**[Kathryn Hendy-Ekers]:** Hello, my name is Kathy 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 Studio Arts, Art, Media, and Visual Communication Design, with a focus on how to teach and assess the study in 2021. This video is related to the development of the School-assessed Task.

The first thing I would like to acknowledge, the traditional owners of the land where we presenting from, the Wurundjeri people, and pay my respect to their elders past, present, and emerging.

I'd like to introduce you to the State Reviewer for Studio Arts. Giuliana D'Angelo will be presenting with me today. Welcome Giuliana.

I'm just going to run through a series of slides now to start with that will introduce teachers to the assessment of Studio Arts for the School-assessed Task, and then hand it over to Giuliana.

So just to run through the VCE assessment principles, which are available on the VCAA, VCE assessment pages. When you are developing your School-assessed Tasks, to keep in mind these VCE assessment principles. It's an integral part of teaching and learning at the senior secondary level. When you are planning your tasks, you need to think about the opportunities for individual learning, and how or what the material you're giving your students describes the student achievement, articulates and maintains standards and provides the basis for an award of a certificate.

As you know in Studio Arts, for the School-assessed Tasks, there are two outcomes in Unit 3, and two outcomes in Unit 4. The tasks you set for the School-assessed Tasks must demonstrate the achievement of the outcomes at Units 3 and 4, and we will go over those outcomes in a little more detail later on in this presentation.

You must keep in mind that your assessment is valid, equitable, balanced, and efficient, and I'll just run through what those mean in terms of Studio Arts and the School-assessed Task.

In terms of valid assessment, the instructions you give your students have to be equitable. Are they able to achieve in the given amount of time the task? Is it fair and reasonable? Are all students doing your task, are they going to be assessed under the same conditions? Although it is ongoing work with students throughout the semester, throughout Unit 3, you just do need to determine at the start the parameters of how you're going to deliver the teaching and learning to the students.

The second is whether the task is equitable. So the material you give the students, you have to ensure that all the students are able to understand that material, and that maybe some of the art forms or the materials that the students choose, that you are able to assess all your students equitably, and not advantages that other students are disadvantaged than other students. So the conditions in which you operate your class throughout the week, and when you organise regular meetings with feedback with students needs to be with that all as well.

Making sure that the task is balanced. So the students are able to demonstrate different contexts and modes, and different levels of achievement. So going through, as we'll talk about later, the assessment criteria, and really enabling your students to understand that assessment criteria is important, and how you're going to unpack that assessment criteria and explain it to your students. So Giuliana will go through what she does with her students just a little bit further on in this presentation.

It is really important that you look at the key knowledge and the key skills for each of the outcomes in the task, and ensuring that you are delivering a programme that addresses all those key knowledge and key skills. The assessment criteria are slightly different. Just keep in mind that the key knowledge and key skills are what the students are finally examined on in their external examination as well. So really unpacking what they are for the students, and acquainting them with the assessment criteria is important.

The task must be efficient, efficient. So we've got some points there about how you are going to assess your students and authenticate them. Making sure that you're not over teaching and requiring your students to do too much. And that, again, they're being equitably assessed on the assessment criteria and the outcome. And again, Giuliana will go through that.

So just to help you too, for the full School-assessed Task and School-assessed Coursework. The VCAA does have a series of presentations that are available to you, and you can have a look at those on our website and click on those. For school-based assessment, we give you the Administrative advice each year, which is actually updated annually. So often the criteria or the scope and the nature of the task will change. So it's very important that you download that document from the Studio Arts study design page, and really thoroughly read it. So you do have an understanding with the students of what that means, and what's required for the task.

So for example, on the left of the screen here, you have page 29 from the VCE Studio Arts study design, with the core outcomes and explanation of the tasks. And then on the right hand side of the screen there you have an example of the Administrative information that is currently on the Studio Arts web page for 2021. So there is lots of support material too on the study design page support.

