**[Kathryn Hendy-Ekers]:** Hello and welcome to one of the school assessed task professional learning videos for VCE Art. I'm Kathryn Hendy-Ekers, the curriculum manager for Visual Arts, Media and Visual Communication Design. And with me I have too State Reviewer for VCE Art, Rachael Miller. Firstly, I'd like to acknowledge the traditional owners of the land of which we are presenting from, the Wurundjeri people. And pay my respect to their elders past, present, and emerging.

This video we'll go through administration and authentication procedures for the School-assessed Task for VCE Art in 2021. I gather you will have all found the VCE Art Study Design Page for the study design and information about school-based assessment, where you will find the specific administrative advice for 2021 that you can download to give you information about the School-assessed Task. So also just to keep in mind that the study design is the examinable documents and that the advice for teachers which is available also from the studies design page has lots of different examples of how you can carry out the teaching and learning at the School-assessed Task.

Also important is to take note of the VCAA Bulletin and Notices to Schools. The Bulletin is published every six weeks and it has information upcoming about any professional learning for VCE, Visual Arts, Media and Visual Communication Design, and any specific notifications about the studies. The Notices to Schools come out regularly to principals and they may have minor amendments or notifications about the study. So it's really important that you are talking to your VCE coordinator, your assistant principal, leading teacher, or VASS coordinator, so that's the administrator who does the data entry at your school, regularly to see if you're getting these notifications.

Most importantly for School-assessed Task is that you take note of the administration dates and the assessment schedule, they're published on the VCAA website every year. And you can see on the screen here there are a couple of links to the admin dates and the assessment schedule. They will give you the significant dates of when you have to enter scores for the VCE for the respective study.

So also important is the administrative handbook which you can download from the VCAA website that gives you specific information about the delivery of all VCE studies. So it will give you information about how to assess school-based assessment, about course work and tasks, information about completion of units, and specific information about school partnerships, publication of student work in the year of assessment, and general details about the VCE, running of the VCE in general.I have my own copies that I actually often bookmark and tab, so it's very handy when I'm trying to find specific information. For example, information about lost, stolen and damaged School-assessed Task work, which often happens. So there is some handy advice there.

These are the significant dates for art for 2021. You'll see that the School-assessed Task criteria 1-5 is due on Friday, the 11th of June, and then all School-assess Coursework scores for Unit 3. So for Art that's Unit 3 Outcome 1, is due on Monday the 6th of September, and then the School-assessed Task criteria 6-10 is Wednesday, the 3rd of November. And then outcome one for Unit 4, the School-assessed Coursework score is also due on Wednesday, 3rd of November, along with the satisfactory non-satisfactory completion of units.

Please note too, that we often get queries about the earliest stage that School-assessed Tasks can be returned to students. So it is currently Friday, the 5th of November, but if you do require your students to take their work earlier, they may have an interview where they need it, make sure that you have developed a system for signing in and out work, because it is still under exam conditions.

Rachael, do you just want to talk through, particularly when you are assessing your students School-assessed Task, how far ahead of that date for submission do you usually organise the assessments of your school or take your student work in to assess it to give yourself a bit of time. Is it about two weeks?

**[Rachael Miller]:** Absolutely, two weeks I think is a good marker. So in that two weeks, hopefully best practice would mean that you have time to cross mark. Whether its external or internal because that's fundamental. So we need to make sure we're factoring time to that. And then you need to allow time to allow your VASS coordinator to input that data. So I would speak to your VASS coordinator, ask them at what point do they want these dates because they all have different workloads that may be an administration person that's doing it in your school it could be a teacher, it could be a leading teacher, but go and speak to them and ask them at what point. If it's due on the 11th of June would you like it the data prior? And that will help you set up your tasks.

**[Kathryn Hendy-Ekers]:** And that also too, it's really important that you talk to them and get the documents downloaded that you need to fill in because sometimes they are a little bit complex and that person might understand how the scores are entered by the teacher. So that's a really important thing to do.

