VCE Studio Arts 2017–2022

School-based assessment report

This report is provided for the first year of implementation of this study and is based on the School-based Assessment Audit and VCAA statistical data.

All official communications regarding the VCE Studio Arts Study Design are provided in the *VCAA Bulletin*. It is recommended that teachers subscribe to the VCAA Bulletin to receive updated information regarding the study. Schools are required to alert teachers to information in VCAA Bulletins, especially concerning assessment schedules. Important Administrative Dates and assessment schedules are published on the School administration page of the VCAA website.

Unit 3 and 4 General Information

This is the first School-based assessment audit undertaken for the reaccredited *VCE Studio Arts Study Design 2017-2022*. This report is best read in conjunction with the study design, assessment advice, support material and the VCE and VCAL Administrative Handbook.

The School-based assessment audit is a process used to monitor the integrity of the VCE Studio Arts curriculum. The audit provides an opportunity for schools to reflect upon their delivery of the curriculum to identify areas of best practice and areas for improvement.

The VCAA offers professional learning to all Studio Arts teachers each year at the School Assessed Task (SAT) Professional Learning Day. For information about VCAA professional learning activities, please refer to the VCAA Bulletin. It is highly recommended that teachers attend these meetings to clarify their understanding of the study design.

Cross-study Specifications

The revised *Studio Arts Study Design 2017–2022* includes advice and definitions of key terminology in the Cross-study specifications. The Cross-study specifications, along with all outcomes in Units 3 and 4 are examinable. Students are required to demonstrate an understanding of this terminology in the completion of assessment tasks.

The audit panel noted that many schools employ cross-marking as part of their assessment policy. Cross-marking within school or with another school helps to ensure fair and accurate application of the assessment criteria. Where possible, teachers should aim to cross mark a sample or the whole class with another Visual Arts teacher in their school. It is highly recommended that teachers read and discuss the quality of work expected to achieve a ‘very high’ level of assessment in criteria 6 – 10 with their class at the beginning of Unit 4.

Unit 3 Specific information

Outcome 1 - Exploration proposal

*Prepare an exploration proposal that formulates the content and parameters of an individual studio process including a plan of how the proposal will be undertaken.*

Task

* The exploration proposal is expected to be between 750–1000 words and address the scope of the task.
* A workplan will accompany the proposal.

At the beginning of Unit 3 students are required to write an exploration proposal within a word count of between 750 and 1000 words. The panel noted that most schools required students to submit a draft of the exploration proposal. Some schools accepted more than one draft of the proposal. The panel recommends that schools should allow one draft of the exploration proposal for detailed feedback before assessment. The draft should show evidence that the teacher has made recommendations and suggestions for further improvement. After students have submitted a draft, specific feedback in written and verbal form should be noted in the authentication record. Additionally, the exploration proposal should be annotated throughout the studio process. Annotation of images (the reference to source information including artist, title, date and materials must be included beneath the image) in the exploration proposal is not included in the word count. To achieve a medium, high or very high score for this work, the student must present an exploration proposal that sits within the specified word count.

Standard preparatory activities schools used for developing the exploration proposal included:

* brainstorming and mind map themes and ideas to extract the conceptual possibilities
* formulation and presentation of a Pecha Kucha to their peers during class time, that is peer assessed
* listing of a series of words that describe ideas and identify a theme
* reflection on the student’s past work and interests to determine a future direction
* listing of a series of artistic and personal influences and discussion of how these relate to the theme
* visiting museums, galleries and other art spaces and identifying artworks that relate to the student’s theme and conceptual possibilities
* viewing the immediate environment and exploring the everyday as a starting point
* collecting quotes from literature, poetry, films and music and identifying why these are important to assist in the development of individual subject matter
* collecting objects related to a theme or concept and discussing why/how these might be useful to a studio practice
* explaining how and where artists gain ideas and inspiration and how these are used to explore subject matter, materials and techniques

Developing a work plan to implement the proposal

The work plan should be a week by week overview of what the student needs to complete in their studio practice, and defines the stages of the studio process the student will work through to address their exploration proposal. There is no word limit imposed on the work plan. Setting up a template that targets the key knowledge and key skills for the outcome might be helpful in the initial stages. Once underway, students should develop their approaches to organising and presenting information in the work plan. The work plan could address: conceptual possibilities, development of personalised subject matter, use of materials and techniques, exploration and development of aesthetic qualities, art elements and art principles and space to make amendments.