So there is information and the advice for teachers, which is purely advice and helps you understand how to teach the study. It is not the assessed document in the end of your examination. There are some examples about elements and principles and definitions. There is a resource about establishing a studio practice, there are some frequently asked questions that we update each year about the School-assessed Task. There is a presentation when we initially implemented Studio Arts that may help you. There are lots of examples of resources for Studio Arts tasks, folios, and examples and presentations available for use.

There's a Study summary, which will actually help you with if you're giving information to students coming into Year 11 and Year 12 about what Studio Arts is, and an outline of each of the units. And then again, there is another list of previous professional learning activities. So there's lots of information and resources for you there.

Now at the start of the study, there are the Cross-study specifications, which I must remind you are examinable. And you will see there, there is definitions of the studio process, an Exploration Proposal work plan visual diary, art form potential directions, and final artworks. So it's very important that you do go through that material with your students. Then there is definitions of what aesthetic qualities are, art elements, and art principles. So very handy for you to give those to your students and really unpack them with your students, so they do have an understanding of the task. And finally, we have something about visual language there as well, and how we interpret, and you should be teaching visual language for this study.

So again, just to give you an idea, that's what the advice for teachers looks like. So it is, at the moment it is a separate word document on the page, on the Studio Arts study design page. And inside, you have a list of the outcome and some samples of learning activities that you can use. So what you can do with this recording of this presentation, you can stop it at any time and have a look at these slides, and really read them a bit. The best place to go to is these documents that we're recommending to you.

So just recap again, making sure when you're designing your tasks, you're looking at authentication issues. The tasks must be mainly completed within class time. When you are finally assessing your results, you'll have a spread of results, and it must be consistent for all students within your school.

Okay, so again, this is when you're starting out. We do this with all school-based assessment coursework or tasks. Who are your students? What are you assessing them on? When are you going to assess them, and how are you going to organise the assessment and teaching of the task?

So just remembering that you are the teacher of the Studio Arts subject in your school, so you are the person responsible for developing the school-based assessment programme, monitoring the student work, and providing feedback to students. It is vital that you do coordinate with your VCE coordinator, or the person who is in charge of senior secondary in your school to ensure that they have an understanding of the Studio Arts School-assessed Task, and what it is to have satisfactory completion of that task.

There's no pass or fail in VCE, so in order for students to get an S for Unit 3 and Unit 4, they must achieve all the Key knowledge and Key skills that meet your requirements for your school. So that's the first thing you need to do, and then you can assess the material.

So that's where you determine the student level of achievement. So making sure that you do get that School-based Assessment Administrative advice for this year, really unpack what's in there in terms of the Scope and the Nature of the task to plan your delivery of study.

So just be aware, if you're using a textbook, that you're actually checking the advice on that textbook against what you're teaching. You are more than welcome to use the textbook, but just be really aware that there are authentication issues with textbooks. Often the material outlined in that textbook is similar, so students can often share that information. So it would be very difficult for you to determine the level of achievement of your individual students if they're all doing the same thing. So just make sure that the textbook or whatever resource you're using is compliant with the VCAA requirements, and that you can competently authenticate all student work.

There is another video we will be delivering to you that outlines the procedures for authentication. So again, the information provided to the students. So at the start, they must have something that really clearly outlines the criteria, what they're expected to complete, the conditions for the task, the submission and authentication dates, and how you will provide the feedback to them.

So I'm going to hand it over to Giuliana now, and she's going to talk through how she delivers the Unit 3 and four School-assessed Task. So I'll it hand over to you, Giuliana.

**[Giuliana D'Angelo]:** Thank you, Kathy. Okay, so normally, this information that I'm going to go through now pretty much is the written information and handouts that I provide to my students from the very beginning of the term.

So the first thing I actually start with is a handout sheet that explains the assessment. And in this assessment sheet, I do go through school-based assessment SAT and SACs, and I explained the due date, and the weightings, the outcomes, the summary at the end. And it basically covers the SAT, the SACs, and the end of year written examination. So this sort of gives students a really clear outline on due dates, and criteria mark allocation. Thanks, Kathy, now to the next slide.

