**Kathryn Hendy-Ekers** - Welcome to the professional learning videos for VCE Studio Arts. This is one of a sequence of videos, available on the VCE professional learning page. This video will provide information about, Assessing the School-assessed Task for Unit 4. It should be viewed in conjunction with the video on assessing the School-assessed Task for Unit 3. The administration and probation for School-based assessment and the video on assessing and developing School-assessed Task.

My name is Kathryn Hendy-Ekers, and I'm the Curriculum Manager for Visual Arts. With me I have Giuliana D'Angelo, who is the VCE Studio Arts State Reviewer. Welcome Giuliana.

**Giuliana D’Angelo** - Thank you, Kathy.

**Kathryn Hendy-Ekers** - Okay, so what we're going to do is run through the School-assessed Task criteria, from the School-based Assessment in class that's published each year. So you will have watched the video on Unit 3, assessing Unit 3, which is similar to Unit 4. So you will have already accessed this information and read through it. So what's the nature and the scope of the task. The assessment criteria, evidence and descriptors, and also some authentication material.

So, for Unit 3, which we discussed in the last video, there are two outcomes in Unit 3 in the study design. Unit 4 Outcome 1, is the 'presentation of at least two finished artworks, based on selected and evaluated potential directions, developed through the Studio Process, which demonstrate refinement and application of materials and techniques and realise and communicate the student's ideas, expressed in the exploration proposal'.

The second outcome is 'the visual and written documentation that identifies and evaluates the extent to which the artworks reflect the selected potential directions and effectively demonstrate a cohesive relationship between the works'. So you will have already entered into VASS with your VASS coordinator at the school, with scores for Unit 3. And we're now moving on to Unit 4. So there are four components.

You've already assessed Unit 3 Outcome 1, Criterion 1 and Unit 3 Outcome 2 Criteria 2 to 5, and Unit 4, we're moving on Outcome 1, Criteria 6 to 9, and Unit 4 Outcome 2, Criterion 10. You will be aware of the assessment sheets. So you probably will already have kept this up to Criterion 5. You might have some notes in it, and I'm sure you have your authentication notes and feedback to the students. So just ensure you read or watch the video on the 'Administration information and authentication' to help you with that process. So the nature of the task is two finished artworks, that are cohesively linked. So the scope, so this is what you are assessing.

So it's the development and refinement of at least two potential directions, identified in Unit 3 to contribute to the production and presentation of at least two artworks. So Unit 4 is all about these final artworks. So there is a bit at the start where you do present for to potential directions with a brief outline or statement of intent. But those that presentation is not included in the evaluation document for Unit 4 or because that was assessed in Unit 3. So just be aware of that. So make sure too, that the artworks are created and presented in a manner appropriate to the artwork selected by the students, because studio arts is about materials and techniques. So there's the Scope for the two finished artworks that must realise and communicate individual ideas.

There should be a connection of ideas between the finished artworks and understanding of being inherent characteristics of materials, techniques, and processes to support the resolution of ideas and aesthetic qualities, the use of aesthetic qualities and interpretation of subject matter, communicating ideas, application of art elements and principles to contribute towards the development and resolution of aesthetic qualities and the appropriate methods of presentation that demonstrate a cohesive link, between the finished artworks.

Just ensure that you are using the Scope of the task along with the study design, because the study design is an examinable document and the students are asked to discuss the Studio Process and Studio Practise in the exam. So they must be familiar with the key knowledge and key skills of the outcomes. So just be aware, they're not assessed on this assessment criterion.

This is what you use, but they are an examination assessed on what is in the study design. So again, no fewer than two finished artworks and they must be cohesive. So they can be in different art forms, but that really needs to be clear from the start. And just remembering that the number of finished artworks are determined by the nature, scale and complexity of the work undertaken relative to the art form. So we always discuss that often producing a series of digital photographs is a lot more straightforward at times, than a series of a beautifully painted, and expressively painted, canvases.

So just keep that in mind, it must show that direction in subject matter, conceptual and technical development, and all artworks, including analogue and digital photographic and video based images, must be further developed and refined in Unit 4. So that's probably very relevant for photography that students are required to reshoot, so they can show that development and refinement of their work. So they should be using, doing a new contact sheet.

So that must be really mindful of the start of Unit 3 and they will be required to re-shoot in Unit 4. So if they are taking a series of images that are related to a particular time of year or location, then must be mindful that is subject matter, that's not a conceptual possibility. So just also the documentation of student work, except for Criterion 6, is demonstrating the refinement and resolution of materials and techniques is the process of authentication.

So the work is assessed in the artwork. So it should be clearly labelled as authentication. They're not required to do another visual diary. Often that will show you in the last video and in the Unit 3 assessing video, how students do document work for authentication purposes, but artwork is not assessed. So also too, we put some information here about the presentation of final artworks. Final artworks are not required to be framed unless it's the intention of the student.

