**[Kathryn Hendy-Ekers]:** Good afternoon, everyone. My name is Kathryn Hendy-Ekers. I'm the Curriculum Manager for Visual Arts for the VCAA. And with me is Giuliana D'Angelo who is the State Reviewer for Studio Arts. So welcome to one of our presentations for the School-assessed Task for 2021. And we're just going to chat about Administration and Authentication of School-assessed Tasks and student works.

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

So as we read through the slides, Giuliana and I will both contribute to some of this information and hopefully that will make you a little bit more clearer about what is required to authenticate student work for School-assessed Tasks.

So as you know, there is a study design page and it has a lot of information on there with the study design. It also has the current School-assessment Administrative Advice, which has the assessment criteria and authentication information that is updated annually. So it is really important that you download that document and thoroughly read through it, because we do review it and make alterations each year.

So also there is the Advice for teachers which is published at the start of the implementation of the study design. So that information stays, it is only advice. It's not examinable material. The study design is examinable and published document but the Advice for teachers will give you a lot of information about how to deliver the task.

There is also another video on the webpage that you can read or listen to that goes through the delivery of the School-assessed Task. And there is information published about assessment of the task as well.

Okay, it is important, these two notifications you can subscribe to, there are some links there but VCAA Bulletin is published each, twice a term throughout the year, and it often has updates about School-assessed Tasks, any professional learning we run or any assessment moderation opportunities for you. The Notices to Schools are published weekly and often that will go to your Principal or VCE coordinator, to pass on to you as a teacher. And they've often have updates about the School-assessed Task and has got any advice to do with the Studio Arts study design.

It's important to have a look at the Administration dates and the Assessment Schedule for each year, again, they get updated and published annually each year. So at the moment, you can see there are some links there on the screen to take you to those very important documents.

So the Administration Handbook has a lot of information about completion of the School-assessed Coursework and the School-assessed Task and also the important dates and the assessment schedule for the, particularly for Studio Arts. Okay, I've just mentioned the admin handbook. So you can download it there. There are often pages in that, that you could earmark in particular, that's very very useful to work through, particular issues if they arise, with school-based assessment, with your students, because you must understand that every school is responsible for assessing their students for any school-based assessment work. The VCAA externally delivers assessment criteria for you for the School-assessed Task studies, but the responsibility of delivering the task rests with the school.

Now, these are the important dates for 2021 taken from the administration documents. The School-assessed Task Criteria, the first five criteria, are due on Friday, the 11th of June, and then the School-assessed Coursework scores for Unit 3. So outcome three for Studio Arts is Monday the 6th of September. Just bearing in mind that you must allow your students to meet requirements for the task to award an S.

That is to address of all the key knowledge and skills before you start assessing them with the assessment criteria. The second lot of criteria from 6 to 10 is Wednesday, the 3rd of November, and the School-assessed Coursework scores are also due in at the same date. So it is advised that you take your student work in a couple of weeks before, and actually organise some moderation with somebody maybe within your school, or I know a lot of teachers do now find other people to assist them with their moderation.

Giuliana, how early do you usually take your tasks in before that due date into the VCAA? What is the average time frame?

**[Giuliana D'Angelo]:** The criteria one to five really submitted by about the 28th of May. And then I cross-mark for a few weeks after that, and then I have other teachers that I work with and that we will cross-mark and moderate the work. And then I enter my results and I often enter them before the 11th of June, although that is the closing date. And then the school-assessed Task Criteria 6 to 10. My due date is around 17th of September and that's when it completed to finished artwork and the evaluation. And then again, they're assessed during October and entered probably around the middle of October.

**[Kathryn Hendy-Ekers]:** Fantastic, so it is really important you do get somebody to moderate with you and also to with the entry scores, make sure, it might be your VCE coordinator, might be your VASS person who often doesn't know the study well or that person isn't an school administrator. So maybe just checking with that person that they have given you the forms well in advance. So you can competently enter your scores. Because there is a bit of administrative work there.