There are numerous ways of presenting a work plan. The plan should attempt to address the stages of the studio practice (explore, develop, refine) and include dates for authentication meetings and deadlines for the completion of outcomes. Some schools set internal school based due dates for the completion of exploratory and developmental work; while others set internal school based dates for the completion of potential directions.

The most common approach to presenting the work plan was in table format, with rows to each week and columns to the week number, work to be completed, stage of the studio process, the relationship to the exploration proposal and amendments and achievements. The work plan should be annotated by the student throughout the studio process.

It was clear that teachers provided excellent guidelines about how to construct a work plan and detailed information to students about due dates for submission of classwork. It was noted that some schools preferred to review potential directions towards the end of the unit, while other schools requested students submit potential directions progressively throughout the unit. These decisions are school-based and vary according to the context in which the class is working and the various pedagogical approaches that can be used when teaching the study design.

The panel recommended that schools ensure authentication meetings are included in the work plan so students can prepare for these meetings, authentication records can be completed during the meeting and information about student achievement can be registered.

Assessment of the Exploration Proposal and Work Plan

Specific information about the assessment of the exploration proposal and work plan can be found in the *Administrative information for school-based assessment - Studio Arts*. The assessment criteria and annotated criteria must not be modified. The panel noted that schools should be aware of the annual VCAA Important Administrative Dates and Assessment Schedule. Several schools had teaching and learning timelines that had students completing the outcomes after the required date for entry of student scores into the VASS system. It should be noted that Criterion 1 relating to Outcome 1 is entered into VASS in Term 1 and that the remaining Criteria relating to Unit 3 Outcome 2 are due in June each year.

Outcome 2 - Studio process

*Progressively present an individual studio process recorded in written and visual form that produces a range of potential directions, and reflects the concepts and ideas documented in the exploration proposal and work plan.*

Task type

* Visual Diary
* At least two evaluated potential directions

Use of a visual diary

The Cross-study specifications provide detail about the use of the visual diary. For this task the use of a visual diary is preferred to a folder and plastic pockets. The panel recommends the use of a visual diary to promote the chronological, progressive and authentic development of the student's studio practice rather than a curated selection of the student's studio process that obscures how the student's practice evolved. Pages in the visual diary should be numbered and dated by the student and initialed by the teacher during authentication meetings.

From the further evidence supplied, it was clear to the panel that schools are embracing the use of visual diaries and encouraging students to document their work progressively.

Annotation of written and visual material in the visual diary

The panel recommends direct teaching about how to present annotations in the visual diary. The panel noted that students who began annotations with "I like the way that…" struggle to use art terminology and vocabulary at the higher level required for assessment in Studio Arts. The panel recommends developing resources that aim to support students’ writing and using a key to highlight the types of annotations students are making to their visual diary to ensure all areas of the studio process are annotated. The practice of writing clear and critical annotations will contribute to preparing students for the end-of-year Studio Arts examination.

For example, students should be addressing the following in their written and visual annotations:

* development and exploration of personal subject matter
* use of sources of personal and artistic inspiration and how these have been helpful to the development of the studio process
* use, exploration and refinement of materials, techniques and processes and how these have been refined
* visual documentation of developmental and exploratory work with specific annotations that sequence and explain the materials and techniques in use
* development and refinement of aesthetic qualities
* use and effect of art element and art principles
* communication of ideas and meanings and how these are connected to the conceptual possibilities discussed in the exploration proposal
* Identification and evaluation of potential directions.

