**[Kathryn Hendy-Ekers]**: Hello and welcome to one of the School-assessed tasks and coursework videos for Visual Arts. My name is Kathryn Hendy-Ekers, I'm the Curriculum Manager for Visual Arts. And with me, I have Rachael Miller, who is the State Reviewer for Visual Arts. This video presentation is about developing School-assessed coursework tasks for VCE Art.

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

So after this video, we'll go through the procedure for developing and assessing a School-assessed coursework task in VCE Art. It's very important that a teacher addresses the VCE assessment principles. And if you watch our other videos for Art and Studio Arts and these common media, you will see. we go through these assessment principles each time. They underpin the teaching and learning of the VCE. So they provide the opportunity for further learning for students. They describe students achievement. They articulate and maintain the standards for students, and they provide the basis for the award as the VCE. So they also demonstrate the achievement of an outcome and report on the level of achievement for that outcome.

There are four principles. VCE assessment is valid, equitable, balanced and efficient. So it is slightly different for coursework tasks than it is for the School-assessed Tasked task. And I'll outline further.

So the first principle about validity is where you are developing the coursework for the task you must determine whether the delivery of that teaching and learning for that coursework task is fair and reasonable. It's specified in the study design as one of the designated task types. It's conducted under fair conditions. So you've considered the conditions that the student will sit the task and it's conducted on the same conditions for all students in the cohort. Plus, are there really clear instructions provided to the students throughout the outcome and area of study of what is required for the task.

So for Art in Unit 3. Area of Study One. Interpreting Art. The first outcome is a coursework task. So the students must undertake the study of at least one artist, their artistic practise and artworks before 1990 and at least one artist after 1990. They must compare those artists with an analysis and apply the Analytical Frameworks. So you can see the outcome written below there about using the Analytical Frameworks to analyse and interpret artworks produce before 1990 and since 1990 and compare the meanings and messages of artworks.

So in the study design on the page at the end of Unit 3, you will see the course, the course for the task is outlined, and there is a list of assessment tasks that you can choose from. What you must do is choose the same type of assessment task for all your students. So you can pick any of those from those lists. So you must consider what is going to be the most accessible for your students.

So tasks also must be equitable, no students should be privileged or disadvantaged or excluded based on their gender, cultural, linguistic background, physical disability, socio economic status or geographical location. So it's very important even the artworks you're selecting, or the stimulus material you're using, or the teaching material is very important when particularly when you select those artists. They're artists that your students will relate to and can understand. And not artists that you understand specifically and how you're going to teach those to your students. So the task must be accessible to all students. It mustn't privilege a particular types of student and it must be comparable in scope and demand. So if you are choosing a range of tasks, they must be all equal.

Assessment must be balanced. So when you are planning the coursework task, and you may be doing a number of tasks within the unit to achieve the outcome. If you are going to use a variety of task types, you must should ensure that there is a variety of conditions. The students are able to demonstrate their level of achievement, particularly your using suitable criteria, descriptors, rubrics, or marking schemes. So we do publish performance descriptors as an example, but you need to look at those and really unpack those further to develop your rubric or marking scheme. So that can't be just used directly and applied to a task. So students need a certain level of feedback.

And most importantly, you're looking at the key knowledge and skills and how they're covered and assessed. So that's the go-to when you're developing a task, also the assessments must be efficient. So you may only have one task, or you have a minimum of a small amount of tasks, but they shouldn't generate undue students stress. So you might need to, and most schools do have a programme of School-assessed coursework tasks, where students sit. So you do need to negotiate with other people across the school and other faculties about when their tasks are scheduled compared to your task. So you do not place additional stress on the students, and making sure that using the key knowledge and skills, so the students aren't under assessed or over assessed on the outcome.

So there are a series of videos of teachers talking about developing the School-Based Assessment on the VCAA website, which you can access through this link. Just to clarify the difference between the School-assessed Tasked task and School-assessed coursework. So Art, studio Arts, media and visual communication design, product design, systems engineering and algorithmics are all School-assessed Tasked task studies. So the School-assessed Tasked task has a set amount of criteria for assessment the VCAA provides to schools.

So we have another video we just presented on developing the School-assessed task and assessing the School-assessed Task that you can have a look at and that will help you with that component of the study. So it's important that you understand the differences between the coursework and the task specifically with assessment. So with the coursework, you develop your own material for your students. And also the assessment criteria based on the performance descriptors, the advice from teachers, and of course study design.

