**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 the information about developing the School-assessed Task and should be viewed with the other videos on 'Administration information for the School-based assessment', 'Assessing the School-assessed Task for Unit 3', and 'Assessing the 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 is the State Reviewer for VCE Studio Arts. Welcome Giuliana.

**Giuliana D’Angelo** - Welcome Kathy.

**Kathryn Hendy-Ekers** - So, when you're a developing any School-based assessment, as part of those principles, you must look at the VCE studies and the demonstration of the achievement of an outcome or set of outcomes. So your judgement is reporting on the level of achievement for Units 3 and 4 for School-based assessment. So initially you look to see if the student has demonstrated the outcome, and then you assess that outcome.

So there are four VCE principles when you're designing any tasks, so whether it is the School-assessed Task or School assessed-coursework, that you must address. And we do look at these if you are audited and submit your School-based assessment material for auditing. So, assessment must be fair, valid, and reasonable, equitable, balanced, and efficient. So initially valid assessment, it must be the assessment that enables judgements to be made about a demonstration of outcomes and levels of achievement fairly, in a balanced way, without adverse effects on or for the education system.

 So with a School-assessed Task, it's fairly straightforward. We do give you the assessment criteria, evidence, and descriptors. So you need to look at that and make sure you have clear instructions for your students about the tasks, so the key knowledge and key skills, and the assessment criteria. You need to have a timeline to make it fair and reasonable. The conditions that it's set under must be fair as well. And you must conduct it all with the same conditions for all your students. So the way, and Giuliana will speak about this later, the way you schedule the task and allocate timelines to your students must be equitable for all of them.

So, equitable means that no student is privileged or disadvantaged, or any student excluded based on gender, culture, linguistic background, physical disability, socioeconomic status, or geographical location. So you must make sure that your task, particularly if you're working in a partnership with another school, that the conditions for all the students are equal. So a student shouldn't have additional time to do a task, also to just check the language of the material that you're using, that your students can understand it.

They understand the assessment criteria as well and how they work will be assessed. So you might have to include visual examples of student work, and we will tell you about that later, as well as written information about the assessment tasks, but they do need to be unpacked though. Those VCAA assessment criteria descriptors need to be unpacked with evidence for the students. It should be balanced.

So again, you need a timeline for your task and so, the students should be clear about the level of achievement for each criteria, so you need to unpack and explain it, and check that your criteria you using, how that addresses the key knowledge and key skills so the students meet the requirements of the task. Finally, efficient. So again, with your timeline, how many times you observe and authenticate student work, making sure that students are comfortable, they get feedback, and you're not over assessing them. So you're not using the authentication checks as an assessment tool. So, just being aware of when you're doing that and how you're going to assess your students. So there are some presentations on the School-based assessment page on the professional learning pages and videos, where the link is there.

So also too, there is administrative information about the School-assessed Task, it's available in the document you'll see on the next page. That's downloadable on the Studio Arts webpage every year at the start of the year in February. So you can see on the right there, right of my screen, you have the administration information for 2021, a couple of years ago, and the School-assessed Task for the study design. So they're really clear documents that you should have when you're setting up this task and organising it. You don't just give those information to the students, you've got to unpack it for them. So again, here's the study design page, there's a lot of support material on there.

There's an Advice for teachers, lists of Art elements and principles, how to Establish a Studio Practise, some Frequently asked questions, and under implementation, so just be aware, there will be a new study design in 2023 so there will be implementation videos available for that, in the year before, in 2022. There's also information about professional learning resources and presentations, past folios on a FUSE webpage. So click on that link, it'll take you there. There's a study summary and more information about folio work in School-assessed Task professional learning. So, clearly there are cross study specifications which students are also examined upon. So you can see this is a screenshot from a study design page. So the students need to be really familiar with the Studio Process.

So it's outlined in there, and Giuliana will explain in a moment how she unpacks that for her students. So it has an Exploration Proposal, a work plan, a visual diary, art forms, Potential Directions, and the presentation of final artworks. And there's some descriptions of all of those documents there for you. Also, to the aesthetic qualities, art elements, and art principles, are also outlined on page 11 under the Cross-study specifications. And again, there is that support document for both of those areas in the Advice for teachers. Visual language, which is another important aspect of the course, and there's a definition of visual language there, and we'll talk about that too, where we see some folio pages.