The following is a list of approaches schools used to develop student skills in writing annotations in the studio process:

* Use words and terminology relevant to studio practice, visual language and the stages of the studio process.
* Analyse and evaluate the impact of sources of inspiration on the development of the studio process and how these have been individualised.
* Acknowledge all secondary information sources that have been used as inspiration and make sure these have been distinguished from individual student work.
* Discuss how conceptual possibilities have been explored and developed in the studio process and evaluate how clear links have been established in the subject matter and aesthetic qualities identified in the exploration proposal.
* Discuss the use of specific materials and techniques and why these have been employed to address the conceptual possibilities in the exploration proposal.
* Ask questions: for example, how has the subject matter been developed and personalised? Has the source of the subject matter been identified, recorded and acknowledged?
* Discuss and evaluate the exploration of materials and techniques throughout the studio process. Identify materials and techniques that have been explored. Annotate how these materials and techniques have been refined during the studio process and strengthened understanding of the inherent characteristics of particular materials and techniques through experimentation.
* Discuss the health and safety practices required to handle hazardous materials. Have the Material Safety Data Sheets been accessed?
* Identify and describe techniques and how they have been applied. Which techniques appear more useful than others? Why? How did these techniques add to the aesthetic development of the conceptual possibilities identified in the exploration proposal? Do they openly support communication of individual ideas?
* Provide sequential links to the next area of exploration – "this exploratory and developmental work has provided the opportunity to…and now I am going to explore further…"
* Use diagrams and sketches to reinforce the understanding of studio practices in the studio process. Make copies of exploratory and developmental work and annotate directly on these concerning conceptual possibilities, aesthetic qualities, art elements, art principles, use of materials and techniques, communication of ideas and how these have achieved the aims of the exploration proposal.
* Discuss how the studio process strengthened and refined the exploration of ideas aesthetically. Identify and discuss how art elements and art principles shaped the development of the work through investigation and strengthened conceptual possibilities in the studio process.
* Note: Exploratory and developmental work and potential directions are not finished artworks - they are part of an experimental and explorative studio process and should be treated critically.

Sources of artistic and personal inspiration

In the visual diary, students are encouraged to identify and reference sources of inspiration that relate to the following and explain why they are essential to the development of the studio process. Sources of inspiration include conceptual possibilities, subject matter, materials, techniques, use of art elements and principles, aesthetic qualities and communication of ideas and meaning.

Selection of art forms

Art forms commonly selected by students in their studio practice included:

* drawing: such as charcoal, pencil, ink
* painting: such as acrylic, oil, watercolour, gouache
* photography: pinhole, analogue, darkroom, digital, polaroids, Adobe Photoshop, cyanotype, photograms
* printmaking: such as relief, intaglio, monoprints, collagraph, woodcuts, lino, silkscreen, stencil
* collage: assemblage, photomontage
* sculpture: such as ceramics, found objects, wood, assemblage, wire, metal, plaster, clay, mobiles, glass, organic matter (mud, hair, dust), casting, moulds, 3D printing
* textiles: such as fibre, weaving, printed fabric, embroidery, knitting, crochet, tapestry, quilting, batik, jewellery, applique
* mixed media
* time-based forms: such as performance
* digital/screen based: such as animation, video, projection.

Generation of exploratory and developmental work

The exploratory and developmental work should be aligned with the student's work plan, and work should be dated in the visual diary as it occurs. Trials should record the use of materials, techniques and processes both visually and in writing. They should be progressively annotated at the time the trial occurs rather than retrospectively. If trials are developed outside the visual diary, they need to be documented in photography and presented in the visual diary. Trials should often begin with some form of research, which can be presented as mind maps relating to a particular concept. The aim of each trial should be documented, for example what the student is expecting to see, learn and discover from the test. "In this trial, I am going to explore…”. Trials can involve experimenting with particular techniques or processes linked to art elements and art principles. The student can use trials to explore the appropriation of other artists working practices to improve their understanding of visual language.