Also too in terms of moderation, it's important that you do cross mark or moderate whether it's with somebody else in your school. I know a lot of schools now are developing external moderation groups, so groups of teachers. It's just getting somebody else to overlook your work. So we will be running some moderation sessions probably online in May and September this year to help you with that as well if you can't find somebody else to moderate with. But it is something we do ask you... All this sort of information we do ask you in the school based assessment audit that we conduct with schools annually each year.

As we said the administrative information is vital. This information is updated each year. So it is really important that you do download it and read all of the documents thoroughly because there are minor changes done each year, particularly to assessment criteria based on the audit and feedback we get through Top Arts and Top Design and through teachers contacting us. So it's really important you do download that. So that includes looking at the scope of the task for Unit 3 and 4, the Nature of the Task, the Assessment Criteria, the Authentication Information and the Authentication Record Form.

So we'll just briefly talk about authentication, authentication in these studies is vital. So you must use the Authentication Record Form to give evidence of student progression. So I might get Rachael in a moment to talk about how she sets up her feedback for her students and their authentication procedures. So every school is different. Some schools do a lot of digital work, particularly with what happened with the pandemic last year, there were a lot of schools doing digital authentication. Students seem to have developed ability to photograph work and upload it if needs be. So there are lots of different ways of carrying out authentication. But it is essential that the Authentication Record Form which you'll see in a moment is filled out. Particularly if the student is applying for the Season of Excellence for Top Arts, Top Designs or Top Screen. So authentication needs to be progressive. So throughout the development of the body of work you must plan in your timeline, observations of your student work and provide them with feedback. So particularly on these stages in Art on the exploration, experimentation, development, refinement, and resolution of student work. So if you can't authenticate the work, you cannot assess it.

So for example, this is a copy of our Authentication Record Form for this year. We changed them slightly last year. You'll see we give you the opportunity, we recommend four observations in each unit. And as you observe the student work you can write authentication comments in that you sign and date and the students signs and dates. And then there's a second box where you can see where you can put some feedback and comment on the student work on submission. Because that's really important because many schools, because of statistical moderation will not give students specific feedback or a score for each criteria but they will give them feedback in relation to the criteria. So I'm just going to hand it over to Rachael now. I'll just go into the next slide, Rachael, and you can start talking about the way you authenticate your student work.

**[Rachael Miller]:** All right, the first point is for your students to understand exactly what authentication is, and why we do it. They need to understand that it's a really important aspect of the SAT so that it's not just some token thing that we're doing, that they get, they really get that. The Authentication Record Form is a working document. They understand that if for some reason we had to go and look at what stolen or damaged, that we can use this Authentication Record. And the more information we have on it, the better. It's also to make sure that we know that it's their work so that we keep going back to those VCE assessment principles. So that it's fair and equitable and it's valid across multiple cohorts. If we didn't have these checks and balances in place people could be outsourcing work, they could be getting other people to make it. And that is absolutely not the intention of the study. So you need to have these checks and balances, and students need to understand why we do that.

So there's a little example here. These Authentication Records are not the biggest working documents, so you might want to use it in conjunction with, another document if you want. So there's some example here about just writing, some small feedback in an observation. So you might just sit down with each student. You might be in a double when you walk around and sit down with each student, you have a conversation. You might sit there with the criteria in your hand, so here's criteria one let's make observation notes about that. And then on submission, you could put that down there. It's important that... You can see here, this is a little bit more extensive.

It's really important that the students signs and dates that section of the document. Because then what you've done then, if their initials are there, they've acknowledged that they've had that conversation with you. So they're not going to turn up a parent teacher interview and say, "You never told me that." "Actually, I've got this record form here where we talked extensively about it and you'll find it." So it sort of is a good coverage for you as well and you're supposed to do that, when you're giving the feedback what kind of things that you're providing and like I said, these are official documents so that if you have to enact or stolen and damaged, you've got a lot of information here.

