**[Kathryn Hendy-Ekers]:** Hello, my name is Kathryn Hendy-Ekers, and I'm the Curriculum Manager for Visual Arts, Media, and Visual Communication Design, at the Victorian Curriculum and Assessment Authority. The VCAA has developed a series of on demand videos for teachers of Media, Visual Communication Design, Art, and Studio Arts with a focus on how to teach and assess the study in 2021. This video is related to developing School-assessed coursework tasks.

Firstly, I'd like to acknowledge the traditional owners of the land where we are presenting from, the Wurundjeri people, and pay my respects to the elders past, present, and emerging.

I also would like to introduce you to Giuliana D'Angelo, the state review of the Studio Arts, who will be presenting with me today.

This afternoon we're going to go through a presentation on setting a School-assessed coursework task, for Unit 3 for Studio Arts, with a few examples included in the presentation for you to use.

So initially I'd just like to outline as we always do the importance of the assessment principles for VCE. So they're presented on the VCAA website and the reason for those they are an integral part of teaching and learning at senior secondary. So they identify the opportunities for further learning. They are able to describe student achievement, articulate and maintain the standard, and provides the basis for the award for the VCE certificate.

So there are about four of them. So they also demonstrate the achievement of an outcome. So as you all know, that Studio Arts has in Unit 3, three outcomes. Outcome one and two are the School-assessed task, where the VCAA provides assessment criteria for those, and then outcome three is the School-assessed coursework Task.

So the purpose of the outcomes and the key knowledge and key skills, is to report student achievement. So the School-based assessment is the responsibility of the school. So the school needs to design the task and assist the students, following the VCE principles. So the four are, they must be valid, equitable, balanced and efficient.

So the validity of tasks. So when you are designing a task, you must ensure that the tasks that you're designing for the outcome will assist that outcome fairly. So it must assess all the key knowledge and skills. So it needs to be fair and reasonable. It should be outlined as one of the specified tasks in the study design, conducted under fair conditions for the students in your school, and conducted under same conditions for all students in the cohort. Also too, there must be clear instructions for the task.

In terms of having equitable tasks. The tasks must not advantage or disadvantage any students. So making sure the tasks are clearly understood by all the students in your cohort, that the material is accessible to all the students, and they're able to understand it. So particularly mainly in Studio Arts for the coursework tasks, we're talking about written tasks, but naturally in the School-assessed tasks, which we presented on in another video, there are different conditions for that task. So you've got to ensure that your students can all access the task, it doesn't privilege a particular type of student and it is within the scope of the study design.

In terms of balance within an outcome, you might use a series of assessment tasks for the outcome, just making sure that you're not over assessing your students on that outcome. You're providing them with a variety of conditions for assessment, they're able to demonstrate their level of achievement. You are using a criteria, descriptors, rubrics or marking schemes, and we'll talk about those later in the presentation and how broadly the key knowledge and key skills have been covered and assessed in the task.

So also the task must be efficient. So there must have the minimum number of tasks assessed. So you really do need to read the outcome and the key knowledge and key skills, looking at the weighting of coursework tasks particularly in Studio Arts is full Unit 3 and Unit 4, 10 percent. So you are not over assessing your students on those tasks, and that the students are not being under assessed or over assessed on the outcome.

They are some presentations on the VCAA website of teachers talking through how they organise their school-based assessment which might be useful for you to read through, so there is a link there. So again, teachers you are encouraged to develop your own assessment tasks using the VCE principles. I know there's a lot of resources and materials that day which you're a little more than welcome to use, but just making sure that they do align with the study design.

So as a teacher you are required for senior school to select from the designated task types. To deliver that school-based assessment programme, monitor your student work right up to the actual task, how you scaffold that work is important, and to provide adequate feedback to students about how they have performed in the task.

So the task must demonstrate a satisfactory or non satisfactory completion with the outcome, and the individual student achievement for that outcome. So students must be informed about the timeline of their assessment task in Unit 3, the conditions their assessment tasks are going to be conducted under, the resources they'll use, and they should have, when it comes to administrating the task, it has to have a coversheet.

So just to define within Studio Arts, the difference between the School-assessed task and the School-assessed coursework, you can see on the slide the VCAA provides the assessment criteria for schools. And you report on this assessment criteria. With school-assessed coursework tasks you design the assessment criteria or the assessment or the task based on the key knowledge and skills in the study design. So often there is a little bit of confusion with teachers in studies that have a School-assessed task where teachers think that the descriptors that we provide other mandatory assessment descriptors, but we are advised as it be used as an example.

Okay. So when you are designing that task you will be using the regular teaching and learning programme and completed within a timeframe. So I'm sure that everybody administers that timeline to those students at the start of the year, and often I know schools coordinate those tasks amongst all studies.

