**Kathryn Hendy-Ekers** - Welcome to the professional learning videos for VCE Studio Arts. This is one of the sequence of videos available on the VCE professional learning page. This video will provide the information about assessing the School-assessed Task for Unit 3. It should be viewed with several other videos. One on 'Developing the School-assessed Task'. A second on 'Administration information for School-based assessment', and then there is a video about 'Assessing School-assessed Task for Unit 4'.

My name is Kathryn Hendy-Ekers, and I'm the Curriculum Manager for Visual Arts. With me, I have Giuliana D'Angelo, who's the State Reviewer for VCE Studio Arts. Welcome, Giuliana. So we're going to run through the assessment criteria for the School-assessed Task, and just give you a bit of an update on assessment of the School-assessed Task.

So you are probably aware that each year, the VCAA publishes the Administration information for School-based assessment for the task. So that outlines the nature and the scope of the task, provides the authentication material, and of course the criteria and evidence and performance descriptors for the task. It's updated each year, so it is important that you download the document from Studio Arts webpage and read through it. So, the two tasks associated with the School-assessed Task, the two outcomes, are Outcome 1, where students are required 'to prepare an Exploration Proposal that formulates the content and parameters of an individual Studio Process including a plan of how the proposal will be undertaken'.

Outcome 2 in Unit 3 is 'to progressively present an individual Studio Process recorded in written and visual form that produces a range of Potential Directions, and reflects on the concepts and ideas documented in the Exploration Proposal and work plan'. In Unit 4, the students is are 'to present at least two finished artworks based on their selected and evaluated Potential Directions developed through the Studio Process', which they would have produced in Unit 3. And 'demonstrate the refinement and application of materials and techniques that realise and communicate the students' ideas expressed in the Exploration Proposal'. So everything is linked to that Exploration Proposal and work plan. The second outcome is 'to provide visual and written documentation to identify and evaluate the extent to which the artworks reflect the selected Potential Directions'. And 'effectively demonstrate a cohesive relationship between the works'.

So we're just going to go through some of the assessment criteria and how they can be unpacked for students. So, there are four components, Outcome 1 is Criterion 1 in Unit 3. Unit 3 Outcome 2 is Criteria 2 to 5. Unit 4 Outcome 1 is Criteria 6 to 9. And Unit 4, Outcome 2 is Criterion 10. So, as you all know, there is an assessment sheet at the administration information that you can fill out, keep as a record for your student. But there are a lot of other avenues where you will need to provide students with feedback and authentication of the task. These details are published annually in the Studio Arts study page on the VCAA website. So, the nature of the task is with individual Studio Process, exploring and developing the concepts and ideas set out in the Exploration Proposal, and production of a range of visual explorations and Potential Directions.

So, often I put that into a list for the students. The scope, so this is another great way of explaining to the students what they will be assessed on. You can see the scope is written there so you give the students this list. A discussion with the conceptual possibilities and explanation of the ideas to be explored, this is the proposal. Develop a description and explanation of the focus and subject matter to be communicated and developed in the Studio Process. A description of the art forms to be explored referencing the ideas.

A discussion of the sources of inspiration to be investigated and analysed in relation to the student's individual ideas. Communication of aesthetic qualities to be explored in relation to ideas. An explanation of selection of appropriate materials to be explored in reference to the student's ideas. An explanation of the selection of techniques to be explored and proposing further communicate ideas. And a plan for the Exploration Proposal implementation. There is the Scope of the task so it explains what you should be assessing, so it talks about the Exploration Proposal being word processed. It can be short paragraphs or dot points. And reference material must be cited and appropriately acknowledged.

So, the visual reference material may include illustration, diagrams, or images of other artist's work. So, the Exploration Proposal at the moment is the range of 1,000 to 1,500 words. The second part of the task for Unit 3 is the process, the individual process that will form the basis of two finished artworks in Unit 4. So it produces the Potential Directions. So again, there's the Scope of the task with some information about the Potential Directions. They also released reference to the Studio Practise, which is outlined in the study design. So all important language for the students to when they're preparing for their examination. So there's more information of the Scope of the task there.

