

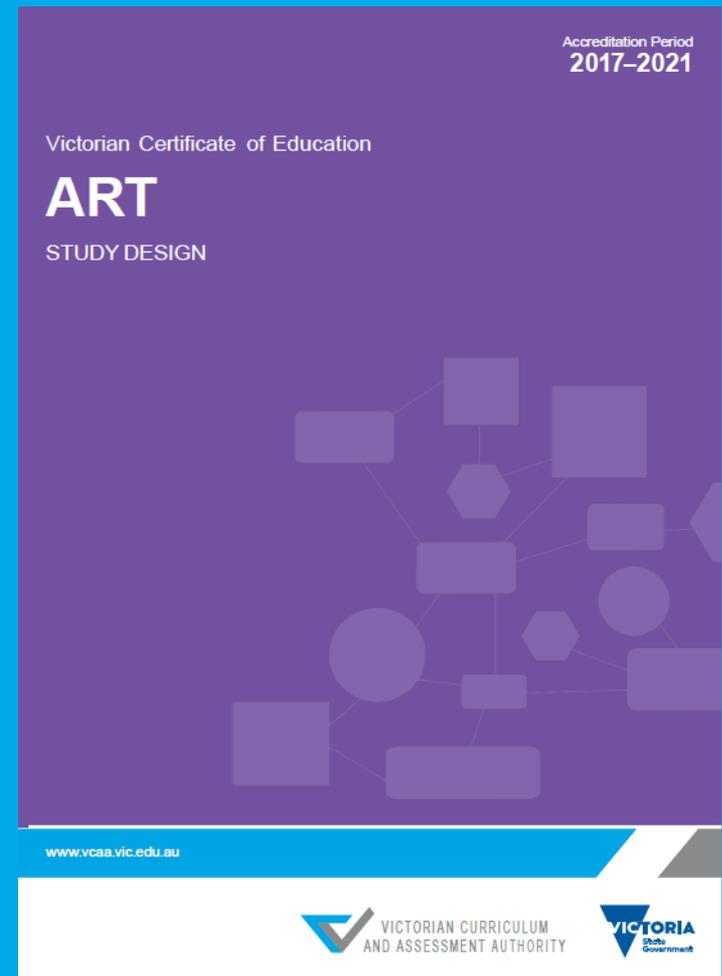
VCE Art Study Design

2017 – 2021

Online Implementation
Sessions

Tuesday 18 October, 2016

Wednesday 26 October, 2016



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VCE Art Study Design

Teachers should thoroughly familiarise themselves with the study design including:

- Introduction (p. 5)
- Structure (p. 6)
- Assessment and reporting (p. 8)
- Cross-study specifications (pp. 10 – 13)
- Units 1 – 4 (pp. 14 – 27)

Understanding the Study Design

Each outcome is described in terms of key knowledge and key skills

| Key knowledge | Key skills |
|----------------------|--|
| Provides the Content | Provides the Application For example: <ul style="list-style-type: none">• Explore• Develop• Generate• Investigate• Evaluate• Discuss |

Understanding the Study Design

Unit 3 AOS 1: Interpreting Art

On completion of this unit the student should be able to use the Analytical Frameworks to analyse and interpret artworks produced before 1990 and since 1990, and compare the meanings and messages in artworks.

| Key knowledge | Key skills |
|--|--|
| <ul style="list-style-type: none">The characteristics of artworks produced before 1990 and since 1990. | <ul style="list-style-type: none">Compare the contexts and characteristics of artworks produced before 1990 with artworks produced since 1990. |

Understanding the Study Design Outcomes and Art practice

Unit 1 Outcomes 1 and 2

Outcome 1

On completion of this unit the student should be able to analyse and interpret a variety of artworks using the Structural Framework and the Personal Framework.

Outcome 2

On completion of this unit the students should be able to use the art process to create visual responses that demonstrate their personal interests and ideas.

Key knowledge and skills

Interpretation of artworks including:

- Factors that influence responses to artworks
- Relevant aspects of the Structural and the Personal Framework.
- Ways in which artists express social and personal interests, experiences, ideas and intentions.

Create visual responses:

- Visual language to communicate issues and ideas of personal interest and imagination.
- Relationship of art practice and art process.
- Structural Framework and Personal Framework used in reflective annotations to support the documentation of the art process.
- Qualities and characteristics of materials and art forms and how they may be used to present concepts and images.