So just another screenshot allowing the authentication issues to be addressed, completed within task. Elicit a spread of results. Remembering that you are ranking your students and it must be consistent with all students studying the subject within the school. So if you have multiple classes, you have to ensure that they are doing the same task. If you're in a partnership you must ensure too that the students that are sitting a similar task.

Within this slide, you can see that when you're designing your School-based assessment you must allow for any authentication issues to be addressed. So if you're using material from elsewhere you've got to ensure that that material is not available to other students, and your students can access that.

Making sure that the task is mainly completed within class time, within a nominated time. So if you're doing it over several lessons or several periods, how you would collect that work and then redistribute it to the students for the next period. And that you have a spread of results that your students are ranked in terms of achievement of the task. So when they sit their external exam, the task is able to be achieved by all students or the students achievement will be able to be statistically moderated.

Also too if you have multiple classes, you must ensure that the task is comparable for all students within the school. And that also includes schools that operate with a partnership with another school. That material must be established at the start of the year including the assessment material, and the type of tasks that the students will sit.

Giuliana was just going to explain that a student, if a student doesn't turn up for a task, what do you do Giuliana?

**[Giuliana D'Angelo]:** Okay. So again, an authentication issue that if a student doesn't turn up for a SAC, doesn't sit the SAC when you have scheduled the SAC, you are expected to provide an alternative SAC to the student and it must be comparable to the others and it must be fair and equal, with the other SAC that the rest of class sat. So unfortunately it happened to me and I had to provide an alternative SAC that was equally as demanding as the first one.

**[Kathryn Hendy-Ekers]:** Thanks Giuliana. Okay. So again the task shouldn't be excessive in scope, and it should not restrict the opportunity for students to demonstrate the key knowledge and key skills. So it is really important that you unpack the action, what we call the active verbs in the key knowledge and skills, and also has a balanced coverage of depth of content. So it's really important you read the area of study, as well as the key knowledge and key skills, because the areas study does provide the context for the key knowledge and skills and the outcome.

So a good checklist for your students. What's the outcome being assessed? When are you going to set the tasks? Where are the conditions? Where are they going to sit at? What is the purpose of the task and the assessment task type you're going to use. So, again, too, this is often a structure commonly used that you might want to develop a task where you have some lower order and higher, all the questions 25 percent of each, and then some middle of the range questions. So maybe putting some questions that are easier at the start of the task, and like we structure our exams where they build up to more complex questions.

So you can use the range of taxonomies as well, such as SOLO and Blooms to ensure you have a spread of questions. So again, the highest level of performance should be achieved. There should be depth in the assessments to the key knowledge and key skills, the assessment is appropriate and understandable for the students. Often teachers love to check particular artworks that test many things, and often they might be out of the interests or range of their students. So really working with the students and finding some artworks that they're comfortable with.

The wording and the language of the task is appropriate for your students. Again, we know there's a lot of commercial material available, that you got to understand that the tasks you are designing must be achievable for your students. So again, there's a little checklist here that you could use of the process of going through and deciding assessed tasks.

Again, commercially produced tasks must be adapted and unique to individual schools. So just check the biggest danger of using commercially produced task is the availability, of often the answers, or multiple schools sitting on the same task and students actually sharing or even selling their responses to questions. So just be really aware of the validity of those tasks.

So for the first outcome in Unit 3 Studio Arts, the student must examine the practice of at least two artists with reference to two artworks by each artist, referencing the different historical and cultural context of each artwork. So there's a list of the key knowledge which is the art practices that relate to artworks in more than one historical and cultural context. Artworks from different historical and/or cultural contexts that reflect the artist's interpretation of subject matter and influences.

Use of art elements and the principles to demonstrate aesthetic qualities and communicate ideas and meaning. Materials, techniques and processes used in the production of artworks. A range of recognised historical and contemporary works.

And in a moment, we'll go through a couple of tasks. So again really unpacking these words here, analyse, analyse and discuss, analyse the ways, and research and discuss. So these are the words, these key knowledge and skills are what the examination at the end of the year is based upon. So students must have a better understanding of what these words actually mean. So you can provide a range of learning activities for the students to achieve the task and using the key knowledge and skills. So again, it's determined by the coursework and it should not be outside the scope of the teaching and learning programme at the school.

So again, we've talked about this slide before about being comparable. So we do publish advice and the Advice for teachers where there is a range of activities you can do for Outcome 3 there. So again, this is on the page of the Study Design for Unit 3. You can see the list of all the assessment tasks there, and the marks for the task allocated, and the marks are out of 30.

So again, consider the assessment task type, conditions, design, and marking of the task and authentication. So again, the short and medium and extended responses and scaffolded learning activities leading up. So it's 5 percent of the study score. So students normally take about a hundred minutes to complete this task. They generally don't have access to the questions prior to the class. And it depends on the school, often schools will set the tasks without notes.

