**[Kathryn Hendy-Ekers]:** Hello and welcome to one of our School-assessed Task, professional learning videos. My name is Kathryn Hendy-Ekers and with me I have Deryck Greenwood who is the state reviewer for art. So we're just going to run this video for Unit 3 on assessing the School-assessed Task.

So before I commence I'd like to acknowledge the traditional owners of the land of which we're both presenting from, the Wurundjeri people and pay my respect to their owners past, present and emerging.

So just running through the slide, the first document that you do need when you start to assess the School-assessed Task at the start of the year when you're preparing your work for your students is the administrative information for school-based assessment for 2021, this year, it's available on the study design page. That has all the information about the scope and nature of the task, the assessment criteria and all the authentication material.

There is another video that we have produced to help you develop the School-assessed Task for us that this one will actually help you with some student work samples and Deryck giving you some information about how he organises the assessments for your students.

So just to ensure that as we know for the School-assessed Task for Art there are four outcomes across units three and four, in Unit 3 Outcome 2, is investigation and interpretation through art making and in Unit 4 it's Outcome 2 Realisation and resolution. So my apology it's two not four.

So for Unit 3, on completion of this unit the students 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.

In Unit 4, Outcome 2, realisation and resolution. On completion of this unit the students should be able to use 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. So you will see that within those two outcomes that we'll go through today, the flow of the School-assessed Tasks. So you can see how the student can organise their experimentation and their development work to produce a finished artwork at the end of Unit 3 and then going on to Unit 4 when they are continuing on and progressively developing their practice.

This particular video is talking about Unit 3. There will be another one later in the year about Unit 4. So as I've said, the School-assessed Task contributes to 50% of the study score and is commenced in Unit 3. So there are 10 criteria in total. Five of them are for Unit 3 and five of them are for Unit 4. And the other video gives you the dates and times of when those scores should be submitted through the VASS system. So this is an example of the assessment sheet that most schools use and give to students at the start of the year. I'm sure you do that, Deryck, don't you? You give your students those.

**[Deryck Greenwood]:** It is really valuable for the students to have this because they are then able to actually monitor whether they are addressing each of the criteria as well.

**[Kathryn Hendy-Ekers]:** Fantastic, so just to make sure, too when you were reading through the administration document you're looking at the nature of the task as well. So when you're designing your task in the assessment so the nature of the task, the student must show the development as their thinking and working practises. So Deryck, can you just expand on what that actually means thinking and working practises? Have you got an example?

**[Deryck Greenwood]:** Yes, so the way I'd explain that to my students is it is about the ideas that they have, their thinking, how they actually exploring that and the annotation of that, the work in practise is how they actually go about making the art and the synthesis between the thinking and the making.

**[Kathryn Hendy-Ekers]:** Fantastic and then we have the progressive realisation and resolution of a body of work in Unit 3. So it is not the total body of work which is referred to in Unit 4, but in Unit 3 it's the personal concepts, ideas, directions, explorations, aesthetic qualities, technical skills and it accumulates in one finished artwork. And we will go through that later in the presentation. The scope of the task, so the students should be presenting in a folio a range of visual responses. It can be in a visual diary or a folio. It can be digitally, I know after last year a lot of students are presenting their work in a digital format, which is perfectly fine.

It is just a way you have to as the teachers ensure that you can authenticate that work. And there is also another video we have for you lined up which is specifically about authentication and recording a student's progress throughout the School-assessed Task. So just ensuring the students must have written a visual documentation and that should demonstrate how they have applied materials and techniques and developed their visual language. So the student's use of visual language should demonstrate an aesthetic understanding as at least each stage of the art-making process. So in the front of the art study design under the specifications, you will see there is a definition of what the art process is and they also must ensure that they apply the art elements and the art principles. Deryck do you just want to elaborate on what you tell your students what visual language is.

**[Deryck Greenwood]:** Yes, I'll actually address that point towards the end of the presentation as well. I've got a slide with some examples, but really is about how the students are communicating visually with their audience, with the viewer, so it is the application of the elements and principles, it is the use of their material, their technique, the art process and the application and use of the art form that they select and how all of those aspects of style, imagery all relate to communicating an idea or concept to the viewer.

**[Kathryn Hendy-Ekers]:** Fantastic, thank you. So also too under the scope of the tasks you'll have the development and expert, sorry, the exploration and development of the student work cumulating in one finished unlabelled artwork. So there must be evidence of the initial ideas for that artwork. Investigation and experimentation of materials and techniques in the body of work and reflective annotations to the link to that finished artwork.