We often get into Top Arts artworks coming in that have been specifically framed for the exhibition. Please don't frame them because the gallery will probably, unless it is the student's intention, put the framing apart and reframe it for the; in the aesthetics of the exhibition. So be really really mindful of that. That you should be able to assess the work without the glass perspex or plastic obscuring surface. Often I think students do frame work, thinking it'll make the work present better, or of a higher quality, but the criteria really is about the artwork itself. So the nature of the task is the Studio Process. So maybe revisit that Studio Process again with your students to make sure they're familiar with it. So the Scope of the task, again, it's the reflection of the potential directions, the visual and written documentation of those potential directions, and then the works themselves.

So you might find that at the start of the task, the students are doing a bit of refocusing with those, that we'll will show you for Criterion 6, some of that explanation, and also too, this is the evaluation document. It shows that competed relationships between artworks. So this comes at the start, at the end of Unit 3 and start of Unit 4. So students should not go into Unit 3, thinking that they are going to make two works. They need to explore their ideas and conceptual possibility in Unit 3 and then make the works in Unit 4.

So again, this is for the evaluation document, there's a list here that we'll go through later, but again, in the developing School-assessed Task document there too. So that provides quite a good list for students when you're providing feedback as well. So the written evaluation should be word processed and should be 1000 to 1500 words. And it should be clearly labelled and placed at the start of the evaluation. Visual material that may be included in the extended statement and collated, must include photographs screen dumps or photocopies of selected evaluated potential directions.

So a lot of the screen dumps; I've actually seen in Visual Communication Design, quite a nice approach to using evidence of the development of digital works, with quite small, example of these stages, where the student is annotated, which is quite nice way of showing refinement. So just to when you were at scoring the School-assessed Task criteria, just bear in mind, initially you must determine if the student has an S or an N.

So they've met all the requirements of the key knowledge and key skills in the study design before you start assessing using this document. So, this task is assessed and given a score by the school. It's not scored by externally by the VCAA, this is School-based assessment. So what you need to determine is when students submits the SAT, you're able to score it. If they don't submit parts of the SAT, you are giving a score of N/A, they may meet requirements, but they may not be scored for the task. If they submit work and it's not up to standard, you will be offering them a zero. So just bear in mind, a zero score constitutes a study score. Okay, onto the criteria. So just as again, for people who may not have seen the first video, that with the criterion and you meet the criterion for assessment, the unit and the outcome, you'll have the evidence down the bottom, which is what you check first. And then you score the student based on the evidence.

So there are five levels. There is a fine tuning refinement with two scores at each level. That's where you're looking at the student's work, and particularly if you have two students that are very closely aligned and you need to provide further definition for them, you may be scoring one higher than the other. Bear in mind, you're scoring your students only. You're not comparing them with the school down the road. You're actually comparing your school's students individual achievement of the criterion and the evidence. So you'll see with the descriptors for the levels. Usually there are one to two, based on the evidence.

So for Criterion 6, there is actually two. So I always head for the Medium to start with; 'two potential directions that are being considered to resolve ideas and subject matter through the refinement of art elements and principles, aesthetic qualities, materials and techniques in the development of at least two finished artworks'. Higher up, to score higher up, you'll see that the language changes. So you can see that 'resolve ideas and subject matter and the refinement of art elements and principles, aesthetic qualities, materials and techniques in the development of at least two finished artworks', and here, going up to the 9 to 10, you can see 'the development of two finished artworks' and that they have succinctly discussed those potential directions. So this is the difference between here so, here they have been discussed, but at the 5 to 6 they have been considered, at the 3 to 4 they have only been identified.

So often teachers will actually highlight those key words for students. So down the bottom here too, with the potential directions that the material is organised, written and visual documentation, communicating an overview of how the selected potential directions will be reused to refine two finished artworks. So here it's 'resolved'. So it goes up to 'succinctly' here, and you can see here it's 'organised, written, and visual'. Here it is just 'written and visual'. So going through in detail here is the outcome associated with that Criterion. Here is the evidence. And here we have a firstly, and this is where I'm going to hand it to Giuliana just to talk about this. We have an example of a student work, for Criterion 6. So do you just want to talk through this particular example Giuliana?

**Giuliana D’Angelo** - Thanks, Kathy. So my students do this in a little Unit 4 A4 visual diary, but you don't have to do that. You can put it at the continuation of Unit 3 in the same book and put it at the end. It doesn't matter. This is just to show you the lead up to Criterion 6. So we have a meeting with the teacher, they put the data and we talk about the PDs and we talk about which ones would be cohesive and why they would work. How would we need to improve them? 'Art element and principles wise' with tools and techniques.

