasons behind their selections, detailing the ability of specific techniques and aesthetics to achieve their ideas and concepts. In some cases the evaluations detailed how a potential direction was unable to realise the proposed communication of concepts and ideas and thus would not be selected for the basis of a future artwork.

Potential directions that were not identified could not be allocated a score for this criterion.

UNIT 4

BACKGROUND INFORMATION

Outcome 1

Present a cohesive folio of finished artworks, based on selected potential directions developed through the design process that demonstrates skilful application of materials and techniques and that realises and communicates the student's ideas.

Nature of task

A cohesive folio of finished artworks, which demonstrates the refinement and resolution of themes, concepts, ideas, techniques and aesthetics explored and developed in the design process. The artworks should be presented in a manner appropriate to the art form/s.

Scope of task

In this task students are expected to develop, refine and evaluate artworks in order to contribute toward the production of a cohesive folio of finished artworks based on the investigation and development of potential directions in the design process in Unit 3. The terms 'materials and techniques' may not be relevant to all artform/s, for example in relation to digital media the art forms could be explained as 'media and processes'. The Folio must consist of no fewer than two finished artworks. However, the number of finished artworks will be determined by the nature of the artworks, the scale and complexity of the work undertaken, the art form/s and the design process completed. For example, a series of small intricately designed artforms produced through a process of complex techniques may be equivalent in time and effort to two large expressively painted canvasses or a series of digitally manipulated images. If only one finished art work is submitted for assessment a student has not satisfactorily achieved the outcome and is unable to score in Criteria 1, 2, 3, 4, 5 and 6 of School-assessed Task 1 and should be assessed as 'NS' (Not Shown) for these criteria.

Outcome 2

Provide visual and written documentation that identifies the folio focus and evaluates the extent to which the finished artworks reflect the selected potential directions, and effectively demonstrate a cohesive relationship between the works.

Nature of task

A visual and written statement that is completed after the production of the folio. The documentation identifies the refined focus of the folio, reflects on the communication of ideas, use of materials and techniques, the resolution of aesthetics and the relationship between the artworks that form the cohesive folio. Prior to the commencement of the folio the student must provide visual evidence of the potential directions selected at the end of Unit 3 that will contribute to the production of finished artworks.

After the completion of the folio the student must use appropriate art language and terminology to complete the visual and written statement that will:

- identify the refined focus and subject matter of the folio
- discuss ways in which potential directions contributed to the production of finished artworks
- identify reasons why particular potential directions were selected
- discuss any further refinement and development of potential directions completed in order to produce artworks
- explain how materials and techniques were applied in the finished artworks
- explain how aesthetic qualities were resolved in the finished artworks
- analyse how the finished artworks realise the student's
- communication of ideas
- discuss the presentation of the cohesive folio.

Depending on the degree of resolution in the potential directions the student may need to further refine them prior to commencing the final artworks. Where further refinement is undertaken evidence of such refinement and a description and/or explanation of the processes involved must be documented. This refinement should not supplement work that should have been undertaken in Unit 3 School-assessed Task 1. Refinement of potential directions must be resolved within the first two weeks of Unit 4, to allow the student sufficient time to complete the cohesive folio of artworks.

The documentation is not a repetition of the design process; rather it is a clear and succinct visual and written document that clearly defines the folio focus, provides evidence of the potential directions that informed the focus of the folio and provides evidence of the student's reflection and evaluation of the cohesive folio.

Scope of task

The written component of the focus, reflection and evaluation should be word processed and may be presented as an extended statement, short paragraphs and where appropriate may include dot points. Visual material that must be included in the extended statement and collated prior to the commencement of the folio may include photographs, screen dumps or photocopies of selected potential directions from Unit 3 School-assessed Task 1. Students may also include sketches and plans of the proposed artworks, images, drawings or/and screen dumps demonstrating the application of software to be used to create artworks. Annotations should accompany all the visual material.

Potential directions may include further refinement such as maquettes, mock ups, sketches and highly effective plans that support the development of the finished artworks. The folio focus, reflection and evaluation document is used by the teacher to directly inform the assessment of Criteria 1, 3 and 6. The documentation may be used in conjunction with the cohesive folio to support the assessment of Criteria 2, 4 and 5.