**[Deryck Greenwood]:** Could I just add something to that. In terms of the previous slide, it is referring to a body of work and although the statement is that there is at least one finished artwork, students really should not be limited to that one artwork. That is the minimum that they are required to do but their body of work might include a range of finished and resolved pieces. So I really encourage you not to limit the students but allows them to explore as appropriate to their own art process.

**[Kathryn Hendy-Ekers]:** Thanks Deryck, so they also, students should also apply the Analytical frameworks and really reflect and evaluate and annotate their art making. So they should be identified and applied from the initial exploration of the personal art responses, ideas and concepts and observations through to the development, refinement and resolution of finished artworks. So the students must really, and we were talking this before Deryck, where the students really have to consider those Analytical frameworks and how they are applied in their work. They shouldn't be just selecting them for the sake of them being selected but it is a really considered approach. Do you agree, Deryck?

**[Deryck Greenwood]:** Absolutely, I think it's really important that the students understand the value of the Analytical Frameworks as a tool to express what it is that they're trying to achieve and how they're communicating the ideas and how they're actually using them in developing that visual language, just to actually list all the frameworks throughout the folio is not enough. And I've found in the past a lot of students actually trying to force a framework into their folio just for the sake of using it. It needs to be appropriate and meaningful to the student. The student actually needs to get valued on the application of that framework to the understanding and communication of their ideas.

**[Kathryn Hendy-Ekers]:** Thanks, okay, so I'm going to hand it over to Deryck now and he's going to run through how he approaches the criteria. So I'll hand it over to you, Deryck.

**[Deryck Greenwood]:** Great, thank you very much. Now, what I'd like to start off by saying is that the examples that are used in this particular slide show are of a single student, it is a very high scoring folio. So by no means, is this the standard that all students are able to achieve, but we felt that by showing you a top example and going through what makes that would help you to understand the criteria and how to actually assess them with the folios.

The first folio, sorry, the first criterion, criterion one is about the explorations, personal responses and ideas. This is not teacher directed. We're really wanting the students to actually find their own voice, to explore something and express something that is important to them. And I always encourage my students to find something that they're passionate about, that they're getting ready to get their teeth into of the whole period of the folio Unit 3 and four.

The exploration of personal ideas is not just coming up with an idea and then going off and making artwork randomly but it's the experimentation of the art form that they choose and we shouldn't be limiting them. We only limit them in terms of what is possible in each of the environments that they're working in. So they're experimenting with art forms, Media and they're responding to inspiration.

And that inspiration might come from the world around them, it might come from artists that they are exploring in theory, it might come from artists that they are personally interested in, but is not necessarily an artwork that they're going to be discussing in the exam. They might even find inspiration from members of their family who are artists or work in an art practise as well. So that inspiration could be really broad and throughout this folio and throughout criterion one, they're also looking at the annotation to indicate how they are taking that influence and that are moving in a particular direction and expanding on that and making it their own.

So I'll actually move on to the example now. And I just want to clarify that this idea of introducing the concept, this is something that I get my students to do. It is by no means a requirement of the study. I just find that it helps the students to formulate their thinking and to make it a little bit more concrete. So they introduce their initial concept, this initial concept, right at the start of the year and it could change, it can alter, it can expand, it can go in different directions. So it's not there to lock them in. They're not forced to follow this but it's a starting point, the kickstart to the exploration.

The other thing I actually get my students to do is to use this as a way of explaining why they've actually chosen to explore this concept. So it helps them to get their head around it as well, and explain to us when we assess it why this particular concept is important to them. The other thing that I find really useful in doing that is that I get to my students right at the beginning of the year to start applying the Analytical frameworks in this introduction. And you can actually see that the student has boldened the framework that they've identified. I would explore the competent in terms of the personal framework. And then I go on to explain why.

Now why I think this is helpful is it right in the beginning gets the students to think about the frameworks and applying it to their annotation. It makes it very real to them. And it also gives you an opportunity when you're starting to read this early introduction of the students' understanding. So you can quickly jump in and say you're not applying the framework correctly there, have you considered this, look at different ways of applying the framework to the writing and the annotation but I find it very useful, but by no means is it a requirement, a student is not required to do this. It's not assessed as part of criterion, it just forms part of the exploration of their ideas.