Scope of study – Page 5

- Art is a potent and dynamic means through which to communicate personal experiences, ideas, cultural values, beliefs, ideas and viewpoints on experiences and issues in contemporary society.
- In the study of VCE Art, theoretical research and investigation informs art making. Through the study of artworks and the role of artists in society, students develop their own artistic practice, expression and communication of ideas using a range of processes, materials and techniques.
- By combining a focused study of artworks with practical art making, they are encouraged to recognise the interplay between research and art making.

Rationale – Page 5

- Role of Art
- Art practice
- Experiences, ideas, values, beliefs and viewpoints.
- Practices of artists from different cultures and periods of time.
- Meaning and messages of artworks
- Skills in research, analysis, art history and criticism.
- Interpret and debate ideas and issues raised in artworks.
- Inform their own points of view.
- Develop skills in creative, critical, reflective and analytical thinking at all stages of the art process and with a range of art forms.
- Health and safety practices.
- Practical and theoretical skills to follow pathways into tertiary art education and art related careers.

Aims – Page 5

- understand how artworks reflect the values, beliefs and traditions of their own and other cultures
- analyse, interpret and respond to artworks, ideas and concepts using the support of the Analytical Frameworks
- critically evaluate ideas and issues used by historical and contemporary artists from different cultures, and examine and consider the different viewpoints expressed in commentaries made by others
- develop personal ideas and expression through investigation and experimentation in art making
- employ practical skills in art making and develop conceptual understanding to inform their artistic practice and aesthetic awareness
- develop confidence to make informed opinions on ideas about the role of art in society.

Cross-study specifications

pp. 10 – 13

- Cross-study specifications have been added in the front of the study to clarify the key concepts that underpin all **4 UNITS** of the study.
- Evidence of these are found in each area of study.
- The Cross-study specifications will be assessed in the examination, School-assessed Task and School-assessed Coursework.

Cross-study specifications

Artistic practice

Through the study of artistic practice, students gain an understanding of the way artists work and how **artworks are conceptualised, created, presented and viewed**. Artistic practices have a range of characteristics that vary, dependent on the beliefs, structures and values of the time, period and culture in which the artist is working. Artistic practice can also be based on styles and aesthetic considerations from different periods and cultures.

For the purpose of the Art Study Design, artistic practice encompasses **the use of the Analytical Frameworks for analysing and interpreting the meanings of artworks in the study, both in the conceptualisation and the making of artworks**. The artistic practice includes: use of the art process; critical, creative and reflective thinking; and visual language.

Cross-study specifications

Analytical Frameworks

- ❑ The application of the Analytical Frameworks is a means of analysing and interpreting the meanings and messages of artworks.
- ❑ When the Analytical Frameworks are applied collectively to analyse and interpret an artwork, students learn to appreciate how an artwork may contain a number of different aspects and layers of meaning.
- ❑ Throughout the study, students develop their understanding and skills in using the Analytical Frameworks through the research of historical and contemporary artists from a variety of cultures.
- ❑ They also learn how the Analytical Frameworks can be applied in the conceptualisation, development and resolution of artworks in the art process and art making.

Cross-study specifications

- ❑ **The Structural Framework** – used to analyse how the style, symbolism and structural elements of artworks contribute to the meanings and messages conveyed.
- ❑ **The Personal Framework** – used to reveal how artworks can reflect an artist’s personal feelings, thinking and life circumstances and how the viewer’s interpretations are influenced by their life experiences.
- ❑ **The Cultural Framework** – used to identify the influence on an artwork of the context of time, place and the society in which it was made.
- ❑ **The Contemporary Framework** – used to interpret how contemporary ideas and issues influence the making, interpretation and analysis of artworks from both the past and present.