So that's what the current Advice for teachers looks like, it's a downloadable word document available on the study design page. So it has a list of activities. So particularly, here is one for the Exploration Proposal where it does give you some prompts and then some detailed information of how you could develop the task for the expiration proposal, which is the first outcome for the School-assessed Task. So, when you're setting up that task, these are some key things. Make sure you've got your authentication all set up, and we will go through authentication in the 'Administration and authentication' video, being completed mainly within task class within nominated timeframe, so you need to allocate time for the School-assessed Task and coursework.

You are eliciting, at the end of the task, a spread of results, and we'll talk about those more closely in these assessment videos. And the organisation of the task should be consistent for all your students. So often again. Who are your students? Check the outcome, what it is, when the timing is, and conditions of the outcome. So the scope and nature of the task will help you. So in the Administrative information, you'll see that the scope and the nature of the task are clearly outlined along with the assessment criteria. So there's a list there of the scope of the task. So just making thought to, if you're using the commercially produced guide, like a textbook, you're than welcome to use the activities from the textbook, but just make sure the information or the content the students are producing, you can authenticate.

So I know there are several programmes out there that step you through online guides, through the School-assessed Tasks, just make sure they're compliant with the study design. So you need to check, read through those books and documents and check all of that. So you probably need to give the students a cover sheet for the task at the start, and Giuliana will explain that in a moment, just outlining what the students are expected to complete, the conditions for the task, so, how often are you going to do it? Those key dates that you'll be authenticating work and actually formally taking the scores at the end of Unit 3 and the end of Unit 4, and then how you'll provide feedback to your students, and the criteria for assessment. So that's the mandatory that you should have that for your task for your students. So I'm just going to hand it over to Giuliana now, and she's just there to show you, here is an example of the information she gives her student. Thanks, Giuliana.

**Giuliana D’Angelo** - Thank you, Kathy. So, I start the year with a handout sheet that is distributed to the class, but it is also on our school programmes, such as Compass. for some students, we use 'School Box' and this is accessible to all students. And I also enlarge this to, you know, an A3 and place them in the art room for students to see. Now, I start off with explaining the SAT, the School-based assessment, and, from the very beginning of Term 1 I already have my dates set for the whole year so that students know in advance what is due for the SAT and the SAC. Also, I do send out an authentication where I have dates already for authentication dates sent out to them. So they know what dates their work will be looked at for authentication purposes. So the first thing I do is show them the holistic look at the SAT and say that it's split up over to two semesters, so Unit 3, Studio Arts School-assessed SAT.

And I explained that the first part of that SAT is the Outcome 1 Exploration Proposal, which is Criteria 1 with 10 marks and we explain that is 5% weighting. They already have a due date for the Exploration Proposal. And then that we actually do start the year with writing the draught first, and that happens in the first two weeks of term one, where they write their draught. Once they submit the draught, they then can start Outcome 2, the Studio Process, and that is Criteria 2, 3, 4 and 5. And then we go through Unit 4 and we explain that also there's an Outcome 1 and an Outcome 2, I explain that there's a total of 100 marks, 60% weighting of the final study score. With the School-assessed coursework in Unit 3,

I explained that it is a school derived rubric, that there is an allocation of 30 marks and this 5% weighting, and that this also occurs again in Unit 4. And they also are given the dates for their SAC's in Term 1 for Unit 3 and Term 3 for Unit 4. So they're well ahead and know when they'll be sitting their SACs. Then we also explain the external assessment examination, that it is a weighting of 30%, and therefore they've got the summary there of the total summary of where all the distribution of marks are.

**Kathryn Hendy-Ekers** - So this is just an outline, Giuliana?

**Giuliana D’Angelo** - Yes, this is just an outline and I don't sit there and read it all, I'll be honest, I give it to them. But what I do do is I do unpack the key knowledge and the key skills through a PowerPoint or visual representation, which is what I'll show you. This is just a flow chart, basically. We all know the Studio Process, it's just great for students to see this so they know how it flows from the beginning to the end. Comes straight from the VCAA website and I think it's very important that students are aware of establishing a Studio Practise. And this is also something I enlarged to an A3 and place it in my art room, but I also give them a copy each and they place it on the inside of their A3 visual diary, so that when I do explain certain stages of the Studio Process, they can refer back to it, you know, while they're working. And this has the key steps on it. So the explore, develop, refine, resolve, present. And there are some key activities there too that are used in the Advice for Teachers.