This particular student chose a subject of anorexia that was really important to them. It was something that they had experienced much of their life and they were using this opportunity to explore that through their art and in a way becomes a personal therapy for themselves. But it's also very important for them to make people aware of this disease and the impact of the disease on individuals. So you'll see that this speaks through the entire folio and through the entire body of work. So actually going to the students' work you can see that the student used a number of different ways to actually reflect on and document their thinking and the ideas that they're wanting to explore.

So the student may do extensive mindmaps early on. And from time to time, they go back to mindmaps just to stop thinking a little bit more broadly and a little bit more free. I find that the mindmap is very useful to the student because it doesn't intimidate them. They don't feel that, oh, I have to be able to beautifully in order to communicate my ideas. I can't draw this, therefore this idea is not going to be worked. Just putting the ideas down and I say to my students as well is allow the ideas just to be fluid and let them grow.And in that way, they can actually find possible ways in which they can interpret the concept that they started with in a range of different ways. And it adds breadth to the possibilities within their folio.

This student then did what I really encouraged them to do and that's make additional brainstorming. So to start to take aspects of mindmap and to start to explore it visually through drawing, these drawings are not assessed in terms of the quality of the drawings. They're just there as a visual representation of the students' ideas. And these students early thumbnail sketches actually had a very, very big impact on where they went with their ideas later on in the body of work. She also has did this through photography and through research so it wasn't just drawing. So she actually took photographs of herself relating this to her concept. As part of the exploration of the ideas, ideas are not just written documentation, not just the annotation it's actual the visual exploration as well. So encouraging the students to make small studies which they then annotate to indicate the influence on them.

So here you can see examples where the students actually got the inspiration, they printed the inspiration out, included it on the page but then they've also included the acknowledgement of where that inspiration comes from to ensure that they are not claiming ownership of it but they are honouring the source of that inspiration. And they then start to annotate what influences them, how they're taking in these influences and then they start expanding on them and they start to look at the direction that they can take this for their own concept. This student researched the disease, researched imagery that they related to the disease but they also researched anatomy. And they started to look at bones, muscle, tendon, anatomy broadly to get a better understanding of the body so that they could actually create a visual language that for them was successful.

Moving on to criterion two, now, criterion two looks at the exploration and investigation of the selected platforms, the manipulation of materials, techniques and processes to strengthen the visual language that they're using to communicate the concept and ideas with the viewer. Throughout this criterion we also look at how they are developing and refining this skill. Now we're not looking necessarily at the resolutions of the final artwork but how they resolve a skill ongoing effect, progressive resolution and refinement of skill or idea, et cetera. It's also looking at surfaces between the personal concept that the students have and their visual language, how they're actually able to use the element, the principles, the subject matter, the symbolism, the techniques, the processes to communicate and how they actually refine the use of that visual language as well.

So in terms of this student, the exploration investigation of selected art form relevant to their personal responses. So I encouraged the students to explore broadly. So this particular student was really keen on painting and drawing, that was their skill set and their passion. And they did so broadly and they were using different things. So the first image on the left, they combined mixed media. So they have been drawing and a bit of paint. And they were looking at the bone showing through, identifying the way in which the flesh sort of was constrained around the structure of the skeleton as the figure becomes more manipulated as part of this disease, there's a manipulation of the material, the techniques and the processes to strengthen the visual language, trying to find ways of really communicating ideas in a strong way.

You can see that the student has explored oil paint, they've looked at imagery that they could use as reference. And when that imagery is not their own they have acknowledged where that imagery comes from. Now I don't mind my students using sourced images as part of the exploration but I really encourage the students to come up with their own reference material for the final artwork that they produce.

And then the final image on the right hand side you can see how the students are starting to look and apply the understanding of their anatomy to the movement of the body and the structure of the anatomy as well. That experimentation and exploration of ideas and materials and processes continues on this slide. The skill is use of the materials and the techniques and the processes is assessed throughout the folio, so we're not applying this criteria to final artwork. You're applying it throughout the process.

Now, a lot of my students that fit this criteria and they say, oh, this work's not good enough, it's going to pull my mark down, I'm going to throw it away. No, absolutely everything that the students do is vital as part of the exploration, encourage them to include everything. They might produce a drawing that to them is a complete disaster. The drawing is a not failure out of the learning. They need to see what is wrong with it, they annotate it and then develop from that. They respond to what they've identified as being wrong with their work and then develop that and take it further. And that shows us how their skill has actually developed throughout the body of work. So it's not just about keeping the best of their works in the body of work. It's about keeping everything that they've done. And here you can see again that they've explored through drawing, through painting and trying to find ways in which they can communicate most effectively.