Identification and evaluation of potential directions

At the end of the exploratory and developmental work related to a particular conceptual possibility, subject matter, material or technique, students identify a potential direction and critically reflect upon the work they have completed to develop it. In the evaluation, some students have attempted to define links between the explorations they have concluded to the one they are moving towards. Making sequential links in the visual diary between exploratory and developmental work and potential directions will help to establish the logical presentation of the student's studio practice.

The panel identified some schools using formative assessment practices that encouraged students to evaluate their exploratory and developmental work critically. Some of the questions schools presented students with included:

* What materials, techniques and processes were successful in the exploration?
* Identify and explain what materials, techniques and processes in the trial related to specific conceptual possibilities in the exploration proposal.
* What made the use of materials, techniques or processes successful? How can these be further refined in later trials?
* When you commenced the trial, what did you expect to discover? How did the result of the trial differ from your expectations?
* How does the success of the trial or experiment contribute to the resolution of conceptual possibilities outlined in the exploration proposal?
* Identify and explain the use of art elements and art principles in the exploratory and developmental work. Annotate images that visually define the use of art elements and principles and how these have contributed to the development of aesthetic qualities.
* How does the exploratory and developmental work enhance your understanding of your visual language?
* Note: All written evaluations need to focus on the appropriate use of art terminology.

Outcome 3 - Artists and studio practices

*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.*

Task Types

Assessment tasks may include a combination of the following:

* structured questions
* an annotated visual report
* an essay
* a presentation using digital technologies
* a series of short responses
* an oral presentation with supporting visual evidence.

Where teachers provide a range of options for the same School-assessed Coursework task, they should ensure that the options are of comparable scope and demand.

Where possible, classes in the same school should complete the same task.

Selection of artists and artworks

This task requires the selection of two artists and two artworks by each artist who work in different historical and cultural contexts. The historical context refers to the time and place in which the artist created the artwork. The cultural context refers to the artistic, environmental, economic, social, technological, political or religious climate of the time that may have influenced the artist.

It appears that schools are selecting a diverse range of artists and artworks relevant to the student's capacity and learning needs. The panel noted that there is a range of approaches to selecting artists and artworks. Some of these were:

* the teacher selects the artists and artworks on behalf of the class
* the teacher selects one artist and two artworks, and then the student selects another artist and two artworks
* the student selects both artists and two artworks for each artist relevant to their studio practice
* A range of artists (two or more) and two artworks by each artist are presented to the class, and then individual students select the artists and associated artworks based upon their interest, understanding and context.

The panel recommends that where there is more than one class at one school, teachers should ensure that the selection of artists and artworks provide students with a consistent understanding of the key knowledge and key skills. Where possible, students should complete the same task to ensure that assessment of student learning is fair and reliable. Drafting of student responses for Outcome 3 should be avoided.

In the development of teaching and learning programs associated with this outcome, schools should ensure that the information for selected artists is well-resourced within the school or online and that the selection of artworks can be attributed to a collection, gallery or artist’s studio.

Approaches to teaching and learning

There is no prescribed list of artists and artworks that students are required to study for this outcome. The freedom for schools, teachers and students to select these offers opportunities for targeted learning experiences relevant to the student’s context, understanding and interests. Teaching and learning approaches to the study of artists and studio practices included:

* research-based exercises where students are given a list of areas to respond to such as subject matter, use of materials, and communication of ideas and meaning
* Powerpoint presentations that provide an overview to the students about the selected artists and artworks
* excursions to see artworks in an exhibition with the assistance of gallery education staff
* web-based education resources
* viewing online videos about the artist and their artwork
* short answer questions that respond to the key skills
* developing tables that respond to the key knowledge
* oral presentations that lead to the development of written material such as an essay or questions completed in exam conditions
* student-led lectures about each of the artists and artworks they have studied the lead to the development of a written report
* guest speakers including artists and curators

Most schools delivered this School-assessed Coursework task through a set of structured questions in an examination context. Schools either permitted students to bring resources into the task to complete the questions or no resources at all. These decisions are school –based, however school-based assessment allows students to demonstrate their learning across a range of task types. Some schools identified that they used practice tasks to further develop the students understanding of key knowledge and key skills.

