**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 developing School-assessed coursework. There are additional videos available on the same page for 'Developing a School-assessed Task', 'Administration information for School-based Assessment' and 'Assessing the School-assessed Tasks for Unit 3 and 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 is the state reviewer for VCE Studio Arts. Welcome, Giuliana.

**Giuliana D’Angelo** - Thanks, Kathy.

**Kathryn Hendy-Ekers** - So we're just going to run through some generic VCAA information about developing School-assessed coursework, just so if you are audited, you are familiar with the VCE principles and what requirements there are for assessing School-assessed coursework. So the coursework for Studio Arts is for Unit 3 Outcome 3, and Unit 4 Outcome 3. Units 3 and 4 Outcome 1 and 2 have a School-assessed Task, which is slightly different.

Anyhow, the VCE principles are there so you can assess your student and identify the opportunities for further progression. They describe student achievement, you articulate and maintain the standards and then provide the basis for the award of a certificate. So the VCE assessment principles, the assessment tasks must demonstrate the achievement of an outcome or set of outcomes and judge and report on the level of achievement for School-based Assessment for Units 3 and 4. So that's for the School-assessed Task and for School-assessed coursework. Initially, you're determining whether the student has met the requirements, so achieved all the key knowledge and key skills for the outcome, and then assessing their achievement on that outcome.

So the principles are, VCE assessment will be valid, equitable, balanced, and efficient. So initially, valid means that you're able to determine judgments about the demonstration of outcomes and achievement clearly in a balanced way, without adverse effects on the system. So things you need to ask are making sure that the task type is one outlined in the study design, that you are conducting it under conditions, so the timing and the arrangements for your students sitting the task is fair, and that all the students in your cohort have the same conditions. S

o particularly if you have more than two classes or one class, for the study, that each class is being assessed in the same way. And most importantly, the students need clear instructions, written instructions about the task. And different schools have policies for that.

For equitable, the students, they shouldn't be privileged or disadvantaged or excluded based on their gender, culture, linguistic background, physical disability, socioeconomic status, or geographical location. So things to consider when you're setting your Studio Arts coursework task about students that you may have to be EAL also, too, the type of artworks you're going to look at, for Unit 4, the galleries that you will visit, that all your students will be able to achieve the task with the resource and stimulus material you have. So no student should be privileged. And again, if you've got two classes or if you're in a partnership with another school, ensuring that all your tasks from the very start for the coursework and the School-assessed Task have been determined by both teachers or all teachers.

Our assessment must be balanced. So again, you need to go to the study design, have a look at the variety of types of tasks that may suit your students, the conditions. Also, too, how the students would demonstrate their achievement and how you're going to assess their level of achievement. So what are the criteria? Just think of descriptors, rubrics, or marking schemes you might use.

So we give you performance descriptors for the School-assessed coursework task, different from the assessment criteria, the mandated criteria for the SAT, but with the performance descriptors from coursework tasks, how you will use those to develop a rubric to use as a table with the marking scheme on your task. So it all should be assessed with the key knowledge and key skills and outcomes being covered. Also the efficiency of the assessment. So you must make sure that you will have the minimum number of assessment. Some studies have two assessments associated with them, like Visual Communication Design, for example. For example, in Studio Arts, you must visit two galleries. So making sure that you have the minimum assessments being set, but you're not over-assessing your students. So you might break down that task quite substantially, but just making that they're not over-assessed or over-assessed.

Okay, there are presentations for School-based Assessment on the VCAA web pages, where teachers are actually talking through coursework. So you may want to have a look at that. For School-based Assessment, you must ensure that you are using the task set out in the study design, and you're able to develop your own tasks based on the VCE assessment principles. I know a lot of commercial providers produce assessment tasks, but you've got to make sure that that assessment task is suitable for your students.

So as a subject teacher, you select from these task types, you develop and administer School-based Assessment, you monitor the scaffolding of student work and you provide them with feedback. So essentially you should scaffold. You shouldn't be drafting a task, but giving the students some feedback leading up to the task and also, when they complete the task, some feedback on their performance. And we will show you how to do that later in the presentation. So for School-based student assessment, students must be informed about the assessment timeline, the conditions of the assessment, the resources, and the conditions and resources must be permitted on a task cover sheet.