Okay, so importantly, the Administration information for School-based Assessment, we've mentioned before, is the key document for the School-assessed Task. So it is published already on the VCAA website in the Studio Arts page, download, make sure you're looking at the Scope and Nature of the task that will give you a lot of information as well, as well as the assessment criteria. It also has extensive authentication information and the Authentication Record Form, which you must complete progressively with your students. So this presentation we'll go through, basically authentication, and authentication in quite a little bit of detail to assist you.

**[Giuliana D'Angelo]:** Can we have a look at the earliest date to return of School-assessed Tasks, the last date?

**[Kathryn Hendy-Ekers]:** Oh yes, Sorry, yes, thank you.

**[Giuliana D'Angelo]:** That's fine.

**[Kathryn Hendy-Ekers]:** Which is Friday the 5th of November. So that is really important that you do acknowledge that date and get that work back to your students. I know often students are requesting the work earlier because they may be going for interview but just make sure you possibly have a copy of your student folio work.

I know a lot of people are now photographing folio work, given the situation that occurred with the pandemic last year. So there are lots of ways now digitally recording student works. So, and just keeping a copy of that. Just, if the students do want to take their work, by all means, allow them to do that, but just making sure you have an official copy of it because it is examinable material and related to the end of year examination through the moderation process. The statistical moderation process. Thanks Giuliana.

**[Giuliana D'Angelo]:** No problem.

**[Kathryn Hendy-Ekers]:** Okay, so, making sure with authentication, so you can see here this is a screenshot from page 19 of the School Administrative advice. So, using the Authentication Record Form and it must be followed for all student work in relation to the School-assessed Task with School-based assessment audits, we often do request copies of Authentication Record Forms.

This year we will actually be requesting if you have some from the previous year, you can show us in Unit 3 because often the collection of that data is, sort of at the start of the SAT, just to ensure that you have been, throughout the last 12 months authenticating your student work and I'm sure you have, given the remote learning situation that occurred last year.

If those records are not provided, often we will move the school on to the audit for the following year. Also, just to remind you, and I know a lot of students do return to their teachers and ask for this form when the Season of Excellence, Top Arts and Top Designs and Top Screen comes through, just making sure your students are aware that they must also sign and date that document.

So this is just a paragraph from the authentication information in the School Administrative Advice. That you must continually throughout the School-assessed Task, observe and provide feedback to your students about their work. So what we actually did last year, we actually reformulated this form to help you a little bit when you are going through and doing your observation.

So you will see that we have given you advice about how many times you should throughout the semester in Unit 3 observe your student work, as there's opportunity for comments there. And then there is an opportunity for you to also put a comment on the submission of the task.

Now this document is now available as a word document. So a lot of schools have started to use this using digital signatures. So, because of last year, so there are lots of opportunities for your students to actually acknowledge your feedback and sign and date this form.

So I'm just going to go to the next slide where we do and hand it over to Giuliana, and she just going to talk about this, what she does with this particular form. So over to you, Giuliana.

**[Giuliana D'Angelo]:** Thank you. I actually digitally use the Authentication Record Forms and I set them up each with the student's name and student number. So it's all on digital files. Then I go through the authentication records with them and explain to them that I have to really observe their work four times throughout that semester. And that I am required to comment on submission. I often explain to students, this is not a grading or assessment. Often students look at it and say, if you are going to assess my work and we have to make it very clear to students. This is not an assessment, that this is simply to authenticate the SAT and we go through each criteria and I provide them some feedback.

To do this, I often already involve them from day one, the date of the observation. I don't call them observation dates, I call them observation weeks, because we work over one week, we can't authenticate everybody in the one lesson. So we have a week and you will be required within one week produce your work. And I will obviously give you some feedback from whichever criteria you are working from.

And then this is just an example of my first observation, was on the 14th of February, which I'll be doing here really. I will actually be observing the students writing their draft of their Exploration Proposal. And this is where I will be doing the observation and then obviously when they finally submit the complete Exploration Proposals, I will, obviously put a comment on their submissions, but I do look at the criteria and use the same language and terminology, that is often in the Performance Descriptors for each Criterion.