Cross-study specifications

The **Structural Framework** is used to analyse the style, symbolism and structural elements of an artwork and how they contribute to the meanings and messages conveyed. Students must consider the following questions:

- ❑ How has the artist applied and to what effect the art elements of **line, colour, tone, texture, shape, form, sound, light and time** and the art principles of **emphasis (focal point), balance, movement, unity, variety, contrast, rhythm, repetition (pattern), scale, proportion and space**? How do the art elements and art principles contribute to the meanings and messages of the work?
- ❑ What materials, techniques and processes have been used? How is the interpretation of the artwork shaped by the materials and the technical skills or processes used by the artist? Is this due to inherent qualities of the materials or to their application by the artist?
- ❑ What is the distinctive style of the artwork and how does it contribute to the meaning/s of the artwork? How does the work relate to other works in a similar style or from the same philosophical, historical or cultural context?
- ❑ What physical aspects or presentation of the artwork contain symbolic meaning? This may include the use of art elements and art principles, the compositional arrangement of subject matter, and the media, technique and processes used by the artist.

Cross-study specifications

The Contemporary Framework

- The Contemporary Framework can be used to interpret an artwork, irrespective of when it was created, by looking at it from a current viewpoint.
- Artists have explored common ideas, concepts, questions and practices to examine their own context, and to describe their personal world and imagine their future through the artworks they make and view.
- The Contemporary Framework is used to examine art ideas and issues originating in the late twentieth century onwards and apply these ideas to artworks in a range of periods of time and cultures.
- Contemporary art and ideas can relate to the use of new media and technologies, and to diverse and alternative approaches to making and presenting art.

Cross-study specifications

The Art process

In this study the art process is integral to the conceptualisation, development and making of artworks. The art process is an iterative component of the practice of artists and includes the application of Analytical Frameworks when interpreting and making artworks. **The use of visual language, art elements and art principles is integral to the process.**

The various components of the art process include:

- exploration of ideas through a conceptual and practical investigation
- experimentation with art elements and art principles, materials, techniques, processes and art forms
- development of ideas, concepts, style and visual language
- refinement of materials, techniques and technical processes to provide visual strength to artworks
- resolution of ideas, directions and concepts.

Cross-study specifications

Visual language

- ❑ Visual language is an integral component of artistic practice and refers to the communication of ideas through experiences, images and objects.
- ❑ Students use visual language to communicate the exploration, development and resolution of artworks. They experiment with, and develop and refine, materials, techniques and processes.
- ❑ When creating and producing contemporary artworks, the artist relies on historical understanding of specific styles, representations and imagery. Ideas, beliefs, values and concepts are communicated through the context, placement and juxtaposition of objects, styles and representations.

Sequencing of units

Unit 1: Artworks, experience and meaning

Unit 2: Artworks, and contemporary culture

Unit 3: Artworks, ideas and values

Unit 4: Artworks, ideas and viewpoints.

Unit 1: Artworks, experience and meaning

- **Area of Study 1:**
Artworks and meaning
- **Area of Study 2:**
Art making and meaning

Unit 1 AOS 1: Artworks and meaning

- Introduction to the Structural and Personal frameworks.
- Meanings and messages – artist and viewer – personal responses
- Use of a range of sources
- Students study at least three artists and at least one artwork from each to examine both historical and contemporary artworks; including Aboriginal and Torres Strait Islander artists.

Outcome 1

On completion of this unit the student should be able to analyse and interpret a variety of artworks using the Structural and Personal frameworks.

Unit 1 AOS 2 : Art making and meaning

- Develop and apply skills in areas of individual interest.
- A range of experiences to understand the art process.
- Create a range of visual responses to set tasks.
- Document reflections, exploration of ideas and experimentation with materials and techniques in a Visual diary.
- Use of Visual language, Personal and Structural frameworks in reflections.

Outcome 2

On completion of this unit the student should be able to use the art process to create visual responses that demonstrate their personal interests and ideas.

Assessment Unit 1 – p. 16

Outcome 1

Assessment can be selected from the following:

- An extended response
- Short answer responses supported by visual evidence
- An annotated visual report
- A presentation using digital technologies
- An oral presentation

Outcome 2

A range of visual responses to a selection of set tasks and documented evidence of the art process.

Unit 2: Artworks and contemporary culture

- **Area of Study 1:**
Contemporary artworks and culture.
- **Area of Study 2:**
Art making and contemporary culture

Contemporary artworks

Public art, community and collaborative works, art produced for festivals, newspaper cartoons, art prizes, exhibitions, performance art, ephemeral art, street art.