Past examination papers and the examination report are key resources that must be accessed by the school to prepare students for this SAC task. Reading the Examination Report as a class can be helpful, as is discussing expectations about the quality of response required to complete this work and revise for the end-of year-examination. However, the School-assessed Coursework task should not be set as a practice examination as this may limit the student’s understanding of the key knowledge and key skills for the outcome.

Unit 3 Assessment and moderation

The School-assessed Task for Units 3 and 4 contributes 60 per cent to the calculation of the student’s study score.

The Studio Arts study design employs progressive assessment of learning outcomes in Units 3 and 4 that contribute to the total score for the School-assessed Task (SAT). The assessment criterion 1 - 10 for the SAT are presented on one assessment sheet and must be used alongside the annotated criteria in the *Administrative information for school-based assessment - Studio Arts*. The criteria sheet and annotated criteria is updated annually and the criteria and annotated criteria are reviewed in consultation with focus groups led by the Curriculum Manager, Visual Arts.

Cross-marking of outcomes is crucial to delivering a fair and accurate assessment of student learning. Where possible, teachers should work with other teachers in their school or another school to cross-mark samples or entire classes of student work. Where there are multiple classes of the same study in the school, teachers must cross-mark learning outcomes between their classes. The assessment criteria should be discussed and initial assessments moderated to establish a similar understanding or benchmark (high, medium and low) of the assessment criteria. Assessment of student learning outcomes should be delivered within a controlled and regulated context. Specific assessment policies are individual to each school and should be communicated to the students. Additional assessment advice can be found in the *VCE and VCAL Administrative Handbook*.

When teachers plan for submission of learning outcomes, it must be done in consultation with the VCAA assessment schedules and communicated in writing to classes at the beginning of each semester. For most teachers, the timeline and assessment dates are usually recorded and shared in the course outline or overview.

Supporting material

Independent organisations publish textbooks and other supporting material to assist in the teaching of the study. These are not regulated or quality assured by the VCAA. If teachers choose to select and apply content from a textbook it must be aligned with the *VCE Studio Arts Study Design 2017–2022* to ensure that the delivery of the study is compliant. The content of any resource should be modified to suit the capacity of students to meet the requirements of the learning outcomes.

Students should visit galleries to study artworks in their exhibition context. A range of metropolitan, regional and university galleries support the delivery of VCE Studio Arts in terms of addressing specific learning outcomes. For a list of current exhibitions in galleries, go to <http://www.art-almanac.com.au/>

VCAA Authentication record form for school-based assessment

The authentication record documents the development of student learning and must be completed by the teacher to document areas of improvement, submission of class work and meetings between the student and teacher. The student co-signs the authentication record after each meeting. The completion of the VCAA Authentication record form for School-based assessment and Additional Teacher Comment sheet are mandatory and can be requested at any time by the VCAA. VCAA Authentication record form for School-based assessment and Additional Teacher Comment sheets must be submitted when students apply for the Season of Excellence (Top Arts).

Specific information

Unit 4 coursework

Outcome 1

*Present at least two finished artworks based on selected and evaluated potential directions developed through the studio process, which demonstrate refinement and application of materials and techniques, and that realise and communicate the student’s ideas expressed in the exploration proposal.*

To achieve this outcome, the student must present at least two finished artworks based upon selected and evaluated potential directions.

In Unit 4, students are required to select at least two potential directions to guide the resolution of two finished artworks. Painting and photography were the predominant modes of practices used by students to complete this task. Students who successfully addressed the assessment criteria in painting and photography were able to demonstrate highly developed skills in the use of materials and techniques, coupled with strong conceptual and aesthetic reasons for presenting their work.