Another thing I do provide for the student is probably, it does come from the VCE study design for Studio Arts, however, I do create my own handout for it rather than just a photocopy of the actual study design. And what the key thing here is that I ensure that we have all the key knowledge and skills, the Areas of Study, and all the outcomes for both units. And I get students actually to place this into their visual diaries in some plastic pocket, and they can refer to it throughout the SAT. Thanks, Kathy.

I also find this a visual diagram, a flowchart, which is excellent for students to have a look at. And this sort of explains to them the studio process and how we start from an Exploration Proposal and work our way through a work plan. And we establish that studio practice of explore, develop, refine, resolve, and present. And It's colour coded, and I point out that the orange is Unit 3, and the blue is Unit 4. So it actually shows them the natural process that we work through throughout the year. And next slide, Kathy.

This I don't formulate myself. This comes straight from the VCAA study design, and I actually use this. And I actually just enlarge it to an A3, and I do ask students to place it in the inside cover of their visual diary. And it really does help them to understand the five stages of the process, the five steps, and they can often refer to it to sort of help them with the activities, but I do actually go through a lot with them. And I find this really, a really beneficial way of teaching them how to establish a studio practice. Next slide, Kathy.

This is also a given, this must be given to students from basically week one or week two after they've completed all during the drafting of their Exploration Proposal. We do provide them with a 2021 Studio Arts assessment, which can be accessed through the VCAA Studio Art 'studio handbook' . And they also take this in their visual diary. The thing is, we just don't give it to them, we must explain each criterion. And alongside that we do give them visual examples of how to achieve a very high. Next slide, thank you.

And this is just a detail slide of say, Criterion one. And what I draw the students to in particular is not only the levels of performance, but the evidence. And I find that this evidence is important to share with students so that they know what we are looking for when we are assessing their work. And students really should be familiar with these levels of performance. Next slide, thanks, Kathy.

This is something that I've generated myself, just to show them. I sort of create a weekly work plan for them. On the left hand side, all I simply do is put in all the dates of the term. And I create four columns. Timeline, Exploration Proposal, studio process, and authentication and formal review. What I do there is in the red, I place all the authentication dates or weeks. And keeping in mind that for Unit 3, you need at least four observations. And in Unit 4, you need another four observations. So I put those in for them, so that the students are aware from the very beginning that there are four dates of observation per unit, and then the rest of the weekly, it's a weekly plan, they've got to fill in and prepare their, sort of the parameters for their Exploration Proposal. Next slide, thanks, Kath.

This is something that I've created for my students. So what happens here is once I've given a formal review, or an authentication date, not only do I fill in the authentication form, but I also provide students with individual feedback. So here, what you can see are four examples. The first one is criterion two, then three, four, and five. And what I do is when I look through their folio, and I'm authenticating, I'm also providing them feedback and feed forward. On each sheet, it also has the criterion underneath so they know which one we're talking about. I do refer to the evidence a lot when I'm giving feedback. I keep a copy, electronic copy, and they keep a copy. And I think this is, so it really does inform your own authentication process, but it also helps them to know how to improve and hopefully take on your feedback. Next slide, Kathy.

This is another version. Now I used one in 2019, and I used one in 2020, so I included both. This one's a little bit more enjoyable to look at in terms of colour, but it is the same sort of information. It does have a little, it has levels of performance, such as very low, low, medium high, and it gives the student an indication of where they are. And they can compare that against the VCAA descriptors for that criterion. This is just another format, really, but they are very similar.

Next slide, Kathy, and that's the Unit 4 one, so that's see the green version for the girls. Next slide.

So the first thing we're going to look at is the area of study, which you all probably are starting at the moment, and that is the Exploration Proposal. Now, when you introduce this, obviously, it's important that they understand what the nature of an Exploration Proposal is. And we go through this in class, ensuring that they highlight key areas, the key knowledge, and key skills. This can be found on page 19 of the Studio Arts study design. Next slide, Kathy.

What we do here is we go through each key knowledge and key skill in class, and we do highlight the important words, or verbal action words, discuss, describe, explain, plan, and apply. And we really do go through those first. And then, as you'll see further down in the PowerPoint presentation, I do start to explain what each key skill on key knowledge actually means. Next slide.