Unit 2: Artworks and Contemporary Culture

Application of Frameworks

- ❑ Students use the Contemporary Framework to examine artworks from different periods of time and cultures.
- ❑ In current contemporary artistic practice, many artists have reinterpreted traditional art forms and familiar representation, re-examining the traditions of realism and abstraction in conceptual artworks that challenge ideas about art.
- ❑ Contemporary art and ideas may involve diverse and alternative approaches to making and presenting art. These practices may also include practices of appropriation, collaboration, participation and questioning of the notion of authorship of artworks.
- ❑ Students should continue to apply aspects of the Structural Framework and Personal Framework where relevant in the analysis of artworks. In the documentation of their own artwork, students select and use appropriate aspects of all the Analytical Frameworks

Unit 2 AOS 1: Contemporary artworks and culture

- Focus on the ways in which art reflects and communicates the values, beliefs and traditions of the societies for and in which it was created.
- Influence of contemporary materials, techniques, ideas and approaches to making and presenting artworks.
- Influence of change on contemporary practice.
- Students must apply the Cultural and Contemporary Framework to the study of four artists. At least two artworks produced from 1990 onwards.

Outcome 1

On completion of this unit the student should be able to discuss and compare artworks from different cultures and times using the Cultural and the Contemporary Framework.

Unit 2 AOS 2: Art making and contemporary culture

- Explore areas of personal interest related to culture and contemporary practices.
- Use the art process and experiment with visual language to develop, present and document ideas.
- Observations, imagination, ideas and concepts inspired by cultural or contemporary sources such as the artists in AOS 1.
- Use all Analytical Frameworks as appropriate to analyse their artistic practice.
- Examine and discuss contemporary practice in their artworks.

Outcome 1

On completion of this unit the student should be able to use the art process to produce **at least one finished artwork** that explores social and/or personal ideas or issues.

Assessment Unit 2 – p. 19

Outcome 1

Assessment can be selected from the following:

- An extended response
- Short answer responses supported by visual evidence
- An annotated visual report
- A presentation using digital technologies
- An oral presentation

Outcome 2

- A range of visual responses including one finished artwork
- Documentation of the art process using visual language and the Analytical Frameworks.

Unit 3: Artworks ideas and values

- **Area of Study 1:**
Interpreting Art
- **Area of Study 2:**
Investigation and interpretation through art making.
- Use Analytical Frameworks to analyse and interpret the meanings and messages of artworks in art practice and the art process.
- Relationship of art practice (AOS 1) to the art process (AOS 2)

Unit 3 – Contemporary Art

- ❑ In this unit, contemporary art is considered to be that which has been produced since 1990 and reflects the current way some artists create artworks with a new approach to media, techniques, purpose and presentation.
- ❑ Contemporary art and ideas may involve diverse and alternative approaches to **making and presenting art**. Diverse ideas and approaches are explored in relation to societal changes, including postmodernism, post colonialism, globalisation and environmental issues.

Unit 3 AOS 1: Interpreting Art

- Students respond to and critically interpret the meanings and messages of artworks.
- Develop, analyse and examine their own and others opinions.
- Use evidence to support different points of view.
- Compare artworks produced before 1990 with those produced since 1990.
- Study of one artist and their practice before 1990 and one artist and their practice after 1990.
- Compare the artists with analysis of two artworks by each artist.
- Apply relevant aspects of all Analytical Frameworks.

Outcome 1

On completion of this unit the student should be able to use the Analytical Frameworks to analyse and interpret artworks produced before 1990 and since 1990, and compare the meanings and messages of these artworks.

Unit 3 AOS 2: Investigation and interpretation through art making.

- ❑ Students use the art process to develop their own art responses inspired by ideas, concepts and observation.
- ❑ They develop visual language through the investigation and experimentation of materials, techniques and processes.
- ❑ Documentation of the art process using the Analytical Frameworks.

Outcome 2

On completion of this unit the student should be able to use the art process to produce at least one artwork, and use the Analytical Frameworks to document and evaluate the progressive development and refinement of their artistic practice.

School-based Assessment Unit 3

Contribution to final assessment

School-assessed Coursework for Unit 3 will contribute 10 per cent to the study score.

| Outcomes | Marks allocated* | Assessment tasks |
|--|------------------|--|
| <p>Outcome 1 Use the Analytical Frameworks to analyse and interpret artworks produced before 1990 and since 1990, and compare the meanings and messages of these artworks.</p> | 30 | <p>Any one or a combination of the following tasks:</p> <ul style="list-style-type: none">• a written report• an extended response• short responses• structured questions• an annotated visual report• a response using digital technologies• an oral presentation with documented evidence. |
| Total marks | 30 | |

*School-assessed Coursework for Unit 3 contributes 10 per cent.