Presentation

During Unit 4 students are expected to complete the final two stages of the studio process – resolution and presentation. The resolution of the student’s potential directions will lead to the presentation and evaluation of two finished artworks. Presentation of the artworks should be carefully considered. Drawings, sketches or renders of their presentation in a space should form part of the evaluation document. Photographs of the work presented in a neutral space, similar to an exhibition presentation, is highly recommended. Framing is not necessary, unless otherwise defined for a specific aesthetic or conceptual reason. Avoid using cheap framing alternatives that may diminish the overall quality of the work and distract rather than increase the overall appearance of the artwork. The nature of the art form the student is working in, the scale of the artworks and the complexity of the work undertaken during Unit 4 will influence the presentation of two artworks.

Models for the identification and selection of potential directions

There are two models used to identify and select potential directions to develop into two artworks. The first model requires students to identify two complete potential directions, which are then used to guide the development of the two artworks respectively. The second model requires students to combine aspects of two or more potential directions to create two finished artworks. The selected aspects of two or more potential directions should be clearly identified in the authentication material for Unit 4 and must be addressed in the evaluation document. Aspects might include: subject matter, materials, techniques, aesthetic qualities or concepts. Students should understand that images and documentation of the making of the artwork, such as step by step photos of a painting technique or the construction of a sculpture or contact sheets or screen dumps of photographic refinement, are considered as Authentication material only and cannot be assessed.

Submitting artworks for assessment and review

When submitting artworks for assessment, students must correctly label each artwork with the title of the work, the materials used to make the artwork and the date the artwork was submitted. A photograph of the artwork’s presentation might be attached (for example, on the reverse of the painting). This is helpful when the artworks are assessed to ensure that they are viewed correctly, especially when abstract subject matter is used. Wall-based works, especially those of an abstract nature, should have an arrow marking the orientation of the top of the artwork. Sculptural works with a number of parts must be carefully labeled (1/3, 2/3, 3/3). Photographic documentation of the display of artworks must be presented in the evaluation document. This detail demonstrates that the student understands the intention in the display and exhibition of their work.

Framing of artworks

Framing of artworks may be considered in terms of presentation. In some cases it was noted that poor framing choices could often diminish the overall presentation of the artwork. It is recommended that students should only frame artworks if it is considered in the refinement of the work or if there are conceptual reasons for why particular framing has been considered important. Reasons for framing artworks should be clearly outlined in the evaluation document.

Identification and photographic documentation of artworks one and two

Students must clearly label artworks one and two, on the artworks (for example, on the reverse of the painting or the base of the sculpture) and through visual representation in the evaluation document. In some cases, artwork one and artwork two could not be identified because of the lack of information in the evaluation document. Accurate identification of artworks becomes even more important when students present a series of images or objects that make up the components of artworks 1 and 2. All trials and experimentation must be clearly labeled to avoid confusion about objects that are finished artworks and objects that are trials, experiments or potential directions.

It is beneficial for the student to provide good quality photographic documentation of each artwork at the start of the evaluation document. Artworks should be photographed in a ‘clean space’, a neutral space without any other objects around the artworks and in consistent lighting. High-quality photographic documentation can then be useful for students who wish to apply for the Season of Excellence.

Cohesive Artworks

According to criteria nine, in order for a student to achieve ‘Very High’ the two finished artworks must demonstrate:

“Strong cohesive relationships between the finished artworks, illustrating consistency in **related concepts**. Each artwork contributes to the development and presentation of highly cohesive artworks.”

And furthermore:

“Finished artworks are very clearly connected through the highly effective depiction of **subject matter**, the use of strong and consistent aesthetic **qualities**, and the application of **materials and techniques**.”