So what happens is that the VCAA aggregates both the School-assessed coursework course work and the School-assessed Task task into a graded assessments which contribute towards the end of year study score and the examination statistically moderates both the School-assessed Task and the School-assessed coursework.

So when you're planning a task, think about your students, what the outcome is going to be assessed. when you're going to do the task, what the conditions are what is the purpose of the task and how you're going to administer the task. So that's just a little checklist. It must have a cover sheet so it should have specific instructions of what the students are expected to do, the conditions for the task, the time and length of the task, how the marks are broken down for the task and the assessment criteria.

I know a lot of schools tend to set structured questions or short answer questions that seem to mirror the exam. But it's really important that you address all the key knowledge and skills and you are providing students some sort of feedback or criteria on how they're being assessed on that task. So this next sheet, which I'm going to allow Rachael to take over now, actually, is an example of a cover sheet for a task that Rachael has used with her students So I'll get Rachael talk through that.

**[Rachael Miller]:** Okay. So here's an example. It's a fraudulent one. There is no School of Art. I have made one up, but it is an example for you to see the kinds of information that you need to provide on your cover sheet for your SAC. So traditionally, you would have your school emblem on up the top where we've got that score section or you would acknowledge that it is your school that's conducting the SAC, you will have, you know, similar to what you might do for an exam in the junior levels. You'd have a similar set out. So you'd have the student name, you'd have the time period of the work used to be completed in maybe the structure of the task, how many questions there are, the questions to be answered, information like that, that the students should be provided with on the onset of the task.

You might also have something down the bottom about the types of materials they may be able to bring in to the task. For example, if it's an open book they may be able to bring a particular set of notes that don't extend beyond three pages. That's up to you as the teacher to decide what you would like to do in those conditions and relate it to the task that is there.

So in terms of developing your assessment tasks, you need to sort of think about these conditions. You need to minimise the reading time. So don't have students reading for a really long time. Find any kind of stimulus material close to the items, so don't be sending them to the back page for question number one, make sure that it's all linked. If you can put that stimulus material right next to the question that sort of best for the students to engage with it. So, and when you can place easier items in the task. And this is I guess, it's a good confidence builder for the student. So if you look at taxonomies, which we'll look at in a couple of slides later an easier question will help build the confidence, but if you put something in at the start that may be a small mark allocation, it might be two marks, three marks. That's just helping the students ease their way into that task. And again, we'll include a range of taxonomies.

So there are really good guides coming up in the next slide which you can easily Google that show, you how to move through those taxonomies when you're developing those questions. And you also want to make sure that a typical student can finish the SAC in the time that you allow. If only your best students can finish the task. Then you have, you have privileged that students, and we noticed this assessment principles that it needs to be fair and equitable. So you need to make sure that a typical students can complete the work that you're sitting out in that time fraction.

Okay. So it's also important when you're doing the SAC. Your task is holding up to that taxonomy so that there is an appropriate depth to those key skills and key knowledge that you're asking for. That you're scaling up that you're providing the opportunity for your students to achieve their highest level of performance. So if you, if for example, if you in your task ask all three to four point questions, how are you allowing or discriminating for that top students who expose more knowledge and apply their understanding. So you need to make sure that each student is given the opportunity to perform at their highest level. So you ultimately, you are always advocating for a range of questions.

You need to make sure that your assessment is appropriate and understandable and it began in clear language. So they got, okay, that's what I need to do. And, and I understand that that your language that you use is clear and appropriate for VCE students. So again, we're talking about plain language. We don't want to confuse our students. We're not putting questions in. We want to make sure that they understand, and they comprehend the questions. Yes, not all students read the questions properly but that will be a discriminator for your marking in your assessment, but it's not through the lack of, of I guess, good instruction from their teacher and appropriate terminology that reflects the study design. So you shouldn't be putting in any new words, not familiar with.

Okay, commercially produced tasks. You need to be very careful, if you go out and you purchase something that is commercially produced, you must adapt that task to your cohort, which means when you purchase it you need to significantly change it. So maybe that nullifies the reason for purchasing it in the first place, because I have to change it anyway, these is important, because we go to the VCE assessment principles, a student can not be privileged. If you provide your students with a task that is commercially produced and they have seen that prior, they are privileged. And because.