Unit 4: Artworks ideas and values

- **Area of Study 1:**

Discussing Art

- **Area of Study 2:**

Realisation and resolution

- Students build opinions and points of view by discussing broad themes and issues related to the role of art in society.
- They discuss how art may affect and change the way people think.
- Students develop art practice commenced in Unit 3 by building upon ideas and concepts.

Unit 4 – Commentaries and viewpoints

Attributed commentaries and viewpoints may include information from visiting artists and speakers, lecturers, educators or guides in galleries, film, pod or vodcasts, online programs, printed and online material in newspapers, periodicals, journals, catalogues or texts by art critics, curators and historians. Sources should be reliable, recognised and relevant and reflect viewpoints that enrich the discussion about the artworks in relation to an art idea and related issues.

Unit 4 AOS 1: Discussing art

- Discuss art ideas and issues and the varying interpretations about the role of art in society.
- Students select a statement about an art idea and related issues to research, analyse and interpret.
- They refer to a range of artists, resources and viewpoints to form opinions and arguments.
- Use a range of viewpoints and related commentaries to support and challenge the selected idea.
- One art idea and related issues.
- One artist not studied in Unit 3 and one artwork by that artist.
- A range of viewpoints in attributed commentaries.

Outcome 1

On completion of this unit the student should be able to examine and analyse an art idea and its related issues to inform their viewpoint.

Unit 4 AOS 2: Realisation and resolution

- Continue to develop the body of work commenced in Unit 3 by using the art process to work towards resolved ideas and concepts leading to at least one finished artwork.
- Reflect on personal concepts and progressively develop and refine artworks.
- Use the Analytical Frameworks to document their artistic practice.

Refine, resolve and realise concepts

Develop and refine skills, techniques and processes.

Outcome 2

On completion of this unit the student should be able to apply the art process to progressively communicate ideas, directions and personal concepts in a body of work that includes at least one finished artwork and use selected aspects of the Analytical Frameworks to underpin reflections on their art making.

School-based Assessment Unit 4

Contribution to final assessment

School-assessed Coursework for Unit 4 will contribute 10 per cent to the study score.

| Outcomes | Marks allocated* | Assessment tasks |
|--|------------------|--|
| Outcome 1 Examine an art idea and issue and use selected artist/s, artwork/s, and viewpoints to inform and support their opinions on the <u>idea</u> and <u>issue</u> . | 30 | Any one or a combination of the following tasks: <ul style="list-style-type: none">· a <u>written</u> report· <u>an</u> extended response· <u>short</u> responses· structured questions· <u>an</u> annotated visual report· <u>an</u> oral presentation with visual evidence· a presentation using digital technologies. |
| Total marks | 30 | |

*School-assessed Coursework for Unit 4 contributes 10 per cent.

School-assessed Task Units 3 and 4

School-assessed Task

Assessment for Art includes a School-assessed Task. For this assessment teachers will provide to the VCAA a score representing an assessment of the student's level of performance in achieving Outcome 2 in Unit 3, and Outcome 2 in Unit 4, according to criteria published annually online by the VCAA.

| Outcomes | Assessment tasks |
|---|---|
| <p>Unit 3 Outcome 2 Use the art process to produce at least one artwork, and use the Analytical Frameworks to document and evaluate the progressive development and refinement of their artistic practice.</p> | <p>A body of work that presents explorations within selected art forms and that clearly demonstrates the development of the student's thinking and working practices. The progressive <u>realisation</u> and resolution of the body of work reflects personal concepts, ideas, directions, explorations, aesthetic qualities and technical skills, and includes at least two finished artworks that resolve the student's intentions.</p> |
| <p>Unit 4 Outcome 2 Apply the art process to progressively communicate ideas, directions and personal concepts in a body of work that includes at least one finished artwork and use selected aspects of the Analytical Frameworks to underpin reflections on their art making.</p> | |