So also too, there is a statement there about aesthetic quality and about the over-use or direct copying of aesthetics of others. So students must be allowed to individually, creatively explore their ideas and working practises So making sure that you are citing and you can acknowledge where the students work is coming from. So you should not be assessing it if it is constituted as plagiarism or contravening copyright or licencing agreement. And that should be documented on the authentication record form.

So there's some information there about Potential Directions, which is key for this particular Unit. So then they must be progressive so throughout the Studio Process. And should show the characteristics of individual art forms and how they may contribute entirety or part to final artworks. So you may be using Potential Directions that have a particular technique, an idea, or relevant to an art form, so again, they must be clearly documented. And there is more information in the 'Developing School-assessed Task' video about how to develop Potential Directions. Annotations, so there's some information about annotations here. So, it might be a good idea to stop this video as you read through you can share this with your students, and just explain some of this information for your students.

You shouldn't be giving this student information to your students directly. You should be making it available and unpacking it for them. So, it might be a good idea that students have their access to the Potential Directions during Unit 3, and maybe have an electronic copy for Unit 4. So they may want to also scan their visual diary, and there's lots of Apps at the moment that they can use for scanning. They could be kept for authentication purposes. So, particularly in the digital world, things change quite rapidly. So it might be a good idea just to keep a digital record of the student's folio at the end of Unit 3.

So, also too, this is very important too, that if a student is taking potentially photographs, those photographs will be need to be re-shot in Unit 4, because work that is produced in Unit 3 cannot be reassessed in Unit 4. This is about equity and validity so ensuring that a student who's conducting painting or ceramics has the equal opportunity as a student who's doing photography. So often it's often easier to reproduce a photograph than it is to start a whole painting again. So, making sure that they are re-shooting and planning to re-shoot in Unit 4. So, when you score the School-assessed Task, just be firstly, you're acknowledging that the student has met the requirements of Unit 3 Outcome 1 and 2, so to receive an S or an N.

You then score the task. So, if the student does not submit the SAT you should be entering a score of N/A. A score of zero can be determined if there is work submitted but if there has not met the requirements of the criterion. So there may be work there but it may be of such low quality that you can't assess it so you would be giving it a zero. Just be aware that N/A and zero, once the zero is entered, it constitutes a study score for the student. So for Criterion 1, we're going to run through them now, and Giuliana is actually got some examples of student work. So to speak through that will show evidence of each of the criteria. So, the first one is the preparation of an Exploration Proposal and work plan, that formulates the content and parameters of an individual Studio Process.

So, I'll just touch lightly on the structure of these criterion. So what you should be doing is looking at the evidence there at the bottom. So, when you are developing a task for your students, you should be going through this evidence with them, showing examples of the evidence. And then showing the students, the achievement of that evidence. So it is a moving scale out of 10 so you can see each level has two scores to it. So what you should be doing is ensuring that the students in your class have the evidence and then scoring them on that evidence. So, it moves up the scale, as you can see, you can see the wording with the descriptor so usually for each criterion there is one descriptor. It depends on the nature of the evidence, how that descriptor will address. So it's really keen that I have done in other presentations that outline words like, for example, Level 5 to 6. The Exploration Proposal and work plan use art terminology to discuss.

So discuss would be a word you could outline, written and visual material that outlines ideas and communicates how an individual Studio Process will be structured. So, those keywords like outline, discuss, and communicate are vital. Because when you move to the next level, the Exploration Proposal and work plan use art terminology to discuss written and visual material that elaborates upon ideas and outlines. So the higher the level is that form of elaboration. So there are the keywords when you go through. So what you should be doing is establishing a curve of your students. So that refinement tools within each level of the 7 or 8, so you would be looking at the student's work and validating if it's the higher of the level or the lower of the level, just to have that additional refinement tool there. Okay, so here is the evidence.

So, it's on the screen there, we won't go through it. We did go through it in the development videos so you may want to go back through and visit that. So you will see, you need the Exploration Proposal, visual material is cited and referenced as the content, the focus and subject matter, ideas, art forms, conceptual possibilities, art elements, art principles, materials and techniques, a plan of the process and a work plan. So Giuliana has an example here, so this is Very high. Giuliana, do you just want to maybe talk through why this example is a High?