**Kathryn Hendy-Ekers** - This is very handy, this one. And obviously, this is something that must be distributed to students at the beginning of Term 1 in 2022. What's important here though is that, I don't necessarily just hand it in and say to them, "You know, just glue this into your visual diary". We go through it and when we unpack the criteria we look at say, for example, number 1, and then I'll show them examples of very high, high, medium, low EPS , so that they can understand, you know, how to achieve a certain grade. And that goes right throughout.

**Giuliana D’Angelo** - And we'll explain that in the assessing.

**Kathryn Hendy-Ekers** - So, this is an example?

**Giuliana D’Angelo** - This is just, more of, you know, zooming in on one criterion. And here I really try to pull them into the evidence. The evidence is so important because we break it down here and say, well firstly, your EP must be in the range of 1000 to 1500 words. Do you have visual material? Is it cited and referenced correctly? Have you addressed all these key knowledge and key skills? Do you have a work plan? And this really sets it out for students.

**Kathryn Hendy-Ekers** - So, this is an example here, isn't it, Giuliana?

**Giuliana D’Angelo** - For example, I say to students, for Criterion 2, and now I've got this for each criteria actually, for Criterion 1 right through to 10, but I've just taken one of mine and placed them on the PowerPoint. For example, in Criterion 2, when I introduce Criterion 2, often they'll say to me, "But what is a very high, what's a high, what's medium?" So, let's say on the left, that's what a student has submitted to me as a page from their visual diary. And I will say that this is to me at this stage, probably a medium. And I explained to them with my notes on the side, because, you know, "You've clearly documented your sources, it citations are done, but if you want to get higher you need to be more detailed and more personal". And so then I provide, on the right is what I provide them, is the Criterion 2 performance descriptors. And then I show them examples of High, to a Very high and they can visually compare what they've submitted to what would be a High or a Very High. And I do that for each criterion actually, so that they know how to get a higher mark if they want to.

**Kathryn Hendy-Ekers** - Thanks Giuliana, that's great. So this is just a timeline?

**Giuliana D’Angelo** - Absolutely. And now in my work plan, I do actually do a template for my students and I do put in the important times that I want them to commence their concept. So for example, with us, we tend to do three concepts. So, as you can see here, this is only term one and a bit of term two, but I normally give them about 13 weeks. Now, that's really important because in Unit 3, it's important that their SAT is, they've given enough time. 13 to sort of 15 weeks is what we think is a satisfactory time limit, because you have to remember, they need to still do 'Unit 4 Production and presentation of artworks'. And this is the thing about assessment principles of balance. We want the students to be able to have enough time equally on both parts of the SAT in Unit 3 and Unit 4, because they're equally assessed. So here I place in four week allocations, for concept one, concept two, concept three. I also put in the authentication and formal review. So in red, the students know that they're the weeks that I will authenticate formally and I'll also give them a feedback formal review for each one.

**Kathryn Hendy-Ekers** - Thanks Giuliana.

**Giuliana D’Angelo** - And this is my feedback. So this is, I think, Unit 3. So there, you can see Criterion 2, 3 , 4 and 5. I'll go have the performance descriptors below, I also have my evidence included in there, and I will give them a far more detailed, formal review. This is different to the authentication. The authentication is simply a process that you need to do through the VCAA requirements. But here I give them a bit more of a detailed feedback and feed forward, areas that are inadequate, things that need attention.

**Kathryn Hendy-Ekers** - Thanks.

**Giuliana D’Angelo** - And this is just another format. I had two different formats, I've put in both, but I had been using the previous one. That one, I feel works better for me.

**Kathryn Hendy-Ekers** - So this one has the outcomes and next to it with feedback.

**Giuliana D’Angelo** - I find I have to print these out in A3 because the print is quite tiny, but that's okay. The students actually like them A3 because they sometimes pop it into their visual diary. They don't glue it in, they just slide them in and they can always refer back to what they need to fix.

**Kathryn Hendy-Ekers** - Yeah, so they're great. So we encourage you to play back and pause the video so you can really have a look at some of these sheets in detail.