So this pink is "School policies and procedures, including conditions and rules under which School-based Assessment will take place, must be communicated to students and parents at the beginning of the academic year, or when student enrols in VCE." So that's from the VCE administration handbook. So again, when you're developing tasks, please ensure that you are working with your VCE leader or coordinator when you're developing your tasks. Just a bit of a difference between the School-assessed Task and coursework. So in School-assessed Task studies, so Studio Arts, Art, Visual Communication Design and Media, we have a School-assessed Task, which have key knowledge and key skills mandated in criteria and descriptors, which we ask you to provide the score for.

It's different from coursework tasks, where you develop your own task and your own assessment descriptors based on performance descriptors we give you. So both the School-assessed Task and coursework are statistically moderated against the VCE written examination at the end of the year. But bearing in mind that School-assessed Task studies do have a strong component, usually 50 to 60%, that is diverted to the School-assessed task.

So you must have it as part of your teaching and learning programme, and it should be completed mainly within class, in a limited timeframe. So make sure authentication issues are addressed, completed in class time within the nominated timeframe, elicit a spread of results and are consistent for all students of the subject within the school. So ensure that the outcome does not over- or under-assess the key knowledge and skills. So it's not excessive in its scope. It does not restrict the opportunity to demonstrate the key skills and key knowledge, and it should be balanced in its coverage and depth.

So again, Who are your students? Check the outcome when you're going to do the task. So in another video, we show you some timelines. Have a look at the timeline of when you will teach the task and actually get the students to sit the task, What the conditions are for assessments? So different schools operate different policies and procedures for school-assessed coursework. So you should be adhering to the coursework policies of your school. There may be another school that does it differently, but just make sure that you are complying with the School-based Assessment arrangements in your school.

Why you're doing a task and a task type. So these all go down to the study design. This is a bit of a guide about developing the school-assessed coursework task and maybe the questions you are using. We suggest you have 50% are a middle standard of task, 25% assess the high level of achievement and 25% assess lower order skills. So maybe using a Bloom's taxonomy to really develop your assessment rubrics and your question types. So ensure that there's depth in the assessment of key knowledge and key skills.

So read through the key knowledge and key skills, and just ensure that you have that different level of achievement of them. You're allowing your students the opportunity for the achievement of the highest level of performance. So it is a coursework task. It's not a written, formal exam. So it's different from the end of year examination. So you shouldn't be using VCAA past exam papers to set those questions because they are for written exams. The coursework task should give the students every opportunity.

So it's appropriate for the student cohort. The wording and language is clear for your students and it reflects the terminology in the study design. So you'll see with the key knowledge and key skills, read through that language and use that in your questions. So this is just a timeline of the process. It might be handy for you to use when you go through and plan your task. So with commercially produced tasks I mentioned before, such as textbooks, just ensure that you have modified that material and you've checked it against the study design, because there is an issue with authentication, particularly amongst students with some of the more popular textbooks.

There is material and case studies in there that students tend to copy and pass on to other students. So you must make sure that you can authenticate that work. So for Unit 3, the outcome task is that 'the student should be able to examine the practise of at least two artists with reference to two artworks by each artist, referring to the different historical and cultural context of each artwork'. So achieving this, the student will draw on the knowledge and skills outlined in Area of Study 3. So here's the list of the key knowledge. So we've gone through lots of videos in the past for this.

So I'm sure if we read back through, you'll see it all there. It goes to the study design. You can see there. But from the knowledge, which is outlined, practises related to artworks, artworks from different historical and/or cultural contexts, use or art elements and art principles, materials, techniques, and processes, and a range of historical and contemporary artworks. You can see here, you have under the key skills these key words like "analyse," "analyse and discuss," "analyse the ways," "research and discuss."

So your outcome task must address those taxonomy words, because we actually use those when we set the examination questions. So an examination question can be set from everything in the taxonomy up to "analyse." So the students should be able to analyse at the highest level. For Unit 4, the outcome task is 'to compare the methods used by artists and considerations of curators in the preparation, presentation, conservation and promotion of specific artworks in at least two different exhibitions'.

So exhibitions, again, you have in the key knowledge, you must address in the development of the task, making sure that the students know about the list of public art galleries and museums, commercial and private galleries, university art galleries, artist-owned spaces, alternative art spaces, outdoor spaces, and online galleries. So they may only look at two specific examples, but for the examination, they will need to know all of those galleries listed there. So that's a very important hint for preparation for the examination.