The panel noted that although most folios addressed this well, there were some students whose artworks lacked cohesion in subject matter, concepts, aesthetic qualities and use of materials and techniques.

The production of artworks must be treated equally and be developed and presented to create a cohesive folio. The panel noted that sometimes one artwork appeared to be given much more consideration than the other which then lead to problems in assessment of Criteria 9.

Outcome 2

*Provide visual and written documentation that identifies and evaluates the extent to which the artworks reflect the selected potential directions, and effectively demonstrates a cohesive relationship between the works.*

To achieve this outcome, the student must produce an **evaluation document** that addresses the key knowledge and key skills. The document contains visual evidence to support the student’s evaluation.

Authentication versus evaluation

For Outcome 2, *Studio Arts Study Design 2017–2022*, students do not need to produce a focus, reflection and evaluation document (FRED). There were several approaches to the teaching of Outcome 2 that still referred to the evaluation document as FRED. Students should now refer to Outcome 2 as the Evaluation document.

Visual and written documentation of the studio process relevant to the creation of two finished artworks is an important part of authentication process. A reference to authentication documentation was presented in an A4 visual diary clearly labeled ‘Unit 4 Studio Arts - Development of Artworks’. It was noted that this documentation is purely for authentication purposes, and unless included in the evaluation document, should not be considered in the assessment of Criteria 10, “Written documentation that evaluates and reflects on the studio process.”

The evaluation document can be placed at the end of the visual diary containing authentication material.

The word limit for the evaluation document provides a good scope for the task. Based upon focus group feedback, the word limit has been increased to 750 – 1000 words for 2018. This change will be noted in the annotated assessment criteria that must be read in conjunction with this report and the study design.

Assessment

Assessment of Outcome 1 and Outcome 2 is delivered through the assessment rubric published in the *Administrative information for school-based assessment - Studio Arts*. This document is updated annually and schools must ensure they use the most recent edition of the *Administrative information for school-based assessment - Studio Arts* to assess student work. Criteria in this document must not be changed or edited.

Outcome 3

*Compare the methods used by artists and considerations of curators in the preparation, presentation, conservation and promotion of specific artworks in at least two different exhibitions.*

Assessment tasks may include a combination of the following:

* structured questions
* an annotated visual report
* an essay
* a presentation using digital technologies
* an oral presentation with visual evidence from the exhibitions visited.

Predominantly, this task is presented as a research project, set of structured questions or an essay. Generally, students compiled information into a table according to specific areas relevant to the key knowledge and key skills. Further support material for this outcome is located in the *Advice for teachers*.

The most important aspect of this outcome is that the student visits two exhibition spaces in their current year of study and study specific artworks in each exhibition space. Additionally, students should try to visit different exhibition spaces such as public galleries, university art museums, commercial galleries, artist-run spaces and online exhibition spaces.

Regional students have access to a range of galleries including those situated in Horsham, Mildura, Shepparton, Geelong, Ballarat, Castlemaine, Benella and Hamilton

Online art spaces may include sites such as:

First Look: New Art Online is a series of innovative online projects and new commissions. <https://www.newmuseum.org/exhibitions/online>

Rhizome is a born-digital art institution based on the web and at the New Museum in New York City. The artistic program includes exhibitions, events, artist commissions, publishing, and ongoing research on digital social memory. <http://rhizome.org/program/>

Assessment

Assessment was generally appropriate to the tasks. The majority of responses and samples indicated that teachers were using the performance descriptors exactly as provided in the *Advice for Teachers*. Teachers are encouraged to acknowledge the descriptors and key knowledge and key skills in developing a rubric specific to their task.

Cross-marking is essential to fair and equitable assessment. Most schools had employed approaches to moderation as effective moderation ensures consistent and defensible judgments about student achievement. Teachers should be transparent in their discussions and understanding of performance descriptors and the expectations about the type of responses that will provide evidence of achievement levels.

Students should be provided with genuine and authentic feedback after the completion of the task in order to review their understandings.