**Giuliana D’Angelo** - So just onto the School-assessed Task itself. So the first Area of Study is the Exploration Proposal. So that's straight from the study design there, explaining what the Exploration Proposal is. Then it's always really important to have a look at the key knowledge and key skills, and have a look, particularly with the key skills, about the action words. So you've got some of those words on the left-hand side there, the words like discuss, describe, explain, plan, and apply.

 So I have a look through how the students are developing that Exploration Proposal. So it's 'an Exploration Proposal that formulates the content and parameters of an individual Studio Process, including a plan of how the proposal will be undertaken'. So you should be assessing the students, so making sure they make requirements on the key knowledge and key skills. So here's an example of how Giuliana gets her students to develop their Exploration Proposals.

The first thing is that students are not permitted to write a draught of their Exploration Proposal in the previous year. So during Headstart, the students are introduced to the course, however, over the holidays, they simply can go and gather and brainstorm ideas, but they cannot commence the writing of the Exploration Proposal until Term 1, Week 1. So when they come to school in Term 1 2022, I do start to give them a handbook with ideas of how to develop their Exploration Proposal, and we go through lots of brainstorming, as you can see on the right. So what I do here is I give them an A3 handout and all of those, you know, key knowledge and key skills are here. Artistic sources and inspiration, art elements and principles, other sources, their theme goes in the middle, and underneath these students must do only dot point only. And they can do as many of these as they want till they exactly know what they want to do.

So this is a scaffold approach to breaking down the key knowledge and the key skills for students. Once they've completed their A3 map, mind map, and they feel that they're ready and they know what theme they want to do then in class I give them a template, and it's also given to them electronically, and then we go through each key knowledge and key skill in far more depth now. This is where I want students to really write fuller sentences, rather than just dot point. And this really is a scaffolded approach so that students are addressing all key knowledge and skills before they commence their draught as such.

They often email this to me and I can often give them advice on this and say, "Look at this artist", or maybe "Have you considered this". And this template, or this draught, is extremely an important step before they write their Exploration Proposal. Also what I do, this comes from a handbook that I give the students, for each key knowledge and key skill I explain to them, and this is scaffolding, I explain to them, what is a 'conceptual possibility' and 'an idea'. So I give them a definition and then I give them three or four examples of a sentence or a paragraph of how you could discuss a concept. And I do that for focus and subject matter, I do that for art elements and principles, materials and techniques. So this really helps them now to develop their skills when they're writing their draught. This is just a little bit of a detailed one here.

**Kathryn Hendy-Ekers** - So you could stop and have a look at that and even you could share it with your students as well.

**Giuliana D’Angelo** - Then also in this handbook, after that, I give them an annotated Exploration Proposal from a past student. So you'll see the students EP here and on the right are my teacher annotations to explaining blue and highlight the key knowledge and key skills, where they're coming out and where we can see them. And this is an excellent one because they're all woven into, in a very organic manner so the student is able to weave in these key knowledge and key skills in a very fluid and organic manner. So next slide. This is a recent one from this year and then I also give them one now, a recent one. And we actually go through that in class and I say, "Can you pick up the key knowledge and key skills there?" "Can you see where it is now?"

**Kathryn Hendy-Ekers** - So, you might want to use this with your students?

**Giuliana D’Angelo** - Yes, and I also show them the citation and referencing on this and explain correctly how that student has acknowledged the image, yes.

**Kathryn Hendy-Ekers** - And that's really important too, for authentication Giuliana, isn't it?

**Giuliana D’Angelo** - Absolutely.

**Kathryn Hendy-Ekers** - That you do identify and make sure the student has identified everything in their visual diary and citations next to the actual image.

**Giuliana D’Angelo** - Even there, on there, you can see there's a quote there that she has borrowed from an artist, from a book that she read about circles, and I think this is also from her surroundings of inspiration from an artist. So she's actually put the quote in and cited it correctly. This is another one from this year again. So I've put in some examples of this is a, probably at this stage a High, the previous one is probably a Very high, but they're very much like 8, 9 or 10. So this is just another example of an Exploration Proposal you could use with the class. And I decided to show you one, this is a more textile based Exploration Proposal, the previous one is a ceramic based Exploration Proposal. Now, when the student has submitted the draught of the Exploration Proposal, I give them this type of feedback.