**Guiliana D’Angelo** - So this one here, I awarded a Very high and that's because the student has addressed the scope of the task in a very succinct manner, so you have to go back to the performance descriptor, and you look at 9 and 10, we're looking at the fact that it is, she succinctly discusses. We also look at the fact that she elaborates, and then we also look at the evidence and she has fulfilled all the citation and accurate citations.

It's very detailed but yet succinct, the language and the art terminology is very high. She's also very aware of the word aesthetic and understands how aesthetics can be achieved through art elements and principles. A wide range of art elements and principles are discussed, and the knowledge very insightful knowledge of the inherent characteristics of certain materials. And excellent knowledge of a variety of techniques that she wants to explore. So overall, it's a very detailed thorough and comprehensive Exploration Proposal. And you will also notice there are some amendments. So this is one thing I want to sort of highlight here that definitely, students are able to make amendments to their work. And it's just important that students are aware that they must date where they make those amendments and handwriting. Writing in just normal handwriting. And this student here decided to have bibliography would have all the citations at the end. Some students can place it directly under the selected artworks, the borrowed artworks, or she's created like a bibliography at the end.

**Kathryn Hendy-Ekers** - It's probably throughout, this is okay for the Exploration Proposal, but probably through the process, the Studio Process, they should be cited next to the image here.

**Guiliana D’Angelo** - Correct, and this is the work plan that this student devised. And you can just see there that this is the other important thing in Criterion 1, make sure that you are not spending more than four weeks drafting and the final. And really, ideally, Criterion 1 should commence in the first week of Term 1 and go for about two weeks, draught should be in by the end of second week. They can then start doing the studio work and really done and dusted by the end of Week 4 and they should be writing to this Studio Process. Too many schools are starting Studio Process way too late into Week 4 or 5, and they're spending the first four weeks just on the EP , I would probably suggest not to do that.

**Kathryn Hendy-Ekers** - Thanks, Giuliana. Though that's more of the work plan there.

**Guiliana D’Angelo** - Yeah, there you go.

**Kathryn Hendy-Ekers** - So moving on to Criterion 2, which is the interpretation or response to sources of inspiration, to explore, develop and refine ideas throughout the Studio Process. So, you're looking at exploration development and refinement. So it's just not the exploration, it's all through the folio. So you can see that again, with the medium, sources of inspiration are documented to explore, develop, and refine ideas in the Studio Process. So then the Very high or High has the investigation and use of sources of inspiration to interpret individual ideas to explore, develop, and refine. And then the 9 to 10 has the detailed annotations and citations of sources of inspiration.

So, if they're not citing that work, they can't get above an 8, so, it really needs to be cited. So, exploration, development and refinement of individual ideas, aesthetic qualities, materials, and techniques. So you can see the breakdown there of ideas, aesthetic qualities, materials, and techniques. And in the developing SAT video, Giuliana actually goes through some of these terms and demonstrates how you would unpack them. So Criterion 2 relates to Outcome 2 again. And then the evidence, there are written and visual references in annotations and citations that explain how the artistic and personal influences will be used and interpreted. So used and interpreted as well.

So here's some examples, here some great examples from folios here. Giuliana, do you just want to talk through how the inspiration has been used? We did do this in the last video, but it might be just great to recap on that.

**Guiliana D’Angelo** - So, you can look at any of them, but one on the right hand side of the screen perhaps, we've got Ruth Maddison, is one of the sources of inspiration. And she cites the work correctly on the right hand side there. And then on the left, you'll see she's taken a photograph of her own family. And then she's tried on some brown craft paper, some tonal drawing, even though Ruth Maddison's one is in gelatin print that's been hand coloured, she's looking more at drawing as such.

So, she's sort of responding to that artist and interpreting it in her own individual manner to sort of convey her ideas. And she takes this through, from 'Explore', through to 'Develop' and 'Refine', so it's throughout the Studio Process. And these some other examples. So this on the left is just personal sources of inspiration from childhood sort of memories. And then you can see here, she's got a really wide range of artists that are inspiring her first concept here. And this is presented on a PowerPoint to my students. And I go through each criterion to show them, "What would you assess this at?" And they start to see the High level, the Very high, and it really makes it quite clear what it means.