Thanks, Kathy .And we, if you go to the next slide, you'll see that, particularly, observation two, three, and four. So there's four observations overall in that. Further to the authentication process, I then go to provide direct feedback to students. I find the Authentication Form obviously is essential for me to provide comments, but I go into a little bit more detail with feedback and I create these word documents that will tell them in a lot more detail, whether it's completed into satisfactory or is it incomplete and needs attention.

So I use the evidence from the assessment criteria and I'll put them in the boxes down the left and then I'll put in green, if it's satisfactory and red is what needs to be addressed. So in this situation, the student as I looked through her book, for Criterion 2, she did not cite and reference equal sources of inspiration. So there I will say this and often I will write the page number, I'll say "On page eight, nine, and 12, please cite and insert your references." So here, this is a far more detailed form of feedback for students.

**[Kathryn Hendy-Ekers]:** Okay, this is me. Just to show you particularly, I know in Studio Arts, there is often a lot of queries about photography, particularly in Unit 4. So I thought just to prepare you for this year, if you have a look, this is a folio that is actually available in one of our resource document on Fuse, for photography where a student is actually documented the progression for authentication, not for assessment of their final artworks for Unit 4.

So, the student did a series of photographs, underwater photographs. So, this is quite thorough. You can see too, the students actually typed their annotations, which is perfectly fine. It might be the way the student prefers to work.

So they've planned their final shoots. So as you know, with photography, for authentication you must re-shoot in Unit 4 and they have information about how they're going to do it. And then they've got a bit of information about the shutter speed that we're using, the aperture and the composition of their images.

Then they've got, how they're going to set up that presentation. Some examples of contact sheets, where they've indicated which images they're going to finalise using. And then there are some details going through about with some annotations about the images they've selected and why they like them.

And then, finally going through the editing detail. So you can see they haven't actually done every editing step, but they have documented each of the steps they've done as part of their, their refinements and final authentication.

So this next slide too, goes on to acknowledging of source materials, which we did mention in our other presentation, that you must make sure that when your students are doing their folio work, they're actually authenticating and acknowledging where they getting their source material from. So, Giuliana's just going to talk about this particular example.

**[Giuliana D'Angelo]:** So this example here, on the left, is a brainstorming activity that students did for visual diary, looking at futuristic masks, and here we have some individual references that obviously the student has borrowed from any type of site.

The students here has correctly acknowledged and attributed the image where it was, where it came from. So you can see underneath each image, she has the URL address and has clearly explained where that image came from.

On the right, a little bit more about an artist inspiration John Brack. The student has provided a visual example of the work and has included the important empirical data such as the artist name, the date it was created, the medium dimensions, the title of the artwork.

And most importantly, the URL address there of where she acquired the image. This is crucial, when students are borrowing, using other sources of inspiration, it's important that students know to attribute the artist.

**[Kathryn Hendy-Ekers]:** And it is important, because often when we are going through with Top Arts, we're trying to acknowledge where that student has got that source material from. So you can see at the end of Unit 3 and Unit 4, the student has to, and you as the teacher has to declare that the student has referenced all the imagery and sources or the copyright material they're using has been acknowledged and they have listed any copyright or trademark material used in their folio. So that is really important.

And that is often checked with studio art and art folios for Top Arts. It can become quite frustrating when we do have folios and work in for Top Arts. And we do find that the student hasn't acknowledged their sources. It makes it quite complicated for the NGV, The National Gallery of Victoria to consider exhibiting the work, if the student does not have that information, or source the correct copyright or trademark agreements for their work. So that's really important.

So, if you do need further information, a copyright, particularly the season of excellence work page on the VCAA website, has a great downloadable document that goes through application for copyright for Top Designs, Top Screen and Top Arts. So that document has been producing correlation with curriculum.