Criterion three, criterion three is about the use of the Analytical frameworks. Now this is what Kathy and I touched on right at the beginning of this presentation. And it's about using the Analytical frameworks that are appropriate to the students and finding a way of using it to document their thinking and their working and their visual language. They are not to use the frameworks just to analyse and interpret the final artworks. That's not what this criterion is about. It is throughout the body of work. And that is really, really important. We need to see evidence of the frameworks right from the beginning through to the end of the process. And that's why I used that introduction at the beginning. Excuse me, so that there are consciously thinking about the frameworks as they go.I encourage my students to really think about the frameworks as they're working and to actually write down and identify the frameworks that they're using in their annotation.

Now, I know a lot of students have got into the habit of colour coding their frameworks and they annotate throughout the Unit 3 and then the night before their folio is due they rush through and they take out their highlight and say, okay, I've mentioned an element here. Oh, so that's structural framework in the highlighted in yellow and next look for those aspects. That is a really, really dangerous way of doing it because I find that students then are actually not applying the framework effectively. So what I get the students to do is to think when I'm annotating about this stage of my process, this drawing, this photograph, this print, this little thumbnail that I've done, I want to annotate it and talk about how I'm interpreting it, how it's actually linking to my concept, now, which framework am I going to use? I'm going to use the personal framework so that why you write down personal framework first and then they start actually annotating it. So they're consciously thinking about the framework when they are annotating.

So for example, you can see here that the student has actually highlighted a way of drawing attention but they've actually got to the word there as well. So they've got that personal framework. So then whenever they've got the personal framework they do highlight it not to identify the framework but to draw the assessor's attention to the fact they're actually using the framework. So when you're actually assessing the body of work you might not be able to at that point read every single word. So the highlight actually draws your attention to that, is that okay, right, they're actually using the framework, are they using it appropriately? Now you can see here for instance, as well that the application of the framework to the annotation is throughout the body of work. So in the early sketch of this, early experimentation with media, early experimentation with possible ways of representing the subject matter. These are not finished works but they are applying the frameworks.

And in this case the student is actually looking the image on the left, they're looking at the colour that they're using in terms of the structural framework. And if you could read the framework, the annotation you'd see that they talking about the colour. And they say that the colour of the paper and the colour of the pencil that they're using while they love the look of it, it's actually not working for them in terms of the structural framework because the colour actually gives a sense of vitality and life, which is not how they associate the disease 'cause the disease is actually draining the life out of them. So because of that later on, they start to change the colour that they use in the artwork as well.

The image on the right, they're talking about the simplification of the figure down to geometric planes and I said, that's actually quite interesting for them because the simplifications of the body into geometric form is in a way similar to the simplification that occurs with this disease as it takes away and removes the organic part of the body and it takes it down to almost a hard angular form within the body, which is something that they pointed out in their drawing as well as photographs of themselves throughout their body of work. So they applying it from going throughout that body of work.

On the left hand side here, we've got an example of the students trying to refine their idea and they're moving towards a finished work but they still trying to find what's going to work for them. So they're doing these oil sketches, some of them on paper, some of them on the canvas but they're actually looking at how effective their use of paint is. Their use of colour, how the style that they're using the expressive style, the more realistic style in different parts of the painting, how effective it is in communicating.

And you can see in the middle of the slide, the student in this case has actually started to type up the annotation, that particular annotation related to the finished work. The handwritten annotation on the left hand side is about a work in process. So it's right through the body of work. And that's what we are looking at with that particular criteria, you're not limited to a final stage.

Criteria four, criteria four is about the use of visual language and how visual language is used to develop the artwork and to communicate the concept. It's about the manipulation and application of material, technique and processes. That's not just one thing, it's a range of different things. And very importantly here, visual language links the students' intention to the artwork. So what is the concept that they are trying to communicate? How do they communicate that vision? That's a visual language that they are developing. So, for me, the use of visual language, we experiment with visual responses and the development and refinement of conceptual directions throughout the body of work. So this is seen throughout the experimentation in the body of work.

So you can see on the left hand side of this particular slide, you can see how the student is experimenting with the materials that they're using with the technique in applying those particular media that they've chosen. So they've selected an image. So the image is part of visual language but how do they actually represent that particular image, and they're trying to do it in different ways and trying to find what is going to be most successful. So earlier on, Kathy was asking me about thinking and working practise. So the thinking is the concept, the working is actually trying to make that concept concrete in terms of the drawings and painting but the thinking that comes into the annotation of that.