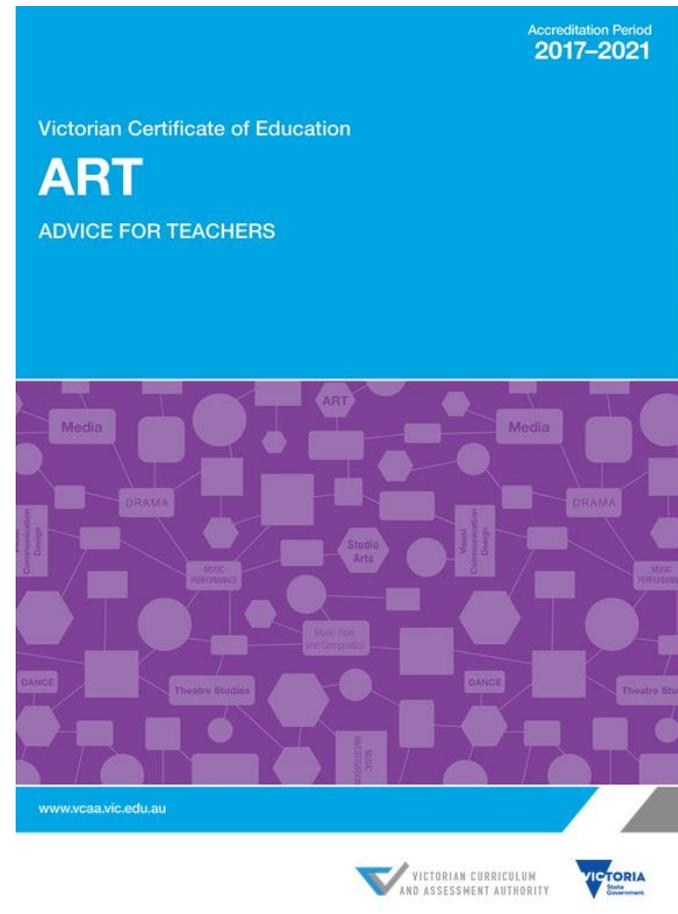
The School-assessed Task contributes 50 per cent to the study score.

Units 3 and 4 assessment weighting

- Units 3 and 4 School-assessed Coursework 20%
- Units 3 and 4 School-assessed Task 50%
- End-of-year examination 30%

Assessment and advice

- Guide for School-assessed Coursework tasks published in *Advice for teachers*.
- Advice for the School-assessed Task.
- Copyright
- Authentication



Performance Descriptors

VCE ART SCHOOL-ASSESSED COURSEWORK

Performance Descriptors

| | DESCRIPTOR: typical performance in each range | | | | |
|--|--|---|---|--|---|
| | Very low | Low | Medium | High | Very high |
| Unit 3 Outcome 1 Use the Analytical Frameworks to analyse and interpret artworks produced before 1990 and since 1990 and compare the meanings and messages of these artwork. | Limited description and interpretation of artworks produced before 1990 and since 1990. | Some analysis and some interpretation of artworks produced before 1990 and since 1990. | Largely accurate analysis and clear interpretation of artworks produced before 1990 and since 1990. | Detailed analysis and meaningful interpretation of artworks produced before 1990 and since 1990. | Comprehensive and insightful analysis and perceptive interpretation of artworks produced before 1990 and since 1990. |
| | Very limited attempt at comparison between artists, artworks and contexts in the different time periods. | Limited comparison between artists, artworks and contexts in the different time periods. | Satisfactory comparison between artists, artworks and contexts in the different time periods. | Thoughtful and clear comparison between artists, artworks and contexts in the different time periods. | Highly adept and detailed comparison between artists, artworks and contexts in the different time periods. |
| | Very limited use of research with some attempt to reference information to artists and artworks. | Limited use of research with some referencing of information to artists and artworks. | Appropriate research used with information referencing artists and artworks. | Effective and wide range of research used with information clearly referenced to artists and artworks. | Extensive and accurate use of research with information clearly and effectively referenced to artists and artworks. |
| | Very limited use of art terminology in the description and comparison of artworks using the Analytical Frameworks. | Some use of art terminology in the analysis, interpretation and comparison of artworks using the Analytical Frameworks. | Satisfactory use of appropriate art terminology in the analysis, interpretation and comparison of artworks using the Analytical Frameworks. | Clear and effective use of appropriate art terminology in the analysis, interpretation, comparison and contrast of artworks using the Analytical Frameworks. | Highly effective and sophisticated use of appropriate art terminology in the analysis, interpretation and comparison of artworks using the Analytical Frameworks. |
| | | | | | |