So how do we start off in developing our SATs is, again, I go back to the establishing a studio practice table, and I start off with the first column explore. And all I do there is I actually just cut and paste that section, and place it onto a handout. Because what it does is it allows students to think of other ways to explore rather than just simply doing a mind map, there's lots of other ways they can explore, like going for a walk, or listening to a podcast or something like that. And that might actually inspire them. Then from there, I say to them, okay, "Let's mind map the theme", to extract conceptual possibilities. So I do provide them a handout, such as this, and I often get a past student whose mind map is detailed and thorough, and it does actually help me to convey my point to the students. Yep, so next slide. Thanks, Kathy.

Then what I do from that is, without them probably realising, I'm actually pulling out the key knowledge and the key skills. And they do complete a very, an A3 mind map, where they place their idea, or concept, or theme, in the middle. And then I created subheadings such as: "Artistic sources of inspiration." "Elements and principles." How will these help to communicate your ideas? So before the students start to write up their Exploration Proposal draft, what I do is create an A3 mind map. And I already have all of these subheadings, but in fact, they are the key knowledge and key skills. And what this really, really what I'm trying to teach students here, is how to address those key knowledge and skills before they even start to write the Exploration Proposal. I do encourage them here to do any dot points. And this sort of clarifies everything that they want to do before they actually start to write in far more depth with the Exploration Proposal. Next slide, Kathy.

I then ask them to complete the template. This template is still, this is like a scaffolding approach to build up their key knowledge and key skills. This one here, I actually email them one each, and that way, I can just type it all in and they fill it in and they return it to me. I keep a record of it, and also just provide feedback. And before they even start writing their draft, it should be dot points. I do really emphasise this shouldn't take them a long time to write, it should just be dot points. Again, it addresses the key knowledge and key skills. Next slide.

Then when we come to, before we write the draft, what I find is that students actually need to know each key knowledge and skill, and how do I approach that key knowledge and skill? So what I've done for my students is I've broken up every template into a separate page. So conceptual possibilities and ideas to explore. I give them an introduction, "What is it?" "A definition", and then I provide them three examples of the way in which they could write this section. Each, I also ensure that the language is appropriate and fluid and articulate. And so this, there's more focus and subject matter to be communicated, to be learned from materials and techniques. So they have to read this first, and try and understand it before they can even start to write their draft. Next slide, Kathy.

Obviously this is just a detail of one of them. So facilitation of materials and techniques to communicate ideas. I explain to them, "What does that mean?" "What do we mean by materials and techniques," and how to communicate ideas? And then I give them an example, from a student perhaps, or sometimes I write it. It depends if I've got an appropriate example. But I find this really does help students when they get to that section of the key knowledge and skills, they just probably know how to start it. Next slide.

And then at the end, before they even start to write their Exploration Proposal, I give them an example of a very high Exploration Proposal. But rather than just giving them the Exploration Proposal example, what I did was I visually annotated it, and then handed it over. So I've highlighted areas, and my, or the teacher's comments are on the side. And that comment basically is telling the student, this is the key knowledge and skill that the student is addressing. And it's an effective tool to use with students, so they can actually see how they can handle it, how has that student responded to those key knowledge and key skills.

I also really explained the referencing. You've got to reference correct attribution or acknowledgement of work. And we really do talk about how do you do that correctly. So that's here on the screen, under that image there. You've got the reference, the student's got the reference. Yeah, absolutely. So what they do there is often I encourage the student to have the full name of the artist, the title of the artwork, the dimension, the medium used, and where did you get this image from? From what, was it an internet site? Is it a book publication? And that is something that they are, it's really enforced from the very beginning. Next slide.