So what is the artist student thinking? How are they actually resolving it? And evaluating, so thinking is part of the evaluating, and they need to actually really look at it, think about it, annotate it, and then decide is it successful? Great, if it isn't successful, what can I do about it? So it's ongoing -

**[Kathryn Hendy-Ekers]:** Sorry to interrupt you, Deryck. That is where the annotations are really important and really reading those annotations and what the student is saying and unpacking that and also regard to the visual language. This is a great example of you've got the visual language in the experimentation with the initial drawings and painting there, then the exploration of the ideas. So in those middle section of the slide there and then finally the development of one of those images. So it's shown, as we've said through those thinking and working practices that are really intrinsically connected.

**[Deryck Greenwood]:** Absolutely, the students has also shown that they are experimenting in different ways. They are exploring through looking at themselves, they're exploring, excuse me, through that drawing and exploring through the study of anatomy, exploring to photography, and then they've taken as Kathy said, one of those images becomes the main source for the artwork that they're trying to create. And then developing that through drawing and through the annotation, but they're also using Photoshop and combining the images that they took photographs of. And in this case, the student is actually trying to show how anorexia tries to control them. So they're representing them twice. They're representing themselves as the physical form that has been attacked by anorexia but also the emotional and the mental form of anorexia as well. So they're representing them both as anorexia and as themselves and they're combining the images in different ways.

And I say to my students with the annotation, that it is so important that they communicate clearly through the annotation because they are not there when we assess to clarify their thinking. So the annotation to clarify their thinking to us. And I also encourage them to highlight areas of the annotation that is vital to our understanding when we assess. So when you're reading the annotation if a student really thinks that an aspect of the annotation is vital to understanding of why they've gone in a certain direction I get my students to put a big box around it, or put a big flex next to it and say, read me, please it's important. So communicating with us and our responsibility to read the annotation of the students.Now, obviously we can't read every word when we assess but we should be reading every word throughout the year and guiding the students through the process as well.

Moving on to criteria five, criteria five is a refinement and resolution of personal ideas in the art process and finished artworks. So again, this criteria although it talks about the finished artwork, it is not just about giving a mock for that final artwork or final artworks, but it is about the refinements, the resolution of ideas in the art process, so it's an ongoing process. In terms of this student, through all of those works that they were looking at there were a number of beautiful drawings that, an exhibition at the end of the year were up as part of the exhibition that they as an artist didn't consider them to resolve their ideas, they were beautiful works, but that didn't resolve their ideas. But they've decided that this particular work that they produced was the one where they'd resolve their ideas to that point.

And you can see through this slide that they've used their visual language, they've used Analytical frameworks to actually explore the idea and you can see the changes that have actually gone through, on the left hand side, the image of the student seated, the image of the students standing, trying to stop them from eating and then how they've then explored that and combined it together to create a finished artwork, sorry, a finished image as referenced.

Now earlier in this student's work, they were looking at other artists and they were looking at imagery on the internet as resources to work from to develop the techniques and the processes and their skills but when it came to the final artwork they took their own photographs as referenced for the artwork. And I think that's really, really important that the students will try to do that as much as possible. There's a resolution of personal ideas and concepts in finished artwork, but again, as a link to the art process the image on the left is an early exploration. The image on the right is the final artwork. There's the use of visual language and Analytical frameworks throughout the art practise to refine and resolve artworks. So again, although we are acknowledging that final artwork or artworks, we need to look at how this is a resolution of the body of work. It should never be when a student presents us with a finished artwork because that's finished artwork should be the resolution of everything that's coming forward. So the progressive resolutions through to that finished artwork that we're looking at in terms of that.

Next slide includes the assessment of the student's work. And on the right hand side you can see the score, started right in the beginning, this is a very high scoring response so they got tens and nine for different criteria. Through this, the annotation of this assessment so that the student can actually get some input. And I know what they need to pay attention to ongoing and to using the tool, exploration and experimentation with art forms is explicit to the communication of personal ideas responses in concepts throughout the artistic practice. So that's really using the language of the criteria and then a broad inconsistent exploration of personal ideas based on selected concepts. Research of artists is evidence with a personal response to this experience and photographic records. But they are more themodel language and directly linking it to the students' work themselves.

**[Kathryn Hendy-Ekers]**: Go on Deryck, this is a really great example of providing feedback to a student between Unit 3 and Unit 4. So, and this sort of information and you view our authentication video you'll see similarly that you can provide feedback in the authentication record sheet, just to highlight to teach this through that this score that the student, the school gives the students is statistically moderated by the examinations. So these scores were what the student got from you Deryck. And then when they sat their exam, it was moderated, again, it would be for undergone a process of statistical moderation to arrive at the final study score for the set.