Without a folio focus, reflection and evaluation document the student cannot be assessed in Criterion 6. If a folio focus, reflection and evaluation document is not presented a student cannot score in Criterion 3 of School-assessed Task 2 and should be assessed as NS (Not Shown).

GENERAL COMMENTS

The review process is undertaken to ensure that teachers are assessing in line with the VCAA assessment criteria published in Supplement 1 to the February 2011 *VCAA Bulletin, VCE, VCAL and VET* No. 86 – 'Administrative advice for school-based assessment' and also available at the VCAA website:

<http://www.vcaa.vic.edu.au/vcaa/correspondence/bulletins/2011/February/2011FEBSUP1.pdf>
only

Appropriate application of assessment criteria contributes toward an equitable assessment for students and supports teachers with a consistent practice throughout the state. At times, in some schools visited throughout the review, the award of marks given by teachers did not always reflect the general standard of application as seen at most other schools. It was concluded that in the schools demonstrating assessment application outside of the consistent expected practice, that the teachers' application of the assessment descriptors was too parochial. These teachers too often marked work that was not accountable to the criteria descriptors at a very high level, but within the class group, the students had appeared to produce a higher quality and quantity of work than the rest of the class who were awarded lower scores. Teachers are advised not to assess work according to the standards of the classroom but to award marks accountable to the criteria descriptors only and try not to be swayed by other factors. This is often very difficult to do; however, if the review process is to be successful then teacher and reviewers marks should be within a reasonable range of each other. This will occur when teachers are assessing work consistently with the reviewers. Teachers are welcome to attend the VCAA annual School-assessed Task information days held at the beginning of the school year to support their understanding of how to use the

assessment descriptors appropriately. Information regarding this event is sent to all schools via the VCAA Notices to Schools and also published online in due time to register for attendance.

Teachers may also choose to cross mark work with other teachers to support objective and appropriate assessment. Furthermore, schools that have classes with fewer than five students are required to form a partnership with another school to enhance curriculum provision and assessment arrangements. Information is available in the *VCE and VCAL Administrative Handbook 2011*, pp.44–46.

It is important that teachers and students use only the *VCE Studio Arts Study Design* accredited for study from 2010–2014. Teachers and students are expected to employ the specific terminology and address the specified requirements for each outcome. For successful completion of Unit 4 students are expected to present a cohesive folio of artworks that clearly communicates their individual concepts and ideas and is based on the selected potential directions identified from the design process in Unit 3.

When addressing Outcome 2, students are required to present visual and written documentation that identifies the folio focus, the potential directions and the contribution of these to the finished artworks and includes an evaluation of the cohesive nature of the folio. If students choose to present work for Unit 4 in the same visual diary that was used for Unit 3 there must be a clear distinction between each unit. Students cannot be assessed for the same content as was produced and assessed in the previous unit of study.

SPECIFIC INFORMATION

Criterion 1: Use of potential directions in producing finished artworks

For a student to score highly in this criterion they need to provide comprehensive and detailed visual and written evidence of selected potential directions that are highly suitable to the folio focus and refinement of ideas and have been insightfully evaluated as to how they have been used to produce finished artworks. There needs to be thorough and articulate explanations, using art language and terminology consistent with the study design and detailing how the potential directions have informed the development and refinement of ideas, techniques and aesthetics in the finished artworks. There should be a highly effective presentation of potential directions appropriate to the selected artform/s of the finished artworks. There must be strong evidence of the use of the selected potential directions used as the basis for the development of the finished artworks.

Students who scored highly in this criterion provided clear visual references to the selected potential directions identified in Unit 3. Some presentations were simply photocopies of the specified potential directions developed in the Unit 3 design process with further notes and visual planning attached to them supporting the foundation for the creation of the finished artworks. These presentations included clear evaluations as to how the selected potential directions informed the production of final artworks. Visual references included photocopies, photographs, scans or prints. The documentation may include further refinement of the selected potential directions which could be represented in maquettes, mock ups and sketches

Criterion 2: Application of materials, techniques and processes relevant to the chosen artform/s.