KEY to marking scale based on the Outcome contributing 30 marks

| | | | | |
|---------|---------------|--------------|------------|-----------------|
| Low 0–6 | Very low 7–12 | Medium 13–18 | High 19–24 | Very high 25–30 |
|---------|---------------|--------------|------------|-----------------|

**VCE ART
SCHOOL-ASSESSED COURSEWORK**

Performance Descriptors

| | DESCRIPTOR: typical performance in each range | | | | |
|--|--|---|--|---|--|
| | Very low | Low | Medium | High | Very high |
| Unit 4 Outcome 1 Examine and analyse an art idea and its related issues to inform their viewpoint. | Very limited description of an art idea and some issues about the role of art in society with limited reference to research. | An explanation of an art idea and some related issues about the role of art in society with some reference to research. | Clear application of an art idea and related issues about the role of art in society supported by satisfactory research. | Well defined and thoughtful explication of an art idea and related issues about the role of art in society supported by thorough research. | Sophisticated and articulate explication of an art idea and related issues about the role of art in society supported by comprehensive research. |
| | Limited description of viewpoints to support a very limited description of an art idea and its related issues. | Some analysis of viewpoints to support a limited discussion of an art idea and its related issues. | Appropriate and satisfactory analysis of viewpoints to inform a satisfactory discussion of an art idea and its related issues. | Careful and thoughtful analysis of substantial and relevant viewpoints to inform a thorough discussion of an art idea and its related issues. | Insightful and critical analysis of substantial and relevant viewpoints to inform comprehensive discussion of an art idea and its related issues. |
| | A limited personal viewpoint supported by basic examination of interpretations and viewpoints of others. | A brief personal viewpoint supported by some examination of commentaries with some references to artworks and the interpretations and viewpoints of others. | A clear personal viewpoint supported by general examination of commentaries with satisfactory references to artworks and the interpretations and viewpoints of others. | A well-developed personal viewpoint supported by detailed examination of commentaries with effective references to artworks and the interpretations and viewpoints of others. | A sophisticated and articulate personal viewpoint supported by insightful examination of commentaries with highly effective references to artworks and the interpretations and viewpoints of others. |
| | Little understanding of the use of art terminology to examine meanings and messages of artworks using the Analytical Frameworks. | Some use of appropriate art terminology to examine meanings and messages of artworks using the Analytical Frameworks. | Largely accurate use of some appropriate art terminology to examine meanings and messages of artworks using the Analytical Frameworks. | Accurate use of appropriate art terminology to examine meanings and messages of artworks using the Analytical Frameworks. | Highly effective use of appropriate art terminology to examine meanings and messages of artworks using the Analytical Frameworks. |

KEY to marking scale based on the Outcome contributing 30 marks

| | | | | |
|---------|---------------|--------------|------------|-----------------|
| Low 0–6 | Very low 7–12 | Medium 13–18 | High 19–24 | Very high 25–30 |
|---------|---------------|--------------|------------|-----------------|

Authentication advice

- Please refer to the Authentication information in the *VCE and VCAL Administration Handbook*, the *Advice for teachers* and the information issued with the School Assessment Administration published by the VCAA each year.
- The Authentication Record Form is a record of student's undertaking of each SAT.
- VCAA requires to view and confirm this documentation for Top Arts, Top Designs and Top Screen submissions and for School based audits.
- The Authentication Record sheets are the teacher verification that the student work is their own, and that they have sought copyright release.
- Students are asked to sign after discussion with teacher. Remind them that they are signing that their work is their own

Copyright guidelines for VCE Season of Excellence applications (Top Designs, Top Screen and Top Arts)

Please note this is general information only and students are advised to discuss their project with their teacher, to explore the information at the copyright sites listed in these guidelines and seek professional advice. Note also that these guidelines are subject to change; students and teachers should ensure they access the most up-to-date versions of the guidelines from the VCAA's the VCE Season of Excellence (the Season) webpage.

Students including 'third-party' works in their creations

'Third party' works or 'third-party' content means **any work or content not created by the student**.