So this is the, you know, the sort of work prior to the actual statement. So the students prior to the Criterion 6, do their artwork one, there's the PD that she has selected for her first artwork. And we talk about the presentation, the cohesion, the communication of ideas, materials to be used aesthetics, art elements, and the subject matter. How can we improve these?

So we go to the second, next slide, Kathy. And we talk about artwork two, And her PD, she selected. So remembering at least two PDs must be selected. So this is all done prior to writing the statement. And we have established here clearly from the very beginning, what will the cohesion look like? And it can't just be "Oh, subject matter", one thing, we really want to make sure that the cohesion is in a range of things such as perhaps aesthetics or art elements, techniques. So the more cohesion, the better. And then I get them just before they write it. They do dot points. And this has been explained in a previous video of how they work through the analysing and evaluating.

Now, if you look at Criterion 6, to get a Very high students need to discuss, but also to evaluate. So the important thing here is evaluative language or terminology to get in the Very high range. That's what they need to do. And they've also have sort of prepared their ideas of how they're going to present the work and the cohesive presentation. And then they're ready to, once they've done that, they write the statement on the next slide and there is her 'Resolve'. Now this is not part of the Criterion 10 evaluation. This is a separate criterion, and that word count is not part of Criterion 10, which is the evaluation. And this goes at the beginning of their little diary. Here's another example from a textile student, and that's her final. And that is also another one. So there's a few.

**Kathryn Hendy-Ekers** - Thanks Giuliana, great, so what we are, we said that all along in these videos, if you actually stop and have a look at the video with your students, you will have these presentations as PowerPoints. So you might want to download some of these slides and use them as examples to show your students that and discuss through them. You've also got a work plan there Giuliana?

**Giuliana D’Angelo** - I do, do a work plan, and it keeps them on some sort of structure. It's really important to realise that Unit 4 should have the same allocation of time as Unit 3. So I regularly have about 13 to 14 weeks for each part of the SAT. It should be fairly equal. And you can see there that if you just go, the submission was the 7th of September, and then they have a week after to do their evaluation. So once everything's submitted, now obviously that was the initial plan, but you can see the amendments on the right due to COVID. We had to change that. So it was extended to the 15th of October,

**Kathryn Hendy-Ekers** - And we can see too, you've identified the criterion, which is great as well. Now Criterion 7 is the application. So we are going on to the next three criteria as to actually looking at the artwork itself. So you should be assessing in the artwork itself. So it's the application of materials, techniques, and processes appropriate to the selected art forms that utilise certain inherent characteristics, and the evaluation of at least two finished artworks. So we've got there very clearly, that the criterion is assessed in the final presentation and the artworks, not in the visual diary.

So you're looking at, and you consider. this one descriptor there, the application of materials, techniques, and processes, and inherent characteristics of the art form. So whatever the art form the student is working in, this is where you are assessing their ability to use that art form. Because this is what Studio Arts is about. It's about art forms. So you can see the higher scores are looking at the use of techniques and processes reflects the inherent characteristics leading to the development of at least two finished artworks. And then the 9 and 10 is the consistent use of those inherent characteristics. So whatever the art from the student's working in, it should be achieved to a very high level.

**Giuliana D’Angelo** - Yes.

**Kathryn Hendy-Ekers** - So that's just the detail of Criterion 7, and this is just authentication material, isn't it Giuliana?

**Giuliana D’Angelo** - This is only authentication material. This is not really for assessment. This is just because we have to complete and record the Authentication Form. The student is doing this step-by-step, but I'm really not assessing this. I'm assessing the final work.

**Kathryn Hendy-Ekers** - Okay, so for Criterion 8. So you'll probably see some finished artworks at the end That you will see the evidence of this criterion. So it's the demonstration and resolution of aesthetic qualities. So you're looking at the art elements and principles, in relation to the communication and realisation of ideas in at least two finished artworks. So again, it's resolved, so the aesthetic qualities and subject matter to communicate individual ideas in at least two finished artworks through consistent and considered. So that's really important.

There are two artworks, so they should, to score highly, they should be of equal quality. So one shouldn't stronger than the other. So the student applies those aesthetic qualities to communicate ideas, depict and interpret subject matter in at least two finished artworks. So, moving up, you can see 'develop, depict and interpret personal subject matter'. And then at the High, 'consistent and resolved', here at 7 to 8, it's only considered realisation. So again, in the two artworks, it needs to be consistent and resolved, so again, this is Criterion 8 with the criterion evidence. And here's an example too, here, of Criterion 8.