**[Kathryn Hendy-Ekers]**: Also too, in a lot of these tasks the answers are readily available. So you, you will have a authentication issues. So it's really also really important that you actually check to that task if you are using it or using it as a basis for your development of your own course, that you're checking it against the study design because often there are, they're not endorsed by the VCAA but they're written by a teacher or somebody who thinks they might have a knowledge of the study design and there are often errors in them. So it is really important that you do check. Yep. Yep.

**[Rachael Miller]:** And I did learn that the hard way this year when I purchased a trial exam. I didn't use it because it did not make the study design. So it is, you have to understand that it's your responsibility as a teacher and the school that you're compliant with the VCAA. So it's not, you know, some of these tasks don't meet the skills and key knowledge. They might tick off some of them, but you know, just make sure you adapt it if it's written to your cohort and that you can authenticate it. I think that it's really, really important.

Okay. So this is a little example of a process that you can go through in developing a SAT. And if you've got this on video so that you can pause it and screenshot it and do all the things that you need to about the steps that you might take to develop the School-assessed coursework. So you'll gather the information from the study design, you'll see what outcome it is that you're meeting and the key skills and knowledge that you need to obtain in that assessment. You'll then have the study design and identify what you need to do. You'll even look at the task type because there is a suggestion of the different task types. We don't all have to see short and short responses and extended answers.

There are other options available to you. Students can do presentations, they can do oral presentations. they can do posters. So again, you as a teacher know your cohort, so do what's right for your cohort and the best way that they can demonstrate their understanding of the key skills and key knowledge to you. And again, it could be varied. So it might be a few tasks. You can do it, you know, two or three tasks, as long as, as Kathryn mentioned before, you're not putting undue stress on the student and you're not over assessing them. So it makes your way through and you can sort of tick off, you know, have you keep all these things and is your expectation going to be a fair and reasonable approach to assessing that both key skills and knowledge.

Okay, so we've got Unit 3. Outcome one, Interpreting art. we're all familiar with the outcome. So we need to make sure students can apply the Analytical Frameworks to analyse interpret outwards produced before 1990 and since 1990. Now, again, teachers have different approaches with the SAC. Some, some teachers have all their student studying the same artists and artworks, other teachers, students choose their own artwork. Other teachers have, you can choose from prescribed lists of artists. So they're all, we know that they're already very active differentiation of approaches, but it is important whatever approach you take that you make sure that these key knowledge aspects are covered.

**[Kathryn Hendy-Ekers]**: Yes. So what's happening here is these have been highlighted. So these were the things that when you were devising your questions or your parameters for your SAC, you're looking at these words. So the context that works, the characteristics that works, the frameworks, the resources, the terminology used in all these things, because these are the sort of things that students are examined on. So in terms of their key knowledge and their key skill.

So if we flip to the next slide, so Rachael, I can just probably stipulate here, but with the key skills you'll see a slide later on where we match them up. But you can see with the key knowledge so you can see aspects of the key skills match up with the key knowledge. So students must compare the context in characteristics of artworks. So the action words are really important. That's how you're going to develop the questions or the information for your SAC. They have to apply these frameworks to analyse and interpret artworks. They have to substantiate their interpretations about what's with the evidence from the artwork themselves and reference to a range of resources. So effectively you don't even need our performance descriptors. You could develop your own series of rubrics you, just using the key knowledge and key skills. So, yep.

**[Rachael Miller]:** Okay. So we can see here that the contribution to the final assessment and the breakdown of the outcome and the amount of marks that are allocated to the outcome and then what it contributes to the total assessment, the final assessment.

**[Kathryn Hendy-Ekers]**: And now I can talk about this, Rachael. So again, we just need to stipulate that if you have a range of those options, so you have a look at that task list, you look at your key knowledge and skills and see how you can combine those into a task. So you're providing a range. If you are going to provide a range of options that they must be equal. So it's probably easier just to give your students all the same type of task, and making sure that those task types, are prescribed with the study design. So the VCAA, we do publish the advice for teachers which I think we outlined in a couple of our other videos have a look at that because there are a lot of different learning activities related to each outcome. And you will see that there is actually the unpacking of one of the outcomes to develop a task. So that's really important as well.

We might just flick to the next slide, and I'll just talk about meeting requirements. So what you must be doing with your students is ensuring that they can satisfactory complete that outcome. So they understand all the key knowledge and skills. So you don't have to literally assess them on everyone but they must, in order to get an S, you must determine that they can achieve all those key knowledge and skills. Then you start to score them. So there's no possible fail in VCE. It is whether they can achieve the key knowledge and key skills.