So they finally, and then in class, they're writing their Exploration Proposal. So after we've done all these tasks, all these scaffolding tasks, they then start writing in class their Exploration Proposal draft. Once they submit their draft, before they submit it, I give them a little checklist. So it saves me a lot of time in repeating myself. So the first, in the first page, you'll see that if I've said to them, is my EP in the word range? And we know the word range this year is from 1,000 to 1,500 words. Have I addressed the key knowledge and skills? Have I put my VCAA student number on the top? These are all the things that I don't want to write later on, it takes a lot of time. But they've got to tick "Yes, I've done that", and then I could give them some comments next to it.

Over the other page, have I addressed the following key knowledge and key skills? So the student needs to tick if they've addressed each one, then I will read the draft and I will give them a level of performance at that stage, and some feedback of how to improve that draft for the next, for the final submission. Next slide. Thank you, Kathy.

This is just an example of a weekly work plan. Why I've included this one is because, as you can see, there are amendments made. And it's important that students realise that what they write at the beginning and propose to do per week doesn't necessarily always stay that way. So the reality is, as we saw last year, that there are going to be amendments. But we do insist that students, when they do make amendments, that they hand write it and purposely date their amendment. And so when students do a work plan for me, I always say that they'd be mindful to leave a column on the right hand side that says 'amendments to work plan' so that you can add in writing your changes. Next slide. Thanks, Kathy.

So now we're moving, once they've done their Exploration Proposal draft. Normally, once they hand in the draft to me, they can start their work. And I often give them about a week and a half in class to write the draft, they submit that, and then while I'm looking at the draft and giving feedback, they can start their studio process. They don't have to finish their Exploration Proposal to start a studio process, as long as it's submitted a draft. I like to get students into the studio process by week two or three to start. So then we go through what's the potential of the draft. I say okay, let's look at Area of study 2 now. This is the making of your work, your studio process. And what I emphasise here is you must follow what you said in your draft of your Exploration Proposal, because that is what you're supposed to be looking at and referring to now from now on. And we go through and we explain the process, which is, I explained it, explore, develop, refine for Unit 3. And then for Unit 4. Next slide. Thanks, Kathy.

Here, what we do again is we highlight the outcome to obtain the knowledge and key skills. Interpret, respond, explore, develop, identify, analyse, document are the key words. It's sort of not enough to just read them out to them and say, "Okay, that's what you're supposed to be doing." What I find, and you'll see in the slides later on, is I break those key knowledge and key skills down and show them, "How can you do this visually?" So I create handouts for students for most of those key knowledge and skills. So when they start, they sort of have some sort of, you know, a parameter. And this is just helpful in building skills to create the studio process. Next slide, thank you.

So this, these are handouts I give to students. I also make these as PowerPoints, and they're PDF files. And students can access them any time on our school intranet system. So they also are hard copies, but they're also on our website. So what I do first is they've got to explore, they've got to do their research. And I like to show them very high examples of pages where they've explored. What I show them is, and you can see little text boxes on the left and the right. They're little signs I'm pointing out to students as to what the student has done that's really good. For example, I might say here "She has cited correctly; citation and referencing." She has explained how these artists will inform her own art making. It's not enough to just put in an artist and just give a bibliography, or a biography of that artist. That's not important, really.

What we want to know is, "What aspects of this work particularly influences you, and how will you respond to it?" How will your student be informed by it? Often, I encourage students to draw, as you can see in the first one, she's got some influences from X Medici, Vincent Van Gogh, and Albrecht Durer. And she actually tries to respond to their idea. Not copying, but responding to that, and potentially could explore herself. So that's an artistic source of reference. The one on the right is personal sources of inspiration. These are just photographs from a family album. And she has created a page there of sources that may inform her theme of family. Next slide. Thanks, Kathy.

Then I say to the students, "Do you know how to annotate your sources of inspiration? If you've got all of these artists, How should you do it? What should you be writing?" So what I do there, is I break it down into all these text boxes here. These are handouts, I'll say "How will you find artists who inspire your ideas?" Researching artists, attribution. I'll talk about "Questions you could ask yourself. For example, annotating the source of inspiration, talk about the ideas and the subject matter, art elements and aesthetics, materials, how will you respond to the source of inspiration?" These are handouts, so they take them with them. And that during class, or when they go home to complete their research, they use these handouts as guides. And I've also included layout of visual diaries, how they can be effectively communicated. Okay, next slide. Thanks, Kathy.