**Giuliana D’Angelo** - Well, it was here for us to show you how the student has planned to resolve the aesthetics. So here rather than, I'm not assessing this, but what it shows is this students who's already thinking "Before I start this, these are the things that need to improve, I need more realism, less individual directional thin lines. I need to render the skin tones". She's already thinking about the, how she has to resolve the materials, the techniques and the aesthetics. So she makes little notes to make sure before she starts.

**Kathryn Hendy-Ekers** - This is where as a teacher, Giuliana, you really need to know the art forms well, to give this detailed advice. So making sure what you're picking art forms, that you're comfortable and your students are comfortable with to provide that level of feedback, which is great.

**Giuliana D’Angelo** - And, if we go to the next one, it might show again on the left-hand side, she's placed all the colours of the skirt, for example, and then it's explained there what she needs to improve in that area, so this is her trialling of colours. So again, this is the resolution of aesthetics, and then she reflects that in the work, as you can see as she progresses. And then this one here, I wanted to show you how prior to starting this work. She made the, she took a photograph, but then decided to flip the drawing of the subject matter horizontally for both artworks so that they leant towards each other, emphasising family, you know, family connection and relationships. So here is the student really thinking about the compositional layout in the end of these two works. And does all of this working out in the visual diary first before starting because this would effectively communicate her ideas a lot more. So she's flipping the work, which is also a resolution of aesthetics.

**Kathryn Hendy-Ekers** - Okay, so Criterion 9 is the demonstration of the cohesive relationship between at least two finished artworks. So this criterion again, is in the artwork itself. So student must present two artworks, cohesively and linked by themes and ideas, and they must be referenced in the exploration proposal and work plan. So through the depiction of the subject matter and aesthetic qualities and or application materials, techniques and processes.

So you can see this one descriptor here, again at the Medium, 'cohesive relationships are presented'. So the Low is 'established', and Very low is just the two artworks. So the two artworks, to score Low, they might not relate very closely at all. So at 7 to 8, 'the presentation of at least two finished artworks that are established' and here at 9 to 10, it's three. There is 'considered and cohesive'. Here, it's 'consistent and cohesive'. So the 9 to 10 is, as what Giuliana was explaining in the previous slide, it's very carefully planned to show that consistency and that cohesive nature throughout all aspects of the work. Criterion 9, here is the descriptor. So here we have the examples here of this particular work.

**Giuliana D’Angelo** - Here we can say, from her original, before she commenced she had already sorted out on the left-hand side, Criterion 6. She looks up the cohesive presentation and she does a little diagram of how she wants it to look like. And then her final piece is here, which have been completed, are very consistent. And you can just see that the student has done some very, very detailed planning right throughout and has remained consistent throughout the Studio Process.

**Kathryn Hendy-Ekers** - Fantastic, so that's the evidence there. And then Criterion 10 is the written documentation that evaluates and reflects the Studio Practises. So this is about the presentation. So you can see the dot points there about the evaluation statement and the presentation of least two finished artworks should include a discussion of the space in which the artworks will be displayed. The lighting, wall colour and arrangement of the sequence of the artwork through illustration diagrams in digital photographs. Then you can see here, the written documentation, that's just the list, quite an extensive list. And then we have here, and this is where you will probably have to take the time. And Giuliana does explain in the 'Development of the School-assessed Task' video that she often provides these examples with annotations so the students can see how these address, to a very high level, that particular criterion.

**Giuliana D’Angelo** - So this has been, you know, a template has been given to them in terms of the structure. So I always structure the evaluation with the two final works at the beginning of the evaluation, and you really should have them titled 'Artwork 1' and 'Artwork 2' clearly, they have a little introduction, then they start showing the PDs they've selected for the first work, on the right-hand of the screen.

You'll see this student has also included other visual materials, such as sources of inspiration, the photo shoot, some of the trial, some of the documentation of the progress of the work in there as well. But what's important to know that in the Very high category for Criterion 10, it's important, if you look at the word there, it says 'critique' and that word 'critique' does not appear in any of the other performance descriptors except for Very high.

So the student must critique their work and that's an important skill in itself. And you have to, as a teacher explain to students, "What does critique mean?" Let's have a look, it's says, 'Reflect on and critique the Studio Process'. Now that does not occur anywhere else. So you have to get really teach them about "What is a critique?" And that they are going to, you know, criticise their work and construct and reflect, evaluate, and be very, very reflective and insightful in their writing to get that Very high.

**Kathryn Hendy-Ekers** - That's really important Giuliana because with the new studies Art Making and Exhibiting and Art Creative Practise, there is that aspect of critique. So it would be important that the students get used to doing that.

**Giuliana D’Angelo** - Absolutely.

**Kathryn Hendy-Ekers** - Okay, so there's the second statement there. So they will be really useful for you to stop and really have a look at with your students. So thank you very much Giuliana, and we hope you have found that information useful.

**Giuliana D’Angelo** - Fabulous.

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