So before they submit, actually, they must tick in the box, "Have I addressed the following requirements?" "Is my EP in the word range?" "Has it been word processed? Have I got a title?" "Have I cited and referenced?" These are just basic things I think the student needs to ensure that they complete before they submit. And they've got to do a to checklist to make sure they've discussed all this. And then on the right-hand side of the screen, you'll see that I'll tick there Very high, Low, Medium, High, for each of those. I have broken them right down, those key knowledge and key skills, and I do give teacher feedback and that gets returned to the student with the draught, and then they get another two weeks to just finalise their final EP. And then they submit probably by the end of February, actually, so this is all done in the first four weeks of Term 1.

**Kathryn Hendy-Ekers** - And I know some people are going to contact us and say, could they have copies of these? So this is where we urge you strongly, have a look at these. And you need to probably develop the same for your own students. Again, Giuliana teaches in a school, and that the material she produces is the intellectual property of the school. So unfortunately we can't distribute those to you, but it's really important that you use these as a guide.

**Giuliana D’Angelo** - And this is a work plan, this one was from 2019. It's quite a basic work plan in that you just see the EP on one on the left column and the SAT prep work on the right and then amendments. You can see there were lots of amendments being made there and it's important that students amend their work plans or the EP by hand, handwriting please, and not word processed. We don't want any editing over them. This one is from this year and I wanted to show you that this year I changed the work plan a little bit. I just developed a little bit more of a different way of doing it. And here you can see many more columns, the reason being I decided, and this is important with your cohort, depending on the cohort you have you may need to structure it a little bit more for them, which I did. So here, I basically broke up the key knowledge and key skills into columns for them, and they had to dot point. And in the last one, I decided to put the authentication week and due dates for them, so this is a little bit more detailed.

**Kathryn Hendy-Ekers** - So we're moving on to the second part of the School-assessed Tasks now, which is Area of Study 2 Outcome 2 which is the Studio Process. So you can see on the slide here is a screenshot from the Studio Arts study design about what the Studio Process is. And then again, with the outcome, which is, 'on completion of this unit the students should be able to progressively present an individual Studio Process recorded in written and visual form that produces a range of Potential Directions and reflects the concepts and ideas documented in the Exploration Proposal and work plan'.

 So again, you must make sure that your students meet all the requirements, and you've taught all the key knowledge and key skills. So again, those words down the left-hand side of the screen, interpret, respond, explore, develop, identify, analyse, and document, are all the key skills. So these are the things you are actually looking for, and that's how the assessment criteria are developed. So I'll hand it back to you, Giuliana. Giuliana is going to talk through the steps of the Studio Process. So this is the first one with responding to sources of inspiration.

**Giuliana D’Angelo** - So here we are ready to go. The students have submitted their draught of their Exploration Proposal and in about Week 2, this is where I start. And this comes from a handout, students have a handout, and it's the first one. We're attacking Criterion 2 straightaway, the sources of inspiration. So what I give them are examples of Very high.

one on the left is more based on artistic inspiration. And what I try to point out here is that the student has cited correctly and referenced the borrowed imagery, that the student has responded visually as well as in writing, and the student also, in the annotation, is referring back to the EP and saying, "as I discussed in my Exploration Proposal, one of my inspirations was 'eX De Medici'". So the student is connecting the visual diary back to the EP. On the right, this is just an example of personal sources of inspiration, so these are from family albums. Obviously they don't need exact correct citation, they just basically need to be explained that they come from a family album.

So there's some examples of artistic and personal pages. Then, this is a handout to explain to them how to break these down. How do you annotate your sources? So I explain to them that, you know, you've got to do attribution, you've got to research artists, you'll need to explain ways that you're inspired by them. For example, is it from your ideas or concepts? Is it the subject matter? Is it the art elements and principles? Is it materials and techniques? How will you respond to those? So these are just scaffolding questions for students with visual visual examples just to help the visual learners a little bit more to know how to lay out their pages and what to cover. This one's from this year.

So here, the student has started to research her first concept, childhood. And you can see there on the left of screen, Charles Bell is one of her influences. Again, she's got the correct citation and attribution to the artist. And then the student responds with her own little copic marked texted drawings, referring back to Charles Bell as her main source of inspiration. And then she's also generated her own imagery of childhood toys, by taking photos of herself. And this goes right through to the middle screen with her artists of inspiration there. And also for concept two, Lucila Zentner is one of her other influences. And you can see that she's clearly responding to this artist.