**Kathryn Hendy-Ekers** - So you will have this presentation as a PowerPoint. You might want to use some screenshots and illustrate for the criteria. That's really important that the students have that for reference throughout the folio and not just at the start. So, our students learn in different ways, they're visual learners as well as oral learners, so it's really important. You have that unpacking the evidence for them. Also, to it's good to see Giuliana, that this particular student has documented that they are her own photographs.

**Guiliana D’Angelo** - Yes.

**Kathryn Hendy-Ekers** - Because it's often quite tricky when you look at her photographs where the student has got the photograph from somewhere, which is perfectly fine. So you can see down the bottom here, she's actually put the source of that photograph, which is probably not her own. It is of is her grandparents old house, but from a website.

**Guiliana D’Angelo** - Yes. So it's important that the student is acknowledging, which is their work and which is borrowed imagery. So family inspiration, objects and home that she found around the house that she's photographed inspiration for her own work. So she's developing her own subject matter in individual imagery. And also there again, we've got some inspiration of jewellery from the family, artists, and everything's been cited and attributed correctly. This is a Ceramic one, I just thought I'd show you a Ceramic example. And just different levels of Very high to High. And this student here is obviously a Ceramic student and she's responding in by just doing little sketches and ideas, and how she could be influenced by that artist in some particular way. And that sort of carries on through to her 'Develop' and 'Refine' as well. And there's just some more examples.

**Kathryn Hendy-Ekers** - Criterion 3 is the exploration of conceptual possibilities in the Studio Process that develops individual and personal subject matter, as discussed in the Exploration Proposal and work plan. Now conceptual possibilities is often one of the most difficult areas for students to get their heads around. So, you can see that again, the evidence and that's what we do too, throughout the criteria, we do reference the Studio Process. So you can see for each piece of evidence, it should be in the exploration, development and refinement. So, the evidence is the exploration of conceptual possibilities, linked to the selection and development of individual and personal subject matter.

Discussing the Exploration Proposal and work plan and response to conceptual possibilities, personal and individual subject matter is progressively explored, developed and refined through documentation. So, you've got to see a lot of this in documentation. Now again, with the level of performance, you can see that a 5 and a 6. So, if you're looking at Low, it's identified and the conceptual possibilities are documented. But you can see at the Very low there's a reliance on borrowed imagery. So, if the student has borrowed imagery and hasn't acknowledged it, you're probably looking at scoring 1 or 2. So, it might be a fantastic work of art, but just making sure it is the individual student's work. So explore individual and personal subject matter, and ideas is 5 to 6. And then 7 to 8 is a range of conceptual possibilities that are identified and documented to explore and develop individual and personal subject matter and ideas.

And then at the Very high, Explore, Develop and Refine. So, you can see that the three are in the Very high there. So that's the evidence there, so it relates to Criterion 3. The evidence, and here are some examples of student work. So, these are some brainstorms aren't they they Giuliana? That the student has started off with.

**Guiliana D’Angelo** - This is a student with a whole thing of childhood and some very detailed conceptual possibilities in more bold print there. And then she's broken some down even into other mindmaps, such as heritage or in relationships that she's breaking them down into even more detail. So that's where you start off with. This is another example, which is less, and this is where you can show students, What would you grade this? Is this a Medium, is this a High? Is this a Very high? And students can quickly come to their own conclusion, which ones look far more detailed and comprehensive.

**Kathryn Hendy-Ekers** - One of the other State Reviewers was saying that they actually give their students the assessment criteria, and they have a look at these slides and get the students to determine what they would assess the student work at, so that's another great strategy. So here's some example of conceptual possibilities through exploration, development and refinement.

**Guiliana D’Angelo** - Explore, Develop and Refine. I've intentionally shown the three stages here. And the student down in the corner looks at an artist and inspiration, and then she takes a photo of her own chicken and starts to sort of play around with some ideas. Then it comes through into Develop, and then she takes it right through, into Refine where she improves the colour the colour palette and the rendering techniques. And it's her own images all the time, which is really good. So it's her own individual subject matter. And she's also got some other inspiration. If you look in the middle one there there's an artist there that she's quoted. She really loves the swirling of the pencil and colour. And she brings that through into the imagery there.