So within the task, if a student you feel has not achieved the key knowledge and skills, you will need to set them additional material within the given timeframe. So that's all designed by the school to determine that they can achieve that task. You can't reassess them, but you do need to set the material so they can achieve that task. So I presume your school does a bit of that work. Rachael, where a student may have not met requirements for the task that they're given additional material to ensure that they have completed the outcome.

**[Rachael Miller]:** Absolutely. You know, the case it might be, you have a student who receives an N for the SAC, you would then go about giving them a chance to redeem that for an S. And that may take multiple forms. So the key here again is that they need to be able to meet the key skills and the key knowledge. So they need to be able to demonstrate to you in some capacity, that they can do that. And that might be through an oral presentation. You might sit there and ask them questions and they respond to you and you can take notes through that. So there, there are many ways that you can regain that and If a student is at that point.

**[Kathryn Hendy-Ekers]**:Most schools have a redemption policy. So if you're new to a school or new to teaching VCE, and you're not sure. I urge you very strongly to see your VCE coordinator, because they will, the school will have a policy for what happens. If a student is not meeting requirements for a particular outcome, and it varies from school to school. So, as I said, this is an example from the advice for teachers for outcome one. So you can see there is a detailed example there of a comparison and how a student has written comparing the works of two artists using the structural and cultural and contemporary frameworks.

When you go through those dot points, you will then marry your questions to those dot points. So does this question hit any of the key skills or the key knowledge and make sure that the question it does otherwise the question should be removed.

And see you can use, you can do a simple mapping exercise which we often do in audit, what we have a look at this the questions in the SAC, and then the study design and see how the key knowledge and key skills are being addressed in each question. So, and then, using the key knowledge and skills. So you will notice that as I said, there are a lot of action words, in those key knowledge and key skills. Use those in combined with BLOOMS to develop your questions.

So here we have, and there is a link to this document and I know everybody seems to use it. It's a very, very clear document with some question types using the different levels of Blooms. So you need to have a look at the words in the study design and see which level of Blooms they hit on and then start to develop your questions.

**[Rachael Miller]:** This is a great document. If you haven't got it printed out and somewhere in your teacher planner or near your desk, you should do it. I'll probably recommend it. I use it extensively. It really is a great document. And it's, you know, this is a bit of a zoom in on it. It's really handy when you're building up to that higher order question where you can think of have I used analyse, and other action word that, that will help there, or, you know, am I extending them beyond that. So a question example and, and how you might map that out. So looking at the criteria it might be the application of the analytical frameworks where does it get that key knowledge and the key skills.

And a sample question might be something like this apply the structural and personal framework to compare, because remember, we got that compared to the key skills. So we know that's the word out of the study design we can use to compare the meanings and messages to artworks you have studied this year. You must use two different artists in your response, in your answer, ensure that you provide dates and titles of the selected artworks. Now, you may not want to put on not want to rephrase that question, but again, it's about you knowing your students.

And in the past, my students probably would have, you know, assumed that I knew what they were talking about. So they weren't getting in the good practise of providing dates and titles. And I kind of liked them to do that, so that they really consolidated that knowledge in their heads. So, you know, again you're writing this task to your students.

Okay. Another example. So, apply the structural framework to artwork pre and post 1990. That's our criteria, we're looking at where, you know, which dot point in the key knowledge and which dot points in the key skills it's hitting. And so, as we said, we can map it out, so we can make sure that we've covered that. So students are able to really demonstrate their understanding of the outcome. So using the images of two artworks one before 1990 and one after provide information about the following. The use of art elements. The use of art principles. Write a series of annotation points that evaluated the different approaches in each artwork. So this is a different type of, you know question that you might do in an annotated report. So it's less of a structured question we saw in the previous example and more thinking about how you could frame that information in a different way. Again, take time to read it, those samples and think about, you know, how it best fits your students and what tasks will enable them to really demonstrate the knowledge.

So we've touched on marking the task. It's important that each of the questions have an allocated mark. So students understand the weighting of each question. Students will work in odd way sometimes some of them like to go to the biggest mark allocation first and they manage their time that way. So they might go to the 10 mark question, then move way back to the one mark question, others will start from question number one and move all the way down. But, it's about transparency and it's about the students making those decisions for themselves. So you want to make sure that each question has an allocated mark or each task that you're doing has, have an allocated mark.