Now, when we refer to online galleries, we're referring to works curated specifically for online exhibition. We're not talking about a virtual exhibition, so a replica of a physical exhibition. We're actually talking about a specific exhibition curated for online study. I know there's been quite a few virtual exhibitions introduced during lockdown. So just to make clear that definition. So also, too, there's the conservation of artworks, including lighting, temperature, storage, transportation and presentation of specific artworks in current exhibitions.

So the students need to know about the conservation of a range of artworks and the production, presentation, conservation and promotion of specific artworks, the characteristics of different types of gallery spaces visited. So they need to know the characteristics of those different types of galleries that they visit. Okay, so you can see again the key skills, "relate, identify and describe," "describe and compare," "analyse," "analyse and evaluate," "analyse and evaluate." So making sure that when you're structuring those questions, you're identifying those action verbs. So we've stated a variety of learning activities that cover the key knowledge and key skills.

Okay. So making sure that the students, you're providing a range of options and you're using the study design in the coursework task. So again, the Advice for Teachers has some information which you can use with developing a task with some examples. So in the study design, this is for Unit 3. You can see the assessment task types are listed there, so you can do structured questions, and then take a visual report, an essay, a presentation using digital technologies, a series of short responses, an oral presentation.

So you can complete one of those options. The task is out of 30, but it is weighted at 5% of the study score. So your task has to be out of 30. So again, the task time, the consideration, designing the task, marking the task and the authentication are key. So again, a sample approach might be structured questions of short, medium, or extended responses.

They must adhere to all the key knowledge and skills, and maybe the students are prepared through scaffolded learning activities. Giuliana will speak about those in a moment. So it's 30 marks, 5% of the study score. Generally we suggest 100 minutes of class time. Schools often have, you should have no access to those questions. So they shouldn't be drafted beforehand. They should be different questions to what the students have been introduced to.

Some schools allow students to bring in notes. Some schools allow students, ask the students to do the tasks without notes. So it is up to individual schools that that's how they structure their assessment. But going back to those principles of equity and validity and balance. So we suggest when you're developing a School-assessed Task for Unit 3, for example, consider the five knowledge points. They need to be familiar with those terms, including practise, cultural context, historical context, influences, subject matter, art forms, materials, techniques, processes art elements and art principles, aesthetic qualities and style. So often, you can draw up a table with your relevant artist and artworks and the students work into that table. So you could use, as I've explained, maybe a Bloom's taxonomy where you've got "explain," "analyse," "compare," and "evaluate."

So again, there's the screenshot, and I think a lot of people have seen examples of Blooms. This is a really interesting one we often use, where they have questions down the bottom. We use Bloom's taxonomy when we develop study designs and examination questions. So you can see in the examination panels must address the outcomes and the key knowledge and key skills in the study design. So when it comes to marking the task, you must have a mark allocated with the degree of difficulty and the complexity required by the task words.

So just don't break it up and say, "Well, I have four questions. They're going to be five marks each. Or five questions, they're going to be six marks each." You cannot. You need to weight your questions appropriately and develop a marking scheme and a rubric that will provide students with feedback. So again, the Advice for Teachers has advice. We publish performance descriptors and they are published in the Advice for Teachers.

So for example, these are the performance descriptors currently for Unit 3 Outcome 3 for Studio Arts. So you can see there's very low up to very high with 1, 2, 3, 4, 5 descriptors there. You may want to develop questions based on those descriptors, but again, you will need to probably weight your questions accordingly. And Giuliana, in a moment, will show you how she can use the performance descriptors to develop a rubric. So that rubric needs to provide feedback to the students. So this is a good example of developing criteria for a task.

We've numbered the key knowledge and the key skills, and we've developed criteria based on those key knowledge and key skills. So you can see in each key skill, we've got the word "analyse." So the first one, there is a "Description of the historical and cultural context in two artworks". "Explanation and discussion of the subject matter." So you can see the key skills that are identified there and they are listed. That's a great mapping exercise you can do. And here's an example. So there's the key knowledge and key skills there.

So it's a description of the historical and cultural context in two artworks for each artwork. So "Using an artwork by Artist A and Artist B, analyse how the artist would interpret the following: subject matter, influences, cultural and historical context." Another question, "Analyse how the artists have interpreted the above to communicate ideas and messages in their artwork." So you can see, and as we've seen all through these videos, maybe stop on some of these slides and really have a look at how we've mapped the key knowledge and key skills. So it's about the practises, artworks from different historical, cultural contexts, and a range of historical and contemporary artworks.