**Kathryn Hendy-Ekers** - Fantastic.

- And they just another one with the cake that she's brought that through and refined it even to a higher level and far more proportioned as well, and far more refined in the application of art elements and principles.

**Kathryn Hendy-Ekers** - Fantastic, another student here.

**Guiliana D’Angelo** - Same one, so we've just shown you through Develop and Refine, some of her inspiration, her own cakes, she's taken photographs of Cabbage Patch . It's all about childhood and nostalgia. And then she brings it right through to Refine.

**Kathryn Hendy-Ekers** - And this also to refers to the visual language too, when you talk about childhood too, all this imagery. And I often say to students, take away the annotation and see how the images are, or the imagery is representing your ideas or expressing your ideas.

**Guiliana D’Angelo** - And this is just a range, she can just see like she's not just looking at a toy, she's looking at nature and chocolate freckles and cakes. So, her concept is really quite broad. She's experimenting with a range of ideas and subject matter and not just one off.

**Kathryn Hendy-Ekers** - That's great too, Giuliana, you're actually talking about the range of ideas related to childhood, where if she was just focusing on toys, that would be subject matter so.

**Guiliana D’Angelo** - Right.

**Kathryn Hendy-Ekers** - They're really encouraging students to have that broad conceptual possibility.

**Guiliana D’Angelo** - And she keeps going and you see here again were still on the first concept, which is childhood nostalgia. And you can actually see also in the first one on the left-hand side, she's got the Ruth Maddison and then she brings it through into Develop. And then she goes into some, even more. She takes some photographs of the beach and she starts to develop her own little bits of imagery based just on that Ruth Maddison, but they're all her own photos. So, it's really important that we see this progression and here it is here in Explore, Develop and Refine. Now she's looking at the concept of vulnerability and relationships. And again, her own, she had to go into the nursing home to take photographs of her aunt. And she uses her own individual imagery to develop these concepts of vulnerability.

**Kathryn Hendy-Ekers** - And too, it's really great that she's also dated her folio pages and numbered them as well, which what we suggest for authentication.

**Guiliana D’Angelo** - Absolutely, and this is just the Ceramics .

**Kathryn Hendy-Ekers** - So I really encourage you probably to stop the video and have a look at and download the slides with your students and really investigate some of the annotations on these slides.

**Guiliana D’Angelo** - Yes, so you can see the red or the pink dots there, the refined, so these are in her Refine section. And they've all come out of and grown out from the Explore and Develop range. So you shouldn't be seeing anything terribly new in Refine, they should be progressive and explored through, Explore and Develop. And then in Refine, it really comes to some form of resolution, not anything terribly new. So we are moving onto Criterion 4, which is applying skills to explore art elements, art principles, materials, techniques and processes that communicate individual ideas and demonstrate aesthetic qualities.

So again, this criterion is about the use of materials, techniques, aesthetic qualities, art elements and art principles. So again, with the criterion and the performance levels, you can see that 5 to 6 is demonstrating those skills, exploring art elements and art principles, materials, techniques, and processes to communicate individual ideas. So you can see the Low is only relevant to the art form and the aesthetic qualities. So there's no evidence of ideas there. And Very low, is just using materials, techniques, art elements and art principles.

So, it's just meeting the requirements. And then moving up. So at 7 to 8, you can see that there is that sophistication there of art forms to communicate individual ideas, and aesthetic qualities. So, it's progressive and considered. Then the Very high is accomplished. So it's a Very high level and considered application of skill. So, the student has really thought about the skills that they are applying with their materials and selected the relevant materials that they're comfortable working with. So, this is just the outcome and the evidence, and here we have some examples here.

**Kathryn Hendy-Ekers** - So these examples are a mixture for Criterion 4, which has a lot in it. You know, it's art elements, principles, materials, techniques, individual ideas, aesthetics. So here, I've tried to show an example in the Develop stage of a student who is really thinking about techniques, such as blind contour drawings, then materials and techniques. There's a really wide range here of techniques that the student is exploring such as water colour, charcoal. It keeps going; fineliner. And also just 'aesthetics-wise' in the composition, looking at different ways in which she can interpret vulnerability and co-dependency through the arms, through portraiture. And different ways of interpreting that subject matter. So, it's quite a comprehensive exploration of art elements and materials and techniques.