What do you do at your school Giuliana?

**[Giuliana D'Angelo]:** This is a sample approach, and this is one that I use with my students. And it doesn't necessarily mean that they're not allowed to notes for other schools, I know that, but in my situation, I prefer no notes.

However, there are cases with schools that will allow the students to bring in notes, often it should be just one page of notes. Have been viewed by the teacher and approved by the teacher so that they can bring those in. Formally my tasks range from 60 minutes to 100. It depends on the SAC. Yeah, but they don't have any access to questions prior to the class the students don't have that. Thanks.

**[Kathryn Hendy-Ekers]:** So when you're designing the task have a look at the five key knowledge dot points, including art practice, cultural context, historical context, influences, subject matter, art forms, materials, techniques, processes, art elements, art principles, aesthetic qualities and style. And they are the key areas that you are looking at. Go on Giuliana.

**[Giuliana D'Angelo]:** That's right and all good. And definitely the questions must allow the students to address those key knowledge and skills. And it's really important that we do have the questions from low order to a high order so that we can get that range of low, the medium, and the high in the students and then to get sort of a range of marks. But yeah, definitely.

**[Kathryn Hendy-Ekers]:** So for example this is available quite extensively online, it's the Bloom's taxonomy diagram, and you can see there are some great key words you can use there to develop questions. And there are actually some questions below each of those levels that you could also use with your students. So when you come to marking the task making sure that if you have structured questions that each has an allocated mark that is relevant to the complexity of the task or the question. And that task has some sort of marking scheme, or a rubric that demonstrates the level of achievement for the students.

So we publish as well an Advice for teachers, which has performance descriptors that will help you develop your assessment criteria or your marking schemes. So for example, there it is there, but we use this as a resource because often we are asking you how you would approach using these descriptors to inform your tasks. So they can't be just used as is, unlike the SAT criteria they have to be adjusted to your task. So they're used as a guide. So a good way to start the task and I think many people have seen this. This is just going through developing a criteria for a task where I have mapped the key knowledge and key skills. So will be useful for you to read and listen back through this presentation and have a look at this little diagram, which will help you.

So again, this is developing a question here. So the descriptor is the description of historical and cultural context in two artworks by each artist. The key knowledge and key skills are listed there. And then I have a question where they are using an artwork by Artist A and Artist B and analyse and interpret the following: subject matter, influences, and cultural and historical context, or analyse how the artists have interpreted the above to communicate ideas and messages in artworks. So have a look at that.

Going back to that previous one this is the first criteria that has been developed there. And then that is a question relating to that. Again, we talk about authentication a bit, so we've been through that. Again meeting requirements, just determine that initially you have to make sure that the student understands all the key knowledge and skills for the task, and then you can score their performance. So this is quite a useful document or useful diagram for you to have a look at.

A cover sheet, here's an example of what you could include in coversheet, so, and you'll see a few in a moment. So I am just going to hand it over to Giuliana now, she is just going to talk about how she has used this rubric here to develop from VCAA performance descriptors.

**[Giuliana D'Angelo]:** Thanks Kathy. So this is sample one approach that I use, and here is a detailed example of performance descriptors that I have modified to match or suit my SAC questions that I have devised for my students. So what happens here is on the left-hand side you can see the specific SAC questions that I have devised for my students. And each question has levels of performance. So very low, low, medium, high, very high. And within that I have written my level performance descriptors myself. And for every question that I have written in the SAC there is basically an individual rubric for each question. So my performance descriptors match accurately to the questions that I have devised for the students.

And then the third one there are a few more here, the rest of the rubric and there are the questions on the left-hand side there for the students. And then the last one was comparison of how two artists have used materials, techniques, and evaluation. So you'll notice that the questions start quite low and then they move up to get quite far more complex. What you probably noticed with my rubric is that I don't have a marking system on it. I don't have very low, one, and two, then three, four, five, six, that is because the policy of that school, we are not allowed to give a numerical number for the SAC, some schools are very different. For our school here we've been instructed, we can always tell the students what band of achievement they have reached; a very high. So down below, I've got the very high, the high medium low, and I often just highlight where they are at but they don't have a numerical number.

So that level, this rubric goes to the student without any mark allocation, but I have got a teacher rubric where I have already worked out the awarded marks for each category. So I've got the secret one and the students have got this one. So I think this example here? Is it? So then that is attached to that rubric and this more of a general summary of their performance.

So this is attached to that previous rubric. And all it would say very high up the top 25 to 30. They don't know what they got, but they are in the very high range. And then I will approximate the dot points, 'highly comprehensive', you know, 'relevant', 'using appropriate comparative language' or whatever it is. And then I give them down below, I don't just sort of give the key to their mark like a very high, I could give them feedback that is straightforward. So they get written feedback after that.