When students' work is selected to appear in Season's events (Top Screen, Top Designs and/or Top Arts) it is communicated to a **public** audience (through an exhibition, screening, catalogue, a program, publicity material or on a website). This public communication falls outside the scope of the normal educational allowances and licences, which enable students and teachers to copy 'third-party' copyright works in the course of educational instruction.

To participate in the Season's program students need to ensure they correctly acknowledge and secure copyright permission (and possibly also 'moral rights consent') for use and communication of any **third-party copyright content** included in their own work.

Students should **start the permissions process as early as possible** and leave sufficient time for any modification they may need to make to their work where permissions are not forthcoming. Pursuing permissions as early as possible can also help students to research their project more fully and to develop a better project folio, and this can, in turn, produce a better finished work. Communications with 'real world' or 'industry' contacts arising from the permissions process can also give the students valuable insights into industry pathways and arts/performance community networks.

Students will need to supply evidence of their efforts to secure copyright permissions/moral rights consents with their applications for entry into the Season's events (that is, copies of requests to copyright owners/author/creators and their responses).

The selection panels will not consider any student work for inclusion in the Season unless source acknowledgements are adequate and copyright clearances and/or moral rights consents have been obtained and submitted to the VCAA.

Copyright in 'third-party' works

Unless copyright has expired (duration of copyright is generally death year of the author/creator plus 70 years), a work will be protected by copyright, and only the copyright owner can make and

Copyright

- Teachers should read through the information regarding seeking Copyright approval for application to the Season of Excellence.
- Students should apply for copyright clearance **EARLY**.
- Information regarding copyright for the Season of Excellence is on the Season of Excellence webpage.

<http://www.vcaa.vic.edu.au/Pages/excellenceawards/seasonofexcellence/index.aspx>

Authentication Record Form:

VCE Studio Arts School-assessed Task 1,

2015 This form must be completed by the class teacher. It provides a record of the monitoring of the student's work in progress for authentication purposes. This form is to be retained by the school and filed. It may be collected by the VCAA as part of its School-based Assessment audit.

Student name: Lily Alvarez Student No.

| | | | | | | | | | |
|--|--|--|--|--|--|--|--|--|--|
| | | | | | | | | | |
|--|--|--|--|--|--|--|--|--|--|

School: Kew High School

Teacher: SM

| Component of School-assessed Task | Date observed/ submitted | Authentication issues/comments | Teacher's initials | Student's initials |
|--|--------------------------|---|--------------------|--------------------|
| Outcome 1 Exploration proposal and plan submitted Conceptual possibilities/individual ideas | 14/2/15 | Submitted and discussed – feedback given and then resubmitted and adjusted with plan Theme – relationship between humans and nature Ideas – contrast man/made/nature, connection and separation between the two and use of nature by humans | KS | LA |
| Outcome 2 Investigation, exploration and development of art forms, techniques and processes. | | Using mixed media and found objects as a basis for folk. Photographing progress, using drawing and photography Artist – Richard Long, John Davis, Shannon Webster. | KS | LA |
| Observation No 1 of individual design process and identification of potential directions. | 21/4/15 | Travelling very well, lots of experimentation using found objects, Sculptor, mixed media, lighting and photography. Annotation up to date and moving on to exploring painting with mud – making print. | KS | LA |
| Observation No 2 of individual design process and identification of potential directions. | 13/5 | Exploring different techniques within sculpture and using found objects. Recording processes along the way. Annotation is excellent and great explanation of materials and techniques. | KS | LA |
| Evaluation of potential directions. | 4/5/15 | 6 potential directions identified and evaluated EP included with timeline included | KS | LA |
| Final submission of School Assessed Task. | 4/5/15 | 1 A4 hard backed visual diary, 3 boxes of various sculptures and trials. | KS | LA |

I declare that all resource materials and assistance used have been acknowledged and that all work is my own.

Student signature:  Date: 9/06/15

VCAA Authentication Record Sheet

- It gives the student a hard copy of their progress alongside their ongoing assessment/feedback
- It also covers the teacher if there are any issues with the student – both teacher and student have signed off.
- At the end of the semester they can be handed to the VCE co-ordinator.
- They are also MANDATORY for TOP ARTS applications and selection. The forms are checked as the teacher verifying the student work is their own and they have followed copyright procedure.

VCAA Bulletin Online

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