**Guiliana D’Angelo** - And these are good for your own time, I think, you know, it's best in your own time to slow down in your own time and really absorb the information in front of you.

**Kathryn Hendy-Ekers** - And there are some great ideas, some great strategies you will be able to see here when you look through, using different materials as well and how that refinement has happened.

**Guiliana D’Angelo** - And you can more there, these are all Potential Directions with the blue dot stickers. But you can just see, she continually uses her own subject matter. She generates her own imagery and works from that at all times.

**Kathryn Hendy-Ekers** - So, we now come to the last criterion for Unit 3, which is the documentation of exploratory and development work in the Studio Process to clarify ideas and to identify and evaluate Potential Directions. So, this is where you are looking at the visual diary and the research and the documentation, particularly to the last point of the evidence of developing and evaluating a range of Potential Directions. So we suggest the range of Potential Directions are clearly numbered and titled. At least two Potential Directions have been identified and evaluated using art terminology. And there's an associated exploration and developmental work with each Potential Direction.

So that's really clear. Yes, see that in this criterion, there are two descriptors. One is for the developmental work and one is for the Potential Directions. So again, you can see up to Level 5, that it's mainly just the exploratory and developmental work is there, it's evident. And the Potential Directions have been identified and explained. So, there's an explanation at 3 and 4, Low is just identified. So 7 and 8 is where you really do need to really unpack and explain to your students what you would get with a level 7 to 8 and what would be a 9 to 10.

So you can see that 9 to 10 they're progressively advancing and elaborating upon individual ideas. And then the Potential Directions have been identified and evaluated. Different individual ideas and materials and processes have been clarified and refined. So there's that clear definition of different ideas there. So again, we've got some just so in bold for you that evidence in the criterion, and here are some examples of student work again. So you can see this is the documentation again, we would have shown you probably earlier on, didn't we Giuliana? We saw the refinement and the documentation.

**Guiliana D’Angelo** - It's consistent, it's progressive. So this criteria really looks at, as Kathy said, two parts, firstly, it's the exploratory and developmental work and how that's been consistently annotated throughout and comprehensive. And I always say to my students too "Please make sure that when you annotate, you are always referring back to your Exploration Proposal." That you should be looking at that and then looking at your work and connect the two when you're annotating throughout the Studio Process.

And you can see that this is a very authentic and genuine connection to her work, where she's writing on a regular basis and she's dating everything really clearly. And then when you go to the second half of this criterion it's where they are, and here's your evaluation. Now I tend to do mine. So what happens with it, look it depends on the school, but I have a due date for Criterion 1 to 5.

And then I give them one week after that, to do this bit, this word-processing part, where they've got to name, title their PD, like put 'PD No.1:"Sundays"', and then all of this annotation. I spend a lesson explaining how to evaluate their PDs. And then they have one week to write up all of their PDs and then place them into, at the end of the Unit 3 visual diary. You don't have to do it like that, of course, but that's the way I like to work. And I always tell them to word process it because they can use them, have them on their laptop for future reference, especially when they're studying for their external exam. Where they need to restudy their PDs, they've got them on file.

**Kathryn Hendy-Ekers** - Yes, and too, Giuliana, you do go through a lot of this in the previous video on 'Developing the School-assessed Task'. So it would be really handy to go back and look at that first. You might have to toggle between the two and find the presentations, but that will help you as well.

**Guiliana D’Angelo** - Correct.

**Kathryn Hendy-Ekers** - So here we have.

**Guiliana D’Angelo** - The 'Ceramic' one 'PDs'

**Kathryn Hendy-Ekers** - And also too, there are some 'Frequently asked questions' under support material. So that material there, we have the Advice for Teachers, information on art elements and principles. On establishing a Studio Practise. There are some responses to questions about the School-assessed Task. Then there's more professional learning resources and presentation, some more folios. On those two links there. And that's all on the study design page. So thank you very much, Giuliana, and please watch the next video on 'Assessing the School-assessed Task for Unit 4'. Thank you.

\[Copyright Victorian Curriculum and Assessment Authority](https://www.vcaa.vic.edu.au/Footer/Pages/Copyright.aspx) 2022