For a student to score highly in this criteria they must show a consistent and highly skilful application of materials, techniques and processes throughout the folio to support a strong resolution of ideas and aesthetic qualities. The finished artworks must demonstrate a thorough understanding and sensitivity of the inherent characteristics of materials, techniques and processes and their relationship to the depiction of subject matter. The artworks must demonstrate a highly skilful and appropriate use of relevant materials, techniques, processes and methods of presentation revealing an insightful understanding of the selected art form/s.

The work seen during the review process varied widely in relation to the application of materials and techniques. At times there was concern that some folios revealed that the students had not developed and refined their understanding of how to use the selected materials and techniques to communicate their concepts and ideas. Students are advised to practice using techniques appropriately in Unit 3 to support a more refined use in Unit 4. Teachers can guide students and support them to select the materials techniques and practices that best suit their specified communication. Too often students who used digital art forms presented work that was poorly printed, badly pixelated, blurry or relied too heavily on software programs to try to resolve aesthetic qualities in the artwork. It is important that students recognise that digital photography, software and printing technologies are tools to create images and require the considered application of skill, knowledge and practice employing the appropriate techniques to produce high level artworks. When students impart careful consideration and technical practice during the design process of Unit 3 this should support a stronger resolution in finished artworks of Unit 4. Students should not be initiating new techniques in Unit 4 work but refining what was undertaken and identified as potential directions in Unit 3. A satisfactory understanding of the application of materials and techniques could not be realised in some digital folios presented by students throughout the review. In some cases three very small digital photographs was an insufficient amount of work to attract above a low and sometimes a very low score as there was an insufficient quantity of work to fully demonstrate a satisfactory understanding of the inherent qualities and understanding of the artform. A more thorough understanding of the artform would be seen to offer a more extensive application of the digital technical processes which may have been presented in a higher quality presentation. Students should always ensure that they present artwork that reflects their specified and articulated concepts and ideas. Methods of presentation need to be considered and ensure that they reflect and compliment the student's concepts and ideas. Students need to be careful that they do not present their artworks in a manner that may detract from the overall appearance and communication of individual concepts and ideas. For example, finished prints should not be framed too elaborately so as to obscure the surface quality of the printing technique. Highly ornate framing that offers no relationship to the communication of the artwork will also detract from the resolution of the folio. In the evaluation of the cohesive folio students are required to discuss the contribution of the presentation, be it framing or otherwise, to the communication of ideas in the artworks.

Throughout the review, it was very pleasing to see some highly accomplished art forms from a variety of schools. It was evident that students who had developed their skills in Unit 3 through extensive explorations were able to carry this understanding of their selected art form/s into the production of finished artworks. The selected potential directions and evaluations revealed that students were knowledgeable and accomplished with using relevant materials, techniques and processes and this was carried into the production and refinement of the finished artworks. Students who scored highly in this criterion demonstrated a sensitive and accomplished application of materials and techniques to successfully communicate their aims and ideas. There were some outstanding high scoring folios that presented artworks using digital technologies that showed evidence of "pushing the creative boundaries" that often demonstrated the application of other materials and varied accomplished applications to their artwork.

Students who were highly accomplished in the application of materials and techniques usually presented a substantial folio of finished artworks with a consistent presentation of ideas and the skilful use of materials, demonstrating that they had worked consistently to create a folio that addressed the outcomes, key knowledge and key skills to a very high level. Overall students who had worked consistently in one medium, tended to score higher, possibly due to a consolidation of skills and through the experience of the practiced and concentrated application of materials and techniques. There were also some outstanding finished artworks that utilised mixed media applications that were also awarded highly due to a consistent and skilful application of accomplished techniques and appropriate use of materials. These high scoring

folios evidenced a sound understanding of the inherent characteristics and demonstrated how collectively they successfully communicated the student's ideas and concepts.

Criterion 3: Communication and resolution of ideas presented in the cohesive folio

Students who scored highly in this criterion provided evidence of a highly creative and innovative realisation of the communication of their individual ideas in finished artworks. The resolution of ideas made a very strong connection between the artworks.

If only one artwork is presented for assessment students cannot achieve a score in this criterion because there is no evidence of a folio of artworks. Without the presentation of at least two artworks the student cannot satisfactorily achieve the outcome. To score in this criterion there must be at least two artworks that resolve the aims and communicate the ideas of the student.