So again, important that you write multiple observations and that you write the details in there. And you can use it as a bit of formative feedback, or you might want to supplement that with another document. So you could have your Authentication Form, and then maybe you have another document that's uploaded to your LMS where you actually break down more of that feedback, formative feedback that you would want to do. You might also provide additional feedback to your students in terms of post-it notes in visual diary, then I can directly say the reference to whereabouts you're referencing. You also might want to engage in, we know that feedback is great when it comes across from multiple sources. So I created a little document, I asked my students to do peer observations. So they might have two students sitting next to each other, just really quickly, "What do you think of this?" And they've got some more feedback comments so that they have multiple voices.

Okay, so moving on further down into your Authentication Sheet you will have section about source materials. It is really important that your students understand that they need to acknowledge referencing, that if a student puts an image in they should document what that image is. So it sounded like it's from Pinterest is not an accessible acknowledgement of source materials. It should list the artist, the title, the date, or it should list the website. So make sure your students are acknowledging material correctly.

**[Kathryn Hendy-Ekers]:** Yes, it's really important, particularly when we go through Top Arts. It's often very difficult to establish where that student has got that inspiration from. And the most valuable thing for students is using their own inspiration, their own personal experiences and ideas to develop those sources. So again, part of Art is investigating artists and their practice. So a student be able to find imagery from an easily accessible artist and really be able to research some of that artist's work and reference where that work is coming from.

**[Rachael Miller]:** Yes, and that's why we said, we don't want to have this Pinterest sort of acknowledgement because it doesn't give any validity to the work. So at the bottom of your Authentication Record you have this checklist. This checklist is very, very important. You need checklists, you're acknowledging that the student has not infringed on copyright, that the student has acknowledged all source materials, so they haven't copied anything. So you can imagine that if you tick all of this and you sign it, because you're signing it as the authenticating teacher and then suddenly the student artwork is up in a school exhibition and somebody says, "Hang on, that's my work." You need to be able to make sure that you've checked that and that you can authenticate and you can acknowledge sound or source materials. So it's really important that you put some gravity on this section of the Authentication Form and that the students understand that as well.

**[Kathryn Hendy-Ekers]:** That's one of the things we are doing with Top Arts, we're actually checking the folio work and the student work against any sort of referencing they've done. So I know it's very small on the left-hand side of the screen here, but there is an example of a student who's looked at imagery by Franciso Goya, and they've actually written where they've actually got that imagery from. So too, that's the other important thing. As we know the internet is open at world's for the students, but it's really important they're going into galleries and they understand where the work is actually displayed and presented. So really unpacking that as well.

So we're going to go on and talk about copyright information in a moment. It's really important too that if they are going to use copy written material, they do get permission from that that artist to use that copywritten material. So it could be visual imagery, it could be music, it could be spoken word, or texts from newspapers or magazines. They must acknowledge that source and where that's come from, and also acknowledge and contact the person who's produced that imagery.

**[Rachael Miller]:** And I say to my students, "If you can't find a valid source, then you need to really think about what did you think about that imagery or material that you want to use and is it worth it? Because it's important that you can actually acknowledge where it's come from." So I get them to think about the validity. As Kathy mentioned, the internet opened up a lot of things and you don't want a student finding something on Pinterest that's an appropriation of an artwork but they think it's sort of an artwork. That stops confusion. So really talk to them about that aspect of it and make sure you're aware of it when you put the signature on there.

So for example, this copyright information is available on the VCAA Season of Excellence page and it has been particularly produced by our copyright officer for students and teachers, particularly when they are applying for Top Arts, Top Designs and Top Screen. So it's quite a handy document to access and download. And you can see the information there. You can click on that link and it will take you to that page. So there is quite a lot of information there. Particularly if students are applying for these exhibitions they will have to seek written approval for the copyright producer, particularly if they're using audio or music and get the approval of that person for the public exhibition not just for school use, but for a public exhibition in an external environment like the National Gallery of Victoria or the Melbourne Museum. Okay, we might go to the next, Rachael.