**Kathryn Hendy-Ekers** - So we're now moving onto, how to develop in the Studio Process. So we looked at exploration, we're now moving on to development.

**Giuliana D’Angelo** - So now we move on to develop. And again, we look at the establishing a Studio Practise and we say, "Okay, we're up to 'Develop' now, what does develop include?". Well, it's trials, testing, playing, exploring your subject matter materials. And I give them an example here, but I do give them a lot more than this. There are other student pages I give them and they have a look at pages I've developed. So as we move forward, I'll just show you some of them. So what I do, but this is not necessary.

My students like to have headings to reflect the Studio Practise. So if you can see here, it says, 'develop'. And then they will have pages that say 'refine', or they'll have 'explore', that's because they're following the, establishing the Studio Practise. So that's why they're doing this, but you don't have to. So with 'Develop', you can see the trial starting and you can even see here that she's got her own imagery and she's doing little paint swabs and trials based on her second concept. And these are just more examples. More examples that you can take your time to look at. Then we get to the refine stage and students often get a little bit confused here and they say, "Well, what happens in 'refine'?". And this is where Potential Directions start to become far more defined and they are identified, basically. In the 'Develop' stage it's important that students, as they're annotating, do say things like, "I really find this trial effective", and "This is something that I would like to push further into the 'Refine' stage". But when we get to 'Refine', really we are talking about, improving, testing, retesting, and then selecting, identifying Potential Directions.

**Kathryn Hendy-Ekers** - And we're just going back to aesthetic development here.

**Giuliana D’Angelo** - I just wanted to show you, you know, if students say, "What do you mean by developing aesthetically?" This is a student who's exploring colour schemes. She's exploring reds and cool colours, and this is really about colour. She's trying to get colour right here. So, thank you for that.

**Kathryn Hendy-Ekers** - The next one's conceptual development?

**Giuliana D’Angelo** - This is just to show you, in one concept where she's looking at vulnerability and relationships, she has developed a whole range of ideas based on that concept. And you can see her exploration of hands and portraiture and figurative throughout this whole next slides.

**Kathryn Hendy-Ekers** - Which is really where visual language is coming into play as well. So you're looking at this visual imagery and how that visual imagery is actually expressing or demonstrating the students' ideas. So where Giuliana was talking about vulnerability and the use of the hands and personal expression. So it's a great example of conceptual development.

**Giuliana D’Angelo** - And here it keeps going. So here, it's still exploring these concepts and she's doing a lot of blind contour drawings to show vulnerability, she's doing charcoal rendering. But even annotations refers back to her visual language. How line is very important to her to exemplify this vulnerability. And it keeps going. Quite extensive. And this is just another example of, how do we refine our materials and techniques? So the initial exploration up the top, where she just started to explore, then she starts to trial it a little bit more, then she refines it. And you can see a little red dot sticker at the bottom, that one is insinuating that this is a PD , and my students tend to use dot stickers, or they'll use tabs, which we'll see a bit further down.

**Kathryn Hendy-Ekers** - They're identifying the Potential Direction.

**Giuliana D’Angelo** - In the 'Refine' stage. So I just wanted to show you here, this is really good example of how this student is developing her materials and techniques. So she starts off with her initial exploration of Egon Schiele, Nikos Gyftakis, and then she moves into another one here with Toyin Ojih Odutola, and she's playing with colour and trying to use pencil rendering very similar to that artist, as she develops that right through to her 'Refine' section. So we can go to the next one. You can see here in 'Develop', and then she finally gets there to refine, and there's her PD and she puts a blue sticker there that we know that's a PD. And it's important that in the 'Refine' stage, this is where Potential Directions appear. And they can use any sort of labelling system they want, but it must be very clear and self-explanatory and easy to navigate.

**Kathryn Hendy-Ekers** - So this is for Criterion 5?

**Giuliana D’Angelo** - This is a handout, yes. Again, students say, "Once we've done all our Potential Directions", and we've identified them all and then we're ready for Criterion 5?", I do spend a lesson explaining, 'How do we evaluate Potential Directions?'. And this is a handout sheet that contains the Criterion 5, "What you should be annotating." "What should you be evaluating?" And I also really emphasise, "It's an evaluation, it's not just an analysis of your PDs." "You must evaluate the effectiveness of this PD and how you could improve it." And these are some examples from the past. These are this year's. So these occur at the end of Unit 3, once the student has completed all the concepts, then I give them a week to write their PDs.