**[Deryck Greenwood]:** Correct, now when I give the feedback to the students I don't give them the score, I give them the comments. And I say to the students very clearly that this is statistically moderated.

**[Kathryn Hendy-Ekers]**: Is this something, is that a process your school, Deryck?

**[Deryck Greenwood]:** Very important. Yes. The language of the feedback clearly indicates to the students where they fit, but it's not actually giving them a concrete score that they could compare with the person next to them. So there are sort of different questions that teachers and students often have. And Kathy, maybe we could look at these together, as a final point I would look at again in terms of the next slide.

**[Kathryn Hendy-Ekers]**: Yes, so the framing of artworks, particularly through Top Arts and Top Designs so we're seeing a lot of framing, an inappropriate framing of artwork. So it's really important that the student actually considers their framing. So if they are going to frame their site of work that consideration should be part of the process, of art process. It shouldn't be something that is not only considered at the very end. We do get a lot of examples through Top Arts where we feel that the, when students have been shortlisted they may frame their work for the purposes of shortlisting. And we really discourage students from doing that because the panel really does need to see the relationship with the art process to those final works. So any sort of framing really has to be carefully considered.

**[Deryck Greenwood]:** Can I add to that? I really discourage my students from framing. And I say to the students that if they're going to frame it really needs, it's not about trying to present the work and improve the look of the work. It has to relate to the concept. They need to be able to justify why they're choosing to frame the work and how it's impacting then the visual language as well. So I don't allow my students just to frame it because oh, they think the work will look better and more professional, that's not what it's about.

I also pointed out to my students that if they frame their work, they really have to think about it carefully because there was an example of a student who wanted to frame their work and I discouraged them from doing it. And I said, but this is why I want to do it for the following reasons. So I said, that's fine, but be careful how you frame it, you don't want to jeopardise the artwork. And in this case, the student framed the work, they used a reflective plastic, rather a non-reflective glass over their work. When I came to actually mark a beautiful drawing I could hardly see it behind the plastic sheet. And that actually was a problem for the student and impacted negatively on them.

**[Kathryn Hendy-Ekers]**: And that's what we do say in the authentication advice to avoid putting any glass or plastic or anything over the work, that does interfere with the assessing of the work. So we often too, I'm not sure what you do Deryck in terms of assessing, but a lot of schools now set up a moderation process with other staff members in the school or other teachers from other schools. And we do run moderation processes later in the year. And often people who are coming in to view the work who don't know the student well we'll need to really see that work. So it is important that any framing or placing of glass or plastic over work has to be considered as part of the process, yep.

**[Deryck Greenwood]:** We have a system where there's always two people who assess each folio and we do those independently and then come together and discuss them off afterwards. If our marks vary, we then go together and relook at that folio to find out who's missed what to get the best possible mark for the student and the most accurate mark. And I explained to my students that the teacher who is actually getting to be marking with me to moderate my marks doesn't know them, doesn't know their work, doesn't know what they've gone through, has never seen their folio. So the annotation has to clearly communicate with that person. And as you said, that person needs to be able to see the finished artwork very, very clearly to be able to assess the folio.

**[Kathryn Hendy-Ekers]**: Yes, now onto the next point, which is visual diaries or plastic pockets, which I think I mentioned earlier in the presentation, we do have a lot of queries about whether a student should be presenting in a visual diary or in plastic pockets. It is really up to the preference of the student, but Deryck you might be able to elaborate this. We do need to see a really good flow of the student's work. So sometimes this use of plastic pockets, actually is a form of curation which does not work well. And it's sort of not compliant with the process that we've mandate in the studies as well.

**[Deryck Greenwood]:** Yes, so I leave it up to my students in terms of how they're going to be doing it. Some of them work in a visual diary, some of them use the plastic pockets but I do emphasise that the sketchbook is a very real part of the processes and is not curated. If they are going to be taking works from sketchbook and placing it into pockets they mustn't be changing the order of that process. They mustn't be leaving things out or anything like that.

One of the things that the students however do find useful with the plastic pockets is the fact that if they are working in a sketchbook and these sheets of paper, they're able to then put them in the order that they've actually done them in. Whereas if they are only working in a sketchbook and sometimes they find, well, how am I going to be able to get the assessor to see these loose sheets in the order that... It just depends on how they prefer to use it, yeah. The other thing as Kathy mentioned earlier about the digital annotation, digital diary. So we've got a visual diary which some people would say is a sketchbook but that visual diary could be in electronic form as well. Really allow the students to find the best way for them to present their work.