Then we move into develop. And I also create a handout for the develop stage of the studio process, which is where they start to trial, test, play, trial the subject matter materials and their techniques. Again here, I use examples from a visual diary. And I show them these trials that the student has started to generate. And I put annotations in there, teacher annotations to guide the student and explain to them why the student page is successful. So you can look at this as a guide for their own work. Next slide, Kathy.

And I give them guiding questions for this development stage, how they annotate, these students. I also show them Potential Directions. So with potential directions, I tend to have a dot sticker, like a coloured dot sticker, that's the numbering system I use, but I don't expect them to do that. They can have any system they want. Some girls have sticky notes, pads, whatever, but as long as I have an identification system or numbering system, and in this stage in the response stage, I ask them questions. "Why are you choosing this work to go into your PDs?" "Why is this work considered a potential direction?" So these are handouts for the response stage, and it helps students to see how to format their visual diary. Next slide, Kathy.

Oh, here is an example of aesthetic development. How do you teach aesthetic development? It's easy to just say the word, but how do students understand it? So we first talk about aesthetics, "What are aesthetics?" So they sort of understand it comes from the manipulation of art elements and principles, as well as a combination with materials and techniques and how that artist manipulates those to create some sort of response, or elicit a response from the viewer. So here is an example I show. And I say to them, okay, this student here, aesthetically, was exploring colour. And she starts to look at a primary and a secondary colour, because she wanted to explore warm colour palettes. Because in her Exploration Proposal, she said she wanted to create a calming aesthetic, or perhaps an energetic aesthetic. So these accompanying annotations here, actually go back to the Exploration Proposal. And I always say to my students, when you're annotating, please refer back to your Exploration Proposal in your annotations. Something last; "Here I'm exploring the use of a warm colour palette, a warmer colour palette, as I've mentioned in my Exploration Proposal". So we want to sort of show that there is a clear link between the Exploration Proposal and the work that they're doing in their visual diary, and that they almost mirror each other. Yep, so next slide, thank you.

Then we talk about conceptual development. And I say to the students, "Okay, what is conceptual development?" "How do we develop our ideas?" And I give them examples. This is, again, a handout sheet, where I show from a developed stage to a refined stage how the student generated three ideas conceptually for family, and how she then moved into refine and took one of them on, and refined it and improved those flaws, those inaccuracies. And then she puts her red dot because that's her PD, she's decided. But we try to show them that at the develop stage, you should be generating lots of ideas. And then in refine, let's pull some out that we feel might be successful. And let's improve and further test those materials. Thank you, Kathy. You can go to the next slide.

Exploration, development, and refinement of materials and techniques. How do we show you how that happens? So I give them this handout. The first image at the top is the exploration. This is where the students have found an artist as a source of inspiration. And next to it, she's done a little sketch in coloured pencil though, that just shows how these might inform her practice. Then the middle three trials are from her develop stage. From that she's gone into the develop stage and trialled, Copic markers, coloured pencils, and pastels. And that's her developing of both materials and techniques. And then when we go to refinement down at the bottom, she's now hopefully, she's come to some sort of, not even a resolution, but a refinement of ideas, and that's her PD. So I show my students this handout, because it clearly shows exploration, development, and refinement. And they use this and refer back to it all the time. Next slide, thank you, Kath.

This one here is once we get to criterion five, and students have explored their conceptual possibilities, we're then at the stage of having to evaluate our PD. I do say to my students from the very beginning that they must identify PDs progressively throughout the studio process. So from Unit 3 they need to start, and they are explored and developed, and then when they go into refining, it's in the refining stage that hopefully those PDs emerge. And when they do find a PD, or identify one, then I say to them immediately, put a little sticky note there, write PD. And so you are progressively identifying them, you're not leaving it up to chance. And then once we've completed the studio process for Unit 3, they must evaluate.