**Kathryn Hendy-Ekers** - And here we have it again. So, just how to annotate for that Very high. So, conceptual possibility and ideas, the focus and subject matter, art form and material. So you can see the assessment criteria and descriptors and evidence there are a really clear description about documentation for the students, and then some headings there that Giuliana's used for students.

**Giuliana D’Angelo** - Some students don't want colour coded keys, and that's absolutely fine, they don't have to. Some students do love working like that, but they do need to realise that there are areas they need to address when annotating and they're the areas.

**Kathryn Hendy-Ekers** - Now we're moving on to Unit 4. So, the second part of the School-assessed Tasks. So this is Area of Study 1, the first outcome is the 'Production and presentation of artworks'. So again, this is the screenshot from the study design. We have the outcome here, so the students should 'be able to present at least two finished art works based on selected and evaluated Potential Directions'. They'll go through the Studio Process, which demonstrates refinement and application of materials and techniques, and then realise and communicate the students' ideas expressed the Exploration Proposal.

So there are some key words there, apply, select, depict, realise, resolve, refine, present, and communicate, which come from the key knowledge and key skills. And as we've seen Giuliana has a lot of handouts for her students explaining some of those key knowledge and key skills linked to the criteria. So they're the key words, and that's very important as well for students when they're going through the School-assessed Task. Okay, so here we have here a hand out that you give to students, Giuliana, with the sample guides? So again, it goes through the outcome, the documentation, how the presentation should be, up here, and it comes from the nature and the scope of the task.

**Giuliana D’Angelo** - Correct.

**Kathryn Hendy-Ekers** - So it's just an example there with some criteria, which is great.

**Giuliana D’Angelo** - And I think here, Kathy, it's really important that students see visually these criteria like 6, 7, 8 and 9, rather than just going through it, we actually have to unpack it for them and show them in terms of visual examples, rather than just reading it out to them. They really won't get that until they see some visual examples, which I'll show you in a moment.

**Kathryn Hendy-Ekers** - So here's an example of Criterion 6 unpacked?

**Giuliana D’Angelo** - So Criterion 6 is an interesting one. I find this is probably an area that teachers may need to work on a lot more. I do a handbook for Criterion 6, and I also can have a meeting with each student. So once we're ready to start Unit 4 the students get this, they get step one, the criterion. And I explain to them what actually is Criterion 6. It's a brief statement that explains "which Potential Directions you are going to use as the basis of your final artworks", that they must show cohesion, and it must show relationships. And this is all in our meeting, and then Step 2, they have to do a mind map for me for Artwork 1 and Artwork 2.

And in that mind map they need to address the ideas, subject matter, art owners and principles, aesthetics, materials and techniques, and cohesion. Once they've done that mind map, they have to complete this table for me. So as you can see, for first artwork, "What PD have you used and how will you realise the ideas and concepts?" "How will you create a cohesive link between these two works?" They're in bold, those questions I've got there are in bold and they must type this up or write it and place it into their little A4 visual diary, which is something I use for Unit 4 because I just find it a little bit handy for them to have a place where this all is the 'go to'. So, next slide, I'll just show you, then Step 4, we write the statement. And keywords we are looking for succinct, discussed, evaluated, these are key words from the criteria, the performance descriptors.

And I give them steps, you know, word process it, include colour photocopies, start with the first work then the second work. And then I give them an example of the past student and I also, depending on your cohort, you may need to do this and I found this year, I needed to have a template for some of my students. So what I had to do was sort of start up a thing where I'd say, I have selected a PD number, whatever, as the basis of my, as that effectively explores my personal. And it was just the starting point for these students to be able to write-

**Kathryn Hendy-Ekers** - That's a really good example for EAL students. I think too, it really does help them with a bit of scaffolding. So that's fantastic.