**[Kathryn Hendy-Ekers]**: And there are a lot of examples of different digital programs out there now that students are using. I know OneNote, is a common program for students to use and we've seen it used with Adobe Photoshop. Students can type their own notations if they feel but they must be done in real time. So I know a lot of students prefer to do type but at the end of the day, they are seeking a written exam. And I think the rushing by hand does help with the student's flow of ideas. Sometimes they can labour over if they are typing their annotations. So it, again, it is up to the student's preference.

**[Deryck Greenwood]:** And also they choose. The student chooses depending that on the process that they're working in. If they're busy doing a drawing they then undertake with the pencil if they're drawing, if they're working on the computer then it might be a little computer sticky note that they tap into. So that's really, what's also appropriate to their practice.

**[Kathryn Hendy-Ekers]**: Up to the next one which is storing of artworks just to ensure that between Unit 3 and Unit 4 the works are securely stored. We do advise the time for return of works. This year it is the 6th of November but often students need to take their work earlier. So just ensuring in your school you have a policy of storage of works. And if students do need to take folio work for interviews or for a presentation for another, for a festival or something like that, that you are as the school, ensuring that you are having control over the authentication of the work and storing it safely.

Now up to copyright and citing sources which we will mention in another video. And we have an example of that. So if you look at our authentication video you'll see an example of citing and copyright just ensuring that students when they're placing imagery in their visual diary or their folio they are writing the correct source of where the work is coming from. To cite just Pinterest is not advisable. We really do need to see whether, if it is a website where it has come from, the title of the work, the materials used in the date. Deryck do you have anything to add about that?

**[Deryck Greenwood]:** No, I think you've covered it, but again trying to encourage the students to rely on their own resources is something that I'm very strong on with my students.

**[Kathryn Hendy-Ekers]**: And particularly also with copyright as well just ensuring if the student and we do cover this in the authentication video that the student is actually if they are using material that might be by another artist or trademarks that they are getting approval from that person to use their work within their imagery. I know with top-ups there is quite some concern each year that students have used copy written material particularly in basic and all imagery and it can't be displayed because of the copyright concerns. So the Season of Excellence website. So the authentication video, again, has the reference to the season of excellence web page, where there's some excellent information about copyright.

**[Deryck Greenwood]:** One thing I'd like to just add is I had a student whose work is going to be part of the Unit 4 video. And that student actually was looking at the concept of first perceptions and they wanted to deal with portraiture. And they felt that they, if they used photographs that they took of people that they knew they were not reacting to that person for the first time. So that actually felt it was important for that concept to use images of people they'd never seen, never spoken to and didn't know at all. And they were able to then react to them instinctively what the initial reaction and their first perceptions were of that person. So they actually relied on imagery that they sourced but they've very clearly thought of their sources as well but that was very much part of the concept in a way of actually resolving that concept.

**[Kathryn Hendy-Ekers]**: And now on to evaluation documents, do you want to talk about those Deryck?

**[Deryck Greenwood]:** The evaluation documents in terms of the criteria sheets, it's important that you make these available to the students so that they can actually see how their work is going to be assessed. And they're able to actually use those to ensure that they are meeting each of the criteria. I'll get the students to actually annotate those themselves and evaluate their own practise on those assessment sheets as well. And then I use them as a way of giving feedback to the students, as well as I mentioned earlier.

**[Kathryn Hendy-Ekers]**: In our School-assessed Task development video and in the authentication video, if you watch those both those presenters will talk about as the teacher how they do that with their students. That they're trying to have a look at as well. We've touched on the selected Analytical frameworks, Deryck did earlier so it's really important that when the students are going through they are you reading the Analytical frameworks. The questions of the Analytical frameworks in the study design are really helpful for students when they're formulating their annotations but making sure that they are really considering those and using them appropriately, not just pulling them out and using them for the sake of using them. So there has been a slight change in the criteria there. particularly criteria three. So just making sure that they are using selected aspects.

**[Deryck Greenwood]:** And it's very important that they clearly identify them. They need to use them explicitly. And if they haven't identified them in one way or another, we cannot really score them highly because we don't know for a fact that they used in that framework with a clear understanding. If we read an annotation that is to our mind applying the cultural framework, but in the student's mind they're actually doing the structural framework, then we can't score them on what we think they're doing, we can only score them on what they are doing. So they need to use the frameworks explicitly so that we can then identify if you can incorrect it.