So it is really important that maybe you do go through that document with your student so they do understand if they are going to use any copyright, original material in their work. They can acknowledge where this is come from. So this slide, Giuliana is actually just going to talk through a particular example here.

**[Giuliana D'Angelo]:** So this example here is with students, has actually sort copyright permission from the artist. And you can see that the student has included the permission on behalf of the artists and the artists here has acknowledged and given permission to do the student and has signed this acknowledgement that the students may use her intellectual property there for whatever use of use. So this is a perfect example of correct used copyright.

**[Kathryn Hendy-Ekers]:** Okay. The other area we do need to look at is the use of external assistance, particularly in students, in making final artwork. So if they are going to an external provider like a printer or a foundry to produce work or they are getting somebody to assist them with that work, you as the teacher must make, ensure that the student is documenting that process and that assistance.

So if it's anything that they're producing outside of the home, it may be, we do have a lot of regional students who are using external providers, particularly when making sculptures or larger works, photography is the other one that often needs or digital online presentations videos, where you do need to, the student does need to acknowledge that source. So if it is not acknowledged, you cannot assess the work.

So for example, the next slide after this. So this is all information from the administrative information for 2021. So you can read through, it's just highlighting the availability of external support and equipment, so must be planned. So, this is an example again, from a couple of years ago where a students has really thought through the development and presentation of their work and documented that assistance. So they used an external printer to work, printing their final work. So you can see these images there, of the student working through with that external provider. Have you got any other additional advice Guiliana?

**[Giuliana D'Angelo]:** I think the most important thing here is we need to have evidence that the student has creative control and that a receipt in itself is not enough as documentation, including just the receipt would not suffice to show that the student had creative control.

So as Kathy mentioned, yes, visual examples are important but as you can see from this slide, the data annotation and documentation of how the student has complete creative control over this, the out sourcing of this work, where it comes down to the selection of which materials and why, this would be. This is what we would be looking for.

**[Kathryn Hendy-Ekers]:** And finally, we just want to talk about presentation of final art works, particularly the framing of work. We have seen in Top Arts over every year, that students who bring in work that is inappropriately framed. There is no documentation in the folio about why that work has been framed in a particular manner. And particularly in Studio Arts, the presentation of the work is very very important, and those considerations need to be documented in the student folio. So Giuliana, do you want to just elaborate on that?

**[Giuliana D'Angelo]:** Yes, I think That's one of the major issues we had when looking through Top Arts, is that there was no documentation explaining why this work was framed and how did that framing somehow communicate or be part of that presentation of the artworks.

It also is sometimes a hindrance to the work, because we cannot really appreciate the surface qualities of any work, if it's quite obscured from glass. So presenting works in frames, there must have documentation as to why it's being framed and the reason how these might convey your ideas.

**[Kathryn Hendy-Ekers]:** So there's an example there, that a student, it's one of Giuliana's from a few years ago. So the student is actually photographed that, who works in that environment, Giuliana, didn't she? and she discussed that in her first proposal.

**[Giuliana D'Angelo]:** Yes, having that in evaluation document, she did explain that the reasons why she wanted the work to be, you know, the first artwork to be up higher and then the three down below. She explained why these weren't going to be framed. She said that they required no framing because it was supposed to be fluid and continual. So there were reasons why this presentation was also placed a little bit higher. So the 1.5 original hang.

She extended it up higher because she wanted people to view the work that are higher level. So there were all these why she displayed the work this way and that was communicated in her evaluation document. And it also was supported by diagrams and sketches and how these helped to convey her ideas or communicate her idea of family.

**[Kathryn Hendy-Ekers]:** And finally too, you can see back to this photography example, that down at the bottom part of the page there, the student is actually talking about how they've chosen their presentation and what sort of materials the students is used to present her final images. So that also was part of her evaluation document at the end of Unit 4.

So we hope that's been helpful for you. Again, these are my details. If you need to contact me with any further questions and we are running a webinar in March, and then also some moderation sessions later in the year in May and September. So thank you very much.

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