Students must discuss the resolution of concepts and communication of ideas and this must be written after the completion of the finished art works. This documentation must be accountable to the outcome and therefore it is expected it will be far more extensive than a statement that simply claims the student is happy with what they have done. Students are required to present an evaluation offering detail of what they have experienced in the resolution of the artworks offering an analysis and discussion of the ideas that have been communicated. It is expected they will use art terminology and language of the study to communicate their thoughts and reflections about their final artworks and they will clearly identify the communication of their concepts and ideas. There also must be some relationship identified between the works presented and an explanation of how the cohesive relationships are established. Students who achieved a high score in this criterion identified cohesive relationships between artworks that were both conceptual and aesthetic.

Students who scored well were able to give insightful reasons and explanations about the ideas and concepts communicated in the finished art works. In the evaluation students were able to link ideas and concepts with the application of aesthetics and materials and techniques using appropriate art terminology. In these high scoring submissions students articulated the focus of the folio very clearly, using the specific terminology of the study. It was evident that these students had taken the time to examine their work carefully to support an authentic analysis of the resolution of ideas.

Criterion 4: Resolution of aesthetic qualities in the artworks that realises and communicates the student's ideas

For a student to achieve a very high in this criterion they must demonstrate a highly effective use of aesthetic elements that provides strong support to the successful communication of ideas in the artworks. In these folios a highly skilful and thoughtful application of art elements contributes toward the development and resolution of aesthetic qualities throughout the folio. The aesthetic qualities evident in the finished artworks contribute toward a highly creative interpretation of subject matter that effectively supports the communication of ideas.

If only one artwork is presented a student cannot achieve a score in this criterion because they have not created a folio of artworks in which to demonstrate aesthetic qualities in finished artworks. To score in this criterion there must be at least two artworks to successfully address the outcome.

Students who understood the relationship between aesthetics and the communication of their concepts and ideas scored well in this criterion. They were also able to discuss how they used aesthetics to support the communication of ideas in each of the artworks. Generally this was done with a clear reference to the successful use of art elements evidenced in the artworks and how they were employed collectively along with the selected materials and techniques to create their own aesthetics and support a communication of their ideas. The finished artworks were creative and individual in the use of aesthetics to enhance the expression of the students' ideas. It was clearly evident that the students had resolved the understanding and use of aesthetics in all artworks presented. This was evidenced in the artworks themselves and was

supported in the identification of subject matter and ideas in the written documents. When high scoring students appropriated images they did so in a creative and insightful manner, changing the context and justifying the use of another artists work to create their own artworks to specifically address their own innovations and communication of ideas. They did not merely reproduce the image in another art form, but developed and explored different concepts and ideas drawing upon this imagery.

The students who did not score well in this criterion were not able to discuss how they used aesthetics and how they were reflected in their artworks. Low scoring folios presented artworks that demonstrated a very basic understanding of how aesthetic qualities were used to communicate ideas. At times, these low scoring folios presented aesthetics in artworks that had a very limited relationship to the subject matter being presented or mentioned in the focus statement. The focus, reflection and evaluation statements did not identify any specific aesthetic qualities to articulate the realisation of the communication of ideas within the folio. At times the quality of the artworks presented reflected a lack of understanding about the resolution of aesthetics, in particular some photography folios demonstrated a lack of contrast, blurred, pixelated images and poor printing quality. In these folios there was no evidence or qualification that discussed this type of aesthetic as offering any significant contribution the student's ideas or intended communication.

Some students did not authentically or adequately reflect upon their finished artworks and were unable to present or discuss a relevant understanding of aesthetic qualities. This documentation was limited and did not present a resolution of aesthetics that resembled the ideas discussed in the first part of the evaluation documentation.

Most students used their own images as a starting point for their artworks, some more successfully than others. It was very pleasing to see the production of student's creative and imaginative expression, in both visual and written forms of art language and a demonstration of a sound understanding of the importance of aesthetic qualities in their artworks.

Criterion 5: Cohesive relationship between finished artworks in the folio

For a student to score a very high in this criterion they must show a strong cohesive relationship between the artworks, illustrating consistency in concepts where each artwork contributes to the development of the highly cohesive folio. In high scoring folios, finished artworks are very clearly connected through highly effective depiction of subject matter and the use of strong and consistent aesthetic qualities and applications of materials and techniques.