Make sure you can authenticate the task if you do it particularly under test conditions and they can bring in copies of their selected artworks, but just making sure if you've got multiple classes, the conditions are the same for all students. If you are authenticating the SAC, there is information in the VCAA VCE Administration handbook about authentication for School-based Assessments for coursework. It's slightly different from the School-assessed Task. So we put a lot of recommendations out this year. This is just a screenshot from how you would ensure authenticity and integrity of student work at home. So getting students to sign declarations using online forms or asking the students to declare via video or audio through a learning management system is another example.

There is an Authentication Record Form for a School-based Assessment. That's on the VCAA web page. There's a link there. You can download that. That is for coursework only. There is a different form for the School-assessed Task. So if you have a look at the 'Administration' video, we go through the authentication for the School-assessed Task. So you probably need to have a cover sheet and Giuliana is going to go through her cover sheet in a moment, just explaining what the students are expected to do, the conditions for the task, the time and length of the task, the breakdown and mark allocation and the criteria. So I'm going to hand it over to you, Giuliana. So there is an example of yours here.

**Giuliana D’Angelo** - So this one is an example I used this year. It's a current SAC for Unit 3. Obviously the students have had many learning assessment tasks prior to this. So there's a lot of learning going on, looking at the key knowledge and key skills prior. Students already know from the beginning of the calendar year the date of this SAC, as well as the Unit 4. And they've already been told prior to this the conditions of this SAC, that it would be no more than 100 minutes, that no notes are allowed.

And so they all know exactly what the SAC is about. Now, when there is a multiple class situation, our school offers an afternoon 'period 6' onwards, and all multiple classes can have their SACs on those days. So that is something we do to eliminate authentication issues. The other thing is, which I had many cases this year, of students who were absent on the day of the SAC.

And it depends on the school, obviously, but I have to, in that situation, I have to write another SAC that is different but equitable. It must have the same difficulty, level of difficulty, but at our school, they can't sit the same SAC. So that's for authentication issues. I'll just put that up there from now. So the students, it's a total of 30 marks and in fact it's really 60 marks, and then I bring it down to 30 marks. And the front page is very clear. It stipulates the writing time, the reading time, and then there's an instruction in the beginning and it clearly stipulates all the instructions before the student commences the SAC.

**Kathryn Hendy-Ekers** - And Giuliana, you do two tasks, is it? Because you do two artists? Do you mean two SAT tasks? Just one. So out of 60?

**Giuliana D’Angelo** - Yep. It's out of 60. So this year I tried something a little different in terms of my rubric. And I'll explain that in a moment. But my SACs always commence with the low order thinking. And you'll notice that they start from short responses to medium, to extended, and they increase with difficulty as they go along. Each question, it's really important that you allocate the marks and that this is very visible to the student because when you're telling a student that this question is worth 5 marks, they understand the depth of the response they're required to provide you with compared to a question that may be worth 13 marks.

So please ensure that allocation of marks is very clear and that there is a variety of marks there. So here I'm using language such as "identify and describe." So this is, again, low-medium thinking, and I've got five-mark question response, five lines for each art principle. Then what I've decided here is to do an individual performance descriptor for each question. Now this was for question one and question two. They were very similar except for one had an art element and the other one was an art principle and I've broken it down for the student, very high, high, medium, low, very low, zero, off task. And I've allocated 5, 4, 3, 2, 1.

The student can see that to get a five, it's got to be highly articulate, highly relevant, explicit, descriptive detail. And as it goes down, we start to use words like "good," "satisfactory," "limited," "very limited." And I just highlight the category they're in. So next slide. Question 3 is a comparison. It's a six-mark question. They've got to compare two artists they've studied this year. Again, we're starting to go into some high level So when I give 6 marks, I normally give them 12 lines. I sort of double up the depth of the response there again. And here is my rubric individual performance descriptor for question 3.

**Kathryn Hendy-Ekers** - And I know people will probably contact us and ask us if we could send this task to you. Unfortunately, like all of us, Giuliana is a teacher in her school. And unfortunately this information is the intellectual property of her school. So unfortunately we can't share it with you, but you're more than welcome to stop the recording. You'll have a copy of the PowerPoint and you can really have a look at what Giuliana has done here in this breakdown, and probably maybe take on a similar approach, but it is really important that you're developing a task that suits your students in your school.