You want to make sure that your key skills for the outcomes are being met in this task. As I said, it's worth doing some mapping. You also want to make sure that all your marks add up, because yes, we're all human and we all make mistakes but you want to make sure that when you write at the end that you can say your task is out of 75, it's really out of 75, and you haven't allocated 70 marks.

Okay. So just make sure you double check it and and it's worth, you know, speaking to the person who you might mark or moderate with and saying could you just go over this. Could we talk about these, just to make sure, or could you sit it and tell me your thoughts. I know that's a sort of a, a nice way of thinking about it, but if time permits, that's a great way of starting out.

**[Kathryn Hendy-Ekers]**: Then talk about when you're marking the task, oh, when you're designing the tasks the marks are adding up to, or indicating on a rubric. So as we've said, these are the performance descriptors that we publish. So you can see down the bottom there, there is a scale, so what you need to do is you'll notice that each descriptor does not have a weighting. So don't just assume that there are four boxes there. So each of those boxes are worth a certain amount in relation to that scale, what you should be doing is working out, which questions, you know, how your questions are going to be weighted and then apply the the descriptor to each of your tasks.

So these have been designed using the key knowledge and key skills. So, and they need to be used as a guide. So, and I think the next slide, Rachael, we've got an example of how that has worked, so that what I wanted to talk about. Yeah.

**[Rachael Miller]:** This is a stage rubric that I would give to the students prior so that they understand the qualities that I'm looking for in their responses. And again, it's about weighting as well as Kathryn mentioned you know, we've seen when some people are they just use the performance descriptors or rubric that the weighting can be really skewed. Like sometimes we can get 10 marks where you use language and yet it's the same weighting for the Analytical frameworks. So obviously they're not comparative to the application of all the frameworks where they use some art terminology. So think about your weighting and how your eliciting the spread of marks in terms of your rubric. And your students, a good rubric should clearly show them how they do that. So, you know, if you'd marked them here, in terms of feedback, they should understand how they get from a medium or high. So, you know, what's missing from the medium that they didn't get, you know, they didn't get into that high category.

So make sure that it's in plain language and that it's clear and that they align with the performance descriptors. Again, marking guides is something that you could use. You could use something like it. So if a rubric is doesn't fit your task you could use a marking guide. And as I mentioned before, grades are structure of quality. So here's the question, use the structural framework to analyse one artwork you have studied this year. It's out of six marks, an excellent to six marks would contain all of these aspects. So it goes on to try and demonstrate the qualities of structural framework, elements and principles have been discussed and, and so forth. So it doesn't always have to be a rubric but it has to be an appropriate approach to marking so that you will visit a range of marks from your group.

Okay. So the authentication is as equally important in the SAC as it is in the SAT. It's important that you understand that the work is that positive students, that you're assessing. As, as Kathryn mentioned before they often provide sample responses. So a student could memorise that sample response and then come in and just write that out in your SAC. So it's important that you can authenticate your students work and that it aligns with work that they are doing it's comparable. So it's not out of character. If you were to receive a SAC that was an A+, you know, and your student is normally at a much lower level. I'd be maybe trying to look at that authentication and asking you have that really study really hard and they really can grow and progress or something happened. They have, they somehow, you know, seeing somebody else's work because it does happen.

**[Kathryn Hendy-Ekers]**: So this information that you saw on that previous slide is actually available on the VCAA website under School-based assessments. So it would be really important to have a look at that link and that information, and that would give you some advice on how to authenticate your task. So again, like a redemption policy, which is what we call for a satisfactory or non satisfactory completion, a lot of schools do have policies for authentication.

So this form is actually available on the VCAA website, again, that you can use for authentication of a School-assessed coursework task. Actually I believe now it is a Word document so you can actually fill it out in terms of word online. So a lot of our documents for authentication we started to produce as an online editable documents last year during the pandemic. When people were in remote learning. So, if you go to the school-based assessment page, the general page where I indicated those videos were, you'll find lots of resources there for School-based assessment.

So that's probably brings us to the end of this particular video, on School-assessed coursework. So we hope that's been helpful. You'll be able to view this video online over the month of February. It'll be up whole year, but we are running a webinar in early March, where you'll be able to attend and ask any questions of us probably from these videos you've been watching. So that will be advertised in the VCAA bulletin in early February. So thank you for viewing the video and we'll see you online in the future.

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