**[Kathryn Hendy-Ekers]:** Fantastic.

**[Giuliana D'Angelo]:** And then this is an actual one I used last year. So my front cover has all the important information of the conditions. So it has writing time, the reading time and total mark allocation of 30 marks. Then over the page, the next page, there are some front cover and these are minor instructions that I have set. So they can't have any notes or images of the artworks, in fact, the images that we've studied I will provide to them. They can't, they only can use black or blue pen only, no pencil. That's just to help them with getting used to writing black or blue for the interview. They must answer in the spaces provided below. There is extra writing paper at the end of the SAC if they want to continue. They have five minutes reading time, 60 minutes writing and more importantly if they finish earlier than the allocated time they may leave the room upon the submission of the SAC, but they are not allowed to re-enter the room and continue writing their SAC.

And here are some of the questions. So the way I've done it is that I've put the mark allocation next to it and my lines, the amount of writing space to me reflects the amount of information I need. So for two mark questions, I'll probably just give them three, three to four lines. So it's important that you don't sort of have a two mark question and then have to write 10 lines. That's really unrealistic.

And you really need to think about time management too, because this is, I'm giving them a 60 minutes to do this. So it starts off fairly basic, where they just have to identify and describe, it's low level thinking. And then we go up to a comparison, although it's a very limited comparison of three marks, but it starts to push them into that higher level thinking. And then we move on to question three, gets a bit heavier now, we go up to six marks and we're discussing how something is.

So if the discussion starts to go to thinking and most of my SAC questions we'll have the medium to the high level sort of area. And then we move up to again, another medium. And then we get into high level by question six we're starting to compare, evaluate, which requires, obviously requires much more thinking and a more complex question. But then again, it's probably, you know, longer writing, eight marks, I'll get about 16 lines of writing. However, they do get extra marks, extra paper to write if they wish.

This is just the imagery that I use, and I had to do a comparison of Yu Hong and Edward Hopper, we studied and I do provide them with a colour photo copy so they don't need to bring anything in. So you've noticed that we haven't actually got the images of the artworks in the presentation, and that's because of copyright.

**[Kathryn Hendy-Ekers]:** So the VCAA is not allowed to publish any information if we have not sought copyright for it. So again, we're applying the correct methods for copyright which we have outlined in the presentation on authentication.

**[Giuliana D'Angelo]:** Correct. Thanks, Kathy. And here's a sample from Katherine Smith has provided this example for us. And here is her front cover. She's actually listed on the front cover the amount of time that each students have 100 minutes.

They'll also put their VCAA number in, and she outlines the outcome three and does actually include the key knowledge and key skills on the front page. Over the page she has clear instructions. And that she's divided the SAC into Section A and Section B, and there are rules and authentication procedures here. They're clearly provided to students. And then we go over the page, obviously, Katherine's SAC still, here, but we've blocked out the image due to copyright material. So we'll have to just.... It is the referencing. State what the image is, if you do need to have.

So as per example, with our VCAA exams, you see that we do publish those after the examination period, for the VCAA only gets copyright permission for the period of the exams. So as you can see on most of our documents images are blanked out like this. So you can; a student or a teacher can just simply maybe Google the artist's name and it will come up.

So this is a very famous 'Obama Hope poster' by Shepard Fairey that Katharine has used with her students but the same principles have been applied. She's used Bloom's taxonomy to structure her questions. Can we go through that?

**[Kathryn Hendy-Ekers]:** Yes. It's important that all the questions start with an action verb, discuss, analyse, compare, evaluate, describe, identify. So I think that is a really useful way to start your questions or start structuring your questions.

**[Giuliana D'Angelo]:** So there are some bullet points that the student must discuss in their process. Here is Katherine's rubric that she has designed are divided it into four, for her questions, and the key knowledge is written there. Now this one here does have a marking system, obviously with Katherine's school, she's committed to doing that. So I think you need to check that with your school whether you're allowed to do that or not.

**[Kathryn Hendy-Ekers]:** And then you can see how she's matched the questions to the key knowledge and key skills. Certainly again, like all of our presentations if you do have any further questions you're more than welcome to contact me and I will happily answer any of those questions.

We're also having a webinar in early March where you can view these presentations and then submit the questions that Giuliana and myself will be able to respond to. We'll also be organising moderation sessions later in May and September about the assessment of the SAT. So thank you very much. And we'll see you next time.

Kathryn Hendy-Ekers, Curriculum Manager - Visual Arts, Media and Visual Communication Design, tel: 03 9059 5147, email: [Kathryn.Hendy-Ekers@education.vic.gov.au](mailto:Kathryn.Hendy-Ekers@education.vic.gov.au)

[Copyright Victorian Curriculum and Assessment Authority](https://www.vcaa.vic.edu.au/Footer/Pages/Copyright.aspx) 2021