**Kathryn Hendy-Ekers]**: Yes and finally visual language which you did touch on and I believe you have another slide. Yes, this next side, yes.

**[Deryck Greenwood]:** So the use of the visual language throughout the art practise to refine and resolve ideas and artwork. So there are a number of different things that a student can use as part of that visual language.

So style is one of them. So for instance, this student's case they used two different styles and expressionist style to represent anorexia and a realist style in a way to express the physical reality, the expression starts with emphasis of heartened emotion, and showing the emotional impact of anorexia on the students. Whereas the realist style is used to represent the students in the physical reality. So style is a way in which students are able to explore visual language.

The technique that the student actually uses, how they apply the material. In this case the student is using oil paint. So they explored a technique of using rough palette math strokes in the figure of anorexia to give a harsh quality to it because this is what they associate with the disease. The application of the paint also makes it a lot more menacing. They even talk about the fact that the slashing of the pallet map onto the canvas is an attack almost on the canvas in a way that anorexia is an attack on them. So they're relating the technique to their visual language. The loose imposter application of the paint, the imposter itself adds weight and substance to the symbol of the illness while the loose application if you sort of look at the edges of the figure of anorexia shows that there's sort of a lack of definition 'cause sometimes it's difficult to actually define the illness. Showing the second figure is not substance. It's not actually real, but personification of the illness. So it's not two twins in a wrestle. It's something that is almost ephemeral, something that is not quite real, a mental aspect rather than a physical. So the actual technique helps them to achieve that than visual language.

The use of the elements and principles is a very, very important part of establishing visual language. So in this case, for instance the student chose to put a sickly green colour in the background to associate with the disease, the decay, the illness, whereas in earlier explorations they had that warm, vibrant colour in the background which wasn't working they've resolved it so they are paying attention to the elements and principles and how they communicate visually. Imagery is a very important part of visual language. So here we've had, for instance, the hand covering the mouth because anorexia, the figure on the right, is preventing the figure on the left from eating. So the hand covering that imagery becomes symbolic and adds to the visual language. A second figure is there to represent the ill self and that's why she represented anorexia as herself. So ill self taking control.

The elements and principles of art also seen in terms of line and tone used to emphasise the skeletal form the body and to show the ravages of the disease. So you can see how those terms of the principles are as visual language. Again imagery and symbolism, the use of the empty plate, trace the lack of food. She's got a knock and poke in her hand but there's nothing on the plate. So the imagery is very, very important in communicating concept as well. So visual language is finding ways to communicate ideas by visually means through the use of art elements, principles, materials, techniques, imagery and symbolism, and obviously style as well.

**[Kathryn Hendy-Ekers]**:

This is an excellent example, Deryck of showing the different aspects of visual language. So I think it's a very, very useful slide to you actually for you to show your students to get them to understand what visual language is. So thank you for that. I think that last slide just has my, if you would like to flip to it for me Deryck, has my information there. So please I'd like to thank Deryck for his work on his presentation and his excellent information today. If you have any further queries please do not hesitate to contact me. We'll be running a webinar in March, early March where you can ask questions from the presentations you've seen online and Deryck and I will be available to answer those questions for you. That is advertise in the VCAA bulletin coming up this week in the first week of February. So thank you for viewing and thank you, Deryck.

**[Deryck Greenwood]:** That's a pleasure and can I just, one last thing, although we have touched on moderation, I'd really, really encouraged teachers to have somebody coming to moderate their assessment. We become so attached to the students and we're aware of their trials and tribulations and having somebody totally neutral coming in and assessing the work purely on what is seen is such an important way of actually moderating as teachers. So I really would love that.

**[Kathryn Hendy-Ekers]**: We'll be running some more moderation sessions. We had some very successful ones last year online with student work and I know quite a few people have kindly submitted work to me earlier this year and can continue to do so if you would like to add to that but that is really useful for you to do as well. So thank you very much and see you throughout the year.

Kathryn Hendy-Ekers, Curriculum Manager - Visual Arts, Media and Visual Communication Design, tel: 03 9059 5147, email: [Kathryn.Hendy-Ekers@education.vic.gov.au](mailto:Kathryn.Hendy-Ekers@education.vic.gov.au)

[Copyright Victorian Curriculum and Assessment Authority](https://www.vcaa.vic.edu.au/Footer/Pages/Copyright.aspx) 2021