**Giuliana D’Angelo** - - And I think this is what's very important here too, is you can see that my rubric or my performance descriptors exactly suits the question that I'm asking. And that's key here.

**Kathryn Hendy-Ekers** - And it's very important, because this is how examinations are assessed at the end of the year. Each question has a breakdown of marks. So this is an excellent way of providing feedback to your students about their performance in each of these questions. So just probably take your time to go through because each one has an allocation mark here.

**Giuliana D’Angelo** - Yes, it does take a while. And this one is an "analyse." So again, we're going up to medium-high level thinking and we can see now we're getting up to 12 marks, which is telling the student that the level of depth here is going to be a lot more demanding than in question one or two. And again, we have our rubric there and then we get to our last one, which is the high order 25% top we want to look at. 14 marks and we're talking about a comparison again. And they're all key knowledge and key skills I'm looking at here, materials and techniques to communicate ideas and meaning. And there's 28 lines allocated. There's also extra space at the back of the SAC, which I haven't got included, but I have got extra writing space for students who would like to write more within that 100 minutes.

**Kathryn Hendy-Ekers** - And Giuliana, you use that as a benchmark, don't you, for the lines, for how much you're requiring the students to write?

**Giuliana D’Angelo** - Absolutely. That's what they need to know.

- **Kathryn Hendy-Ekers** - That's what we do in examinations as well. We ensure that the lines do equate to how many marks the student is required to write.

**Giuliana D’Angelo** - Yeah, that's right. So not only do they get this individual performance descriptor per question, they then get an overall grade performance descriptor. And this is just where I'll highlight if they're in the A+ or the A category. It's an allocation there. The final grade awarded, there are asterisks there to explain to them that this is subject to statistical moderation. So they're aware of that. And then I do provide some comment and feedback as well. I know they do get a performance descriptor for each question, but generally there I will give them some feedback and feed forward.

**Kathryn Hendy-Ekers** - And then we have another type of rubric here?

**Giuliana D’Angelo** - This was a previous rubric I used in 2020. And this one, I again had the questions on the left-hand side, so you can see the questions there. And then I've got a very low, low, medium, high, very high for each question. I just tried the other way this year, the one I just showed you. And I do prefer the individual performance descriptors next to each question, but this was another one that I devised the previous year. Okay. That's the continuation of the questions.

**Kathryn Hendy-Ekers** - So it goes through.

**Giuliana D’Angelo** - Yes. It still keeps going. It's the overall, basically the overall general performance descriptor for the student. Now, this one here, I give this to the student prior to the SAC to show them the performance descriptors. They don't get the individual performance descriptors because otherwise they'd know the questions, but this one here is a general to show them what you need to do to get a very high, a high, medium. And in there, there is no indication of the questions that are being asked. It's more about highly informative, comprehensive, detailed, articulate language. So they know that that's what they have to do to get the very high. I think it's important they get some sort of understanding of the rubric before they start to know, "How do I get a very high?" or "How do I get a high?" without giving them any information about the actual questions.

**Kathryn Hendy-Ekers** - Fantastic. Thank you. So this is from another school. So again, a slightly different approach. You can see that the reading time has been given there, the writing time, the outcome, key knowledge and skills, and then the teacher has actually allocated how many questions for part A and part B. Some rules. And there is information about authentication there as well.

**Giuliana D’Angelo** - Yes. And this one is out of 30 marks.

**Kathryn Hendy-Ekers** - Yep.

**Giuliana D’Angelo** - Not 60 like mine. And this one also has a section where, if you go to the next slide, So this one is a bit more of an unseen section where the student has to select a, well, an artwork is there for them and they must analyse that unseen work. And again, but we've got this low to medium-level thinking and it progressively requires more depth.

**Kathryn Hendy-Ekers** - The images are actually covered up because of our copyright. So that's something you do have to be mindful of. But I'm sure you can have a look at some of those images when you move through. So this is the medium level here where it's 4 marks, where the student is to select their own artist and talk about, so it has the mark allocation there too. So we're moving to medium, to higher.

**Giuliana D’Angelo** - And I want to notice the action verbs. Compare, discuss, analyse. And the marks keep changing. There's an allocation of different marks. I think Kathy was mentioning that before, about no use giving students five questions all worth six marks each. You can't differentiate the levels, really, that way. So there's another one.