**[Rachael Miller]:** Absolutely. As Kathy mentioned, that Copyright is important. Because we have found situations where students have sought copyright, they've done exactly the right thing and they've been given permission to use it. But the minute that it's going into the public forum, that copyright changes. So some people have rescinded copyright because it's going into a public forum, because their understanding was that it was just a year 12 student working in a visual diary. So make sure your students understand that copyright, and both you and the students access those documents, so that you know that you're ticking all those boxes. So here's an example here of a student getting copyright permission. So they've just printed it off and they've stuck it in their visual diary with it signed and dated and that they've got permission to use that content, whatever that content may be.

**[Kathryn Hendy-Ekers]:** Now, if a student also seeks external assistance for something for their SAT, they need to acknowledge this. Now, they are able to seek external assistance. For example, if a student wanted to do something like welding and you didn't have welding, it wasn't accessible in your school. They can by all means go out and work with an artist. But they need to control that work, they need to demonstrate how would they as the artist, complete that.

So here you can see an example of a student who's gone and got their work printed somewhere, and you can see them acknowledge that they're working with the printers. So it's important that if your students access external assistance they acknowledge it in their visual diary and they talk about why and the how, and how it supports their undertaking and their conceptual development. And as we know a lot of contemporary artists do outsource. So Patricia Piccinini is a perfect example, but if you even downloaded, there are a lot of videos with her, her work at the moment, she will acknowledge and talk about how she collaborates with specialists to produce her work so that showing students the practices of contemporary artists and how they use external people and how that's documented is really important.

And just to be mindful, that documentation, so the example you saw on the last screen is for authentication purposes only. It's not for assessment purposes. So just make students aware that that information they're providing is not really going to assist in their assessment and their refinement, but it just proves to you that it is authentication material.

The last thing we just want to touch on is the presentation of student work and framing. We do see in Top Arts quite frequently a lot of work that is seen appropriately framed. We feel that maybe the student has not had it framed, but for the purposes of shortlisting they've decided to get the work framed. And there is no evidence in the folio of that framing.

So it is really important that if a student is considering framing their work and presenting their work, that is part of the assessment. So they need to think about that frame will not be assessed, and is that frame contributing to the success of their work or the refinement or resolution of their work. And it's very, very difficult.

Deryck Greenwood, my other State Reviewer was saying this morning that often he had a student who framed and put her work under a highly reflective plastic. And therefore they could not actually assess the work because of the reflection on the glass. So it really did the students a disservice in terms of resolution. So just to be mindful, if a student is considering presenting their work and the framing they're doing. Do you have anything more to contribute, Rachael, about that?

**[Rachael Miller]:** No, it's exactly that. And often I will say to the student it doesn't actually contribute to your work. They think that by framing it kind of enhances the aesthetics. But often as Kathy mentioned, it distracts from them.

 And you can see in an example here just something pinned up onto white wall so that you can actually engage with the work. You can get up close to it. You can look at assessment criteria because if you're asking about materials and techniques and skill requirement and progression, how can you say it's in a reflective surface, or it's framed so that you can't access it.

So I think it's really important that students understand that if they are including a frame it has to be part of the intention of the work and that wouldn't just to make it look prettier.

**[Kathryn Hendy-Ekers]:** For example, using this example, this student actually wanted her work produced on a particular type of paper. So it was a very grainy brown paper, and she is actually considered the placement of the work and the height of it on the wall. So she wanted those works, and it's one work here, arranged in that way. And she had that documentation in her folio. And she wanted them higher up on the wall, at the height of 1.5 metres. So she's actually demonstrated that portfolio.

**[Rachael Miller]:** So it's also considering when students are exhibiting their work at the end of the year, that part of the process can go into their folio and their refinement of their work.

**[Kathryn Hendy-Ekers]:** Terrific. And I think we've got one more slide. As we've said before we will be running a webinar where you would be able to look at these presentations prior to the webinar and submit questions to us through our forum that we'll be able to answer. So that webinar will be advertised in the VCAA Bulletin. And it's coming up in early March. Thank you.

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