And now when we evaluate our PDs, I hand out these, these are the handouts I give the student. I give them the criterion, very high. And I also give them questions that they could, guiding questions, I guess, of how they could evaluate their PDs. And then I give them an example. And what I try to show them here is, please put a visual image of your PD. So at the top there is an image of the PD. And then the student has evaluated that specific direction, and has also included a way they could present the work if they were to continue with this idea in Unit 4. Thank you, Kathy.

Okay, another issue we haven't covered yet is how do we annotate? So what I do here, is I create some handout sheets for the students. Now here, I get these girls to put these into their plastic pockets in their visual diary, because they need to refer to these all the time consistently and progressively through the studio process. I provide them with the criteria five, very high descriptor as well. And I give them a description of what is documentation annotation. And then what I do is I break it up into areas they should be annotating. Conceptual possibilities and ideas, focus on subject matter, art form materials, techniques to support the communication of ideas. And there's other ones as well. Now, those are colour coded for, I just give that as an option, I don't expect my students to colour code. But there are some girls who really want to colour code, and I say, if you want to colour code that's fine, but you don't have to. As long as you're addressing those key areas, then that's the main thing, really. Next slide, Kathy.

And then we go into Unit 4. So here we talk about Area of study one, Production and presentation of artworks. This is where they start to make their artworks. And we do go through this document and explain that there's to be no fewer than two artworks, that they've got to include a plan about how the artworks are developed. Now there is some confusion sometimes with where do we do this work in, which folio, or which visual diary. Really, it can be continued on from your Unit 3 visual diary, if you want to put it at the end of it. Or you can, as my students, they just purchase a little A4 visual diary themselves. I find that more effective.

And the reason being is that I hold on to the A3 visual diaries. They should be stored and locked away. And I don't really want them to keep coming to me asking for their visual diaries every lesson. So often to get them into an A4 visual diary for Unit 4, so that it's just clean and separate. The A4 visual diary is really only to authenticate the progress, or the process of the artwork. And we'll go into that a little bit later on and explain what should be in that Unit 4 visual diary and what probably shouldn't be in that visual diary. Next slide, Kathy.

So we look at the key knowledge and key skills. These should always drive your lesson. Explain to the students that they have to have at least two PDs to create their artworks, and no fewer than two artworks. That they must create relationships. Now the relationship between the artwork should start from the very beginning of your discussion with your student. "How are you going to create coherence and relationship from the very beginning?" And next slide. Thank you, Kathy.

So what we start off with is this is Criterion six. So for Unit 4, we're looking at criterion six to 10. The first way, the way I start Unit 4 is I actually set up meetings, one with each student. And they come to me with their visual diary, their A4 visual diary. And I've got their A3 visual diary with me for Unit 3. And we talk. We talk about which PD do they want to go on with, how are they going to create a relationship. It's probably a half an hour discussion at least. The students can either write out notes about what I'm saying, or they sometimes tape it, and then they go home and play it back and write it. Our meeting is recorded in the new A4 visual diary. And we just talk, and it's really, this is part of resolve. You're resolving your ideas with your teacher. Then after that I say to them, okay, "So what do you think your two artworks are going to be about?" "How are we going to create this relationship?"

So we'll have a chat, and then they've got go off and complete a written outline in their visual diary, and that's the A4 for me, to explain the use of selected potential directions, and how they'll be used to resolve their artwork. And they must present to me, I only give them not even a week, quickly, in their A4 visual diary, do a brief statement with the PDS they've selected. And they also do a compositional arrangement, ways in which that could be presented. These are all placed in an A4 visual diary at the very beginning. Next slide, Kathy.

So here is her little A4 visual diary. And you can see the one on the left, it says meeting with the teacher. And this is, she just documented our conversation about what we thought might work and explain what might not work. And then she eventually goes off and produces her statement of what she thinks she's going to end up making or resolving for her first and second artwork, and you can see the PDs there that she has selected to take forward into the production of two artworks. And next slide, Kath.