**Giuliana D’Angelo** - And this is where you're teaching, you know, I've never done a template before, I never really I've had to, my handouts were enough, but this year it didn't. I needed something for students who were not articulate. And I had to do something like this, which they found so helpful, you know, and I might use it next year. It depends on again, what sort of cohort I get. And this is just from an A4 visual diary, I just wanted to show you what they do. This is from this year, meeting with the teacher we discussed, you know, which ones would be cohesive. We even did some sketches, or she did sketches, of how she thinks it could look in the end. So these are just, you know, notes basically. And next slide. Then she wrote her Criterion 6 up, ready to go. Oh, that's another example of another student's from this year.

**Kathryn Hendy-Ekers** - So we're now moving on to Criterion 7,8 and 9. So this is the documenting planning of the artwork. So we just want to stress that any sort of documentation from now on is really only for authentication purposes. So instead of, in Criteria 8 and 9, as you can see in the evidence below, is based on the two final artworks, or at least two final artworks, not in the visual diary.

**Giuliana D’Angelo** - So, this is a great authentication production of artworks.So this is just the work plan that they've placed. And you can tell there's lots of changes here due to COVID lockdown and so the students were really having to change things up and be very imaginative this year. So here is just from an A4 visual diary. This is not assessed, this is just documenting the first art work, the process. And what I wanted to show you here was, on the left-hand side there's the photo she took of her aunt. And you can't read that, you have to zoom in on that, but she writes about all the things she needs to resolve in it, the aesthetic qualities, the tone.

So she's really thinking about the resolution of aesthetics and then she's documented, because they were working from home this year in particular, they had to basically document almost every lesson for me. And they would just load it up onto a Google drive folder, and this is what I got, the process. Again, another student who was working with the kiln in lockdown and her working from home in her garage, and she had to basically show me each stage of hers. And this was just in the A4 visual diary. Again, the same student just showing me stages of her work. And this is for purely authentication reasons.

**Kathryn Hendy-Ekers** - So finally, the last part of the School-assessed Task is the Area of Study 2 in Unit 4, the Evaluation document. So this is the written document the student produces at the end of the Studio Process. So the outcome is, students 'should be able to provide written and visual 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 the key knowledge and key skills, those words, again, identify, explain, reflect, analyse, discuss, evaluation, describe, and they're the words we actually use when we set the examination.

 They are the words that we use in the exam question, they take them directly from the key knowledge and the key skills. So it's really important that the student understands those words. So, there we have the key knowledge and the key skills there. And you can see, and I often say, number of those key knowledge and key skills and you'll see that they can match up. And you'll see in another presentation how we align those together. So, this is just an example to a developing the evaluation statement, Giuliana.

**Giuliana D’Angelo** - So this was submitted to students. You can see the date was a later this year due to COVID, and normally this would be submitted a lot earlier Just a reminder though that the evaluation should be written after the two finished artworks have been completed, and it is written in past tense. So this, due to COVID delays, this was due on the 15th of October, and this is a handout. And clearly establishing the word length to 1000 to 1500 for students, and pretty much all the information is there for students to go through on their own, you know, if they're reading it from home, but we went through this in class. So next step, if you show me the next slide, I'll just, yep. So here, I just show them the performance descriptor and I highlight all the key things that I'm looking for. And next slide.

**Kathryn Hendy-Ekers** - This is an evaluation statement.

**Giuliana D’Angelo** - I did a template, again, because of the cohort I had this year. So I've given them a step-by-step, and this would be great for EAL students or students who are a little bit weaker and don't understand how to structure their evaluation. You can see number four, their introduction, I tell them what to write in the intro and I give them two examples of how to start the evaluation. The body of the evaluation, the first paragraph, I tell them to talk about their first artwork, there are questions there they need to address. I do it again for the second artwork, and then they do their cohesive. So there's a really good template. And this is just an example of how to do the intro, the opening sentence. And these are just some past examples you can always use with students. That's one from the year before.

**Kathryn Hendy-Ekers** - With the annotations, again.

**Giuliana D’Angelo** - They're annotated. Yep, that one is given to students. That's a recent one, that's this year's Evaluation document from one student.

**Kathryn Hendy-Ekers** - And the presentation of the work?

**Giuliana D’Angelo** - Yep.

**Kathryn Hendy-Ekers** - And finally, we'll move on to the next video, which is about 'Administration' after this, but just fine details. So thank you very much, Giuliana, and we'll move onto the next one you'll see us with.

**Giuliana D’Angelo** - Thank you.

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