If only one artwork is presented students cannot achieve a score in this criterion because the student has not created a folio of artworks. To score in this criterion there must be at least two artworks created. Artworks should be of equal value in regards to application of aesthetics, material and techniques and skills.

Students need to be careful about how they present their artworks to ensure that it cannot be misinterpreted as only one artwork when the intention is more than one. Multiple images in one book are considered one artwork. Three images mounted into one multi-holed mount board are considered one artwork. A collection of images placed on one piece of board could also be considered one artwork.

Consistent links need to be evident in all work presented. At times students presented work where the links were vague or inconsistent with the ideas expressed in the evaluation documentation. The links need to establish a relationship between the artworks which may include the use of materials and techniques, aesthetic qualities and the communication of concepts and ideas. Subject matter is also important to support cohesion in folios, unfortunately some folios presented images that bore no conceptual or aesthetic relationship to each other and failed to create any links within the folio.

Some folios presented in the review did not quantify a cohesive folio yet teachers had awarded an inflated grade inconsistent with the assessment criteria. This work did not display consistency with concepts nor a highly effective depiction of subject matter. Teachers must adhere to the assessment criteria. If teachers are unsure of the expected standards of very high scoring work within the state they are advised to view the very high and often beyond very high scoring folios at the annual Top Arts exhibition and/or attend the School-assessed Task information days as mentioned earlier in this report. Students who scored well created strong links in all areas of their folio. They were able to create work which reflected a high level of achievement in each finished artwork. Each artwork evidenced a consistent approach to presenting the concepts in a highly resolved fashion. Each artwork clearly and effectively depicted subject matter and employed strong and well resolved aesthetic qualities. Some cohesive folios were prolific in the amount of work created, far more than was required for a very high scoring assessment. Students are advised to make balanced choices about the time they offer to their study of Studio Arts and teachers can assist in guiding each student to achieve their best possible performance without undertaking an excessive workload. Some students will require further challenges to be extended and others may need to take a more balance approach.

It was very interesting to see high scoring folios that presented the creation of individual styles in refining work from initial directions, evidenced in the selected potential directions, which flowed on into diverse accomplished finished artworks. The consistent application reinforced and established strong links with all artworks presented.

Criterion 6: documentation that identifies the folio focus, evaluates the use of potential directions in finished artworks and reflects on the cohesive folio

For a student to score highly in this criterion they must present visual and written documentation which includes a comprehensive description and discussion of subject matter and focus of the folio. Comprehensive and informative discussion of refinement or refocusing undertaken when producing finished artworks for the cohesive folio is required. A thorough and informative evaluation of how the finished artworks reflect the potential directions must be presented. Clear and comprehensive evaluation of how relationships were established between finished artworks and how they were produced and presented must also be evidenced. Very high scoring presentations will also include a comprehensive and informative explanation of how techniques and aesthetics have been applied. A highly reflective discussion on how ideas have been communicated resolved and realised in all the finished artworks will be evidenced.

Students who scored highly provided a comprehensive visual and written statement that was completed after the production of the folio. The documentation identified the refined focus of the folio, reflected on the communication of ideas, use of materials and techniques, the resolution of aesthetics and the relationship between the artworks that formed the cohesive folio through the finished art works.

Prior to the commencement of the folio the student must provide visual evidence of the potential directions that have been selected at the end of Unit 3 and will contribute to the production of finished artworks. This evidence is used to support a qualitative discussion in the final evaluation documentation. It was evident that students who scored well in this criterion took the time to authentically reflect upon their work to inform the evaluation and analysis of their cohesive folio. These students employed the language and terminology of the study design effectively. It was interesting to read of the students' own realisations as they articulated how their ideas had been resolved and realised in each of the finished artworks.

Documentation presented was varied, some students had collated information including photocopies of the selected potential directions developed in Unit 3. Other presentations were in visual diaries and included the additional refinement of the selected potential directions undertaken prior to the development of the finished artworks. High scoring documentation addressed all the key knowledge of the outcome. Students clearly identified and described the

focus of the folio using appropriate art language. These documents provided clear explanations and authentic and reflective discussions that offered readers an insight into the students' experience and observations.