Please note that when the students are documenting in their visual diary, it is only for authentication purposes. So when the students start making it work, which is criteria seven, eight, and nine, we are not assessing the visual diary. We are assessing the final artwork, the final presentation. And it is clearly stated in the evidence section in Criterion seven, eight, and nine below. It says this criteria is assessed in the final presentation of the artworks, not individual diaries. So the reason why they are perhaps documenting the process, or the planning of their artwork, is purely for authentication reasons, because you need to observe four, have four observations throughout Unit 4.

And that visual diary can help to inform that authentication process. But the visual diary is not assessed, except for criteria six, which was a written brief statement. But seven, eight, and nine is the making of the artworks. And the visual diary is only there to authenticate the planning of the artworks. So please try not to let students spend lots of time, a lot of time in their A4 visual diary. It won't be part of the assessment. It's part of the authentication process. Next slide, Kathy.

And here is just her visual diary that shows the planning. And this is purely just for authentication. This is not for assessment, really. It will actually inform their evaluation statements, so when they come to writing about their final work, what they've recorded or written in the A4 visual diary is great, because it prompts and reminds them of what they did and why they did it. But again, please, no excessive A4 visual diaries with lots and lots of work in it, because that's really not the purpose of it. And yes, next slide, Kathy.

Again, this is just a layout presentation, thinking of a composition colour palette, and ways in which it's presented. This does help for authentication as well as inform her evaluation statement later on. Next slide, Kathy.

Another example of the documentation of the artworks in progress. Shows the process from the very beginning, where she starts her sketch and starts to work through. And that is purely for authentication reasons. I will look at that book and look at the documentation. Next slide, Kathy.

And then we come to the end. So once the students have completed the no fewer than two artworks, the student then creates an evaluation, which is really looking back at the studio process. And it's written in past tense, really. And this identifies the development and the refinement and the production of artworks, and they've got to examine and reflect a lot. And the point here is the reflection. It is a reflective statement where they need to critically evaluate their work, and to what extent they feel that there's been a relationship formed through the presentation of artworks. And next slide, Kathy.

Again here, we call out the Outcome 2 for their work, which is identify, explain, reflect, analyse, evaluate, and describe. Next slide, Kathy.

And we really, just like the Exploration Proposal where we broke down those key skills for the students. I do this again with the Evaluation document. We go through each key skill and we say, well, what does this mean? And I often give them past examples of effective evaluations, so that they know what is expected of them. Next slide.

And I do give them a handout. This is just one part of a handout, there's a lot more attached to it. And what it is, is I've created a word document that just says, what is the range of the evaluation. They have to include visual references. They must include, for example, the presentation, the work. So keep in mind too, in the evaluation, and we do want a presentation of the two finished works. And it could be where we discovered the space in which the artworks will be displayed. The lighting, wall colour arrangements. They have to do this through illustrations, diagrams, sketches, whichever way they want. And that often is at the end of the evaluation. Next slide, Kathy.

And then I give them an example, again, of a past student. And I show them that, and again, recognising that they are my annotations, where I point out to the class how the student has, perhaps, a key knowledge or a key skill. I also point out that she's got her final work on the front page. In the middle, she's got the potential directions that she has selected, remembering the evaluation statement must include written and visual references. And then on the last page, students decided to present her work through a gallery site that she found on the internet. And she cited that as well in evaluation that they can do it that way. Or they can simply just sketch up some ideas, or any way they want to, really, as long as they show how these works should be presented to the viewer, or to the audience.

And then I show them, this is just more for you without all of my teacher red lines everywhere. But that's sort of the word length, that's a 1,000 to probably about 1,200 words one, just to say what would look like an evaluation statement. Now this statement is in full sentences, but you can have dot points. And so it doesn't have to be paragraphs such as this, but it can be broken up into dot points, too. Next slide, Kathy.

**[Kathryn Hendy-Ekers]:** And this here is the last slide. So these are my details. These details are also on the study design page. But if you do have any questions, please do contact me and I will pass them on to Giuliana. We are running a webinar in March where you will be able to, you will have viewed these presentations and then you can submit any questions to us. So thank you very much Giuliana.

**[Giuliana D'Angelo]:** Thank you Kathy! And I hope this is really helpful for teachers.

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