**Kathryn Hendy-Ekers** - And I think at the start of this task, these students did look at these two artists. So the teacher has included an example of both of those artists' artworks to assist them. And this is where we're talking about addressing student need and diversity and making sure that all of the task is accessible to all your students.

**Giuliana D’Angelo** - Correct.

**Kathryn Hendy-Ekers** - And this is the rubric. So what you would have to do is go back to the task, have a look at how the teacher has actually allocated marks to the task. But you can see that each, here at the end, there are two questions out of 5, one out of 4, one out of 6 and one out of 10. To a total of 30. And then this is the grading scale down the bottom, that would be transferred out of 30. So there are different ways of doing it.

**Giuliana D’Angelo** - Absolutely.

**Kathryn Hendy-Ekers** - Now this is your task for Unit 4, Giuliana?

**Giuliana D’Angelo** - Yes, this is the Unit 4. I have the same conditions. I keep them very similar for both Unit 3 and Unit 4 and that is that there's, well, it depends. Some years I change it, depending on the complexity of the theme. But this one here actually is 100 minutes. So that is incorrect on the left, the 60 minutes reading time. And this was also out of 60 marks.

So this year I kept it very consistent. Both out of 60 marks. Both were 100 minutes each, because these are both worth 5% of the total study score. And very clearly. And I did the same thing again. I did an individual performance descriptor. This one here, "Explain the curatorial intentions," and they studied two major exhibitions, French impressionism and MUMA's 'From the ground up'. So I kept it very low order, accessible, just very straightforward. "Explain the intention of the exhibition." And then we moved on to, again, another "explain the role and characteristics of gallery spaces" of the two that they've visited. So it's still low level.

Then we start to move up to discussing the curatorial considerations and methods in preparing two artworks for display. So we're starting to move into a nine-mark question, 18 lines, roughly, and then we go onto question 4. We're getting a little bit more sophisticated here. We're requiring not only an analysis but an evaluation of the methods of promotion of specific artworks into a different exhibition. So we're increasing that demand.

And then we go into Question 5, a 13-marker. It's, again, a medium to high. "Analyse the considerations and methods of conservation." So I'm trying to address all key knowledge and key skills here of conservation, promotion, exhibition spaces and my individual performance descriptors suit each one. And then my last one, which is the highest order thinking one, is a comparison and an evaluation of the presentation of specific artworks and how this demonstrates the artist or the gallery's intention. So this is the most difficult one of the SAC. And that's how we start to establish a bell curve.

**Kathryn Hendy-Ekers** - And, too, Giuliana, you would be looking with; setting this task as well to ensure that each of these questions leading up to this one, they're not replicating information that they have been asked in a previous question.

**Giuliana D’Angelo** - Definitely

**Kathryn Hendy-Ekers** - So it's different key knowledge and key skills.

**Giuliana D’Angelo** - Yes, absolutely.

**Kathryn Hendy-Ekers** - And then I think you have your, that's the performance descriptor for the last one.

**Giuliana D’Angelo** - Yes. Question 6.

**Kathryn Hendy-Ekers** - And the general performance descriptors there. Yes, fantastic. So just to finish up, you need to probably set yourself a checklist. So making sure you're informing the students regarding the basis for their assessment, ensuring the marks are clearly allocated and identified. They add up. I know this sounds very straightforward, but believe me, we spend a lot of time in audit adding up tasks and working out marks. So ensure those totals add up. Ensure your mark allocation corresponds to the question difficulty. So Giuliana has really shown that there.

Ensure the tasks reflects and assesses the key knowledge and key skills. We did show that earlier in the task how you can map that. And check your spelling, expression and syntax and making sure it makes sense to a VCE student. It's a good idea to validate the assessment with another teacher. So get somebody else to check through it and make sure, again, you are providing feedback to the students about their achievement of the task. So you can see how Giuliana has done that there. So that's really great, Giuliana. Thank you very much.

**Giuliana D’Angelo** - My pleasure.

**Kathryn Hendy-Ekers** - Okay, so that's the last of the videos. There are five videos for VCE Studio Arts to watch. So thank you very much, Giuliana, for coming and all that student information.

**Giuliana D’Angelo** - Thanks, Kathy.

**Kathryn Hendy-Ekers** - And assisting with the presentation of these videos. Thank you.

**Giuliana D’Angelo** - Thank you.

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