



Visual Arts ATAR course Practical (production) examination requirements

2019

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Visual Arts ATAR course Practical (production) examination

This document contains general advice to teachers, candidates and parents on the Visual Arts ATAR course Practical (production) examination.

Students who are enrolled in a Year 12 ATAR course pair of units are required to sit both the practical and written ATAR course examinations. There are no exemptions and if candidates fail to sit and do not have an approved sickness/misadventure claim then the grades for the course units will not contribute to any of the WACE requirements.

Schools are required to submit their candidates' practical (production) examination submissions to the designated venue between **8.30 am** and **4 pm** on **Wednesday, 25 September 2019**.

Delivery instructions for the submissions will be sent to schools during Term 3.

For Visual Arts, the ATAR course examination weightings are:

- Written examination paper 50%
- Practical (production) examination 50%

1. Reporting achievement

Teachers are responsible for ensuring the practical (production) examination requirements are met and making sure candidates are adequately prepared. Teachers must ensure they are using the current syllabus. Any further advice on matters related to the syllabus or assessment will be published in the *11to12 Circular*, which is available on the School Curriculum and Standards Authority (the Authority) website at <http://www.scsa.wa.edu.au/publications/circular-ecircular>.

Teachers should also refer to the ATAR course examination information published in Section 6 of the *WACE Manual 2019*, which is available on the Authority website at <http://www.scsa.wa.edu.au/publications/wace-manual>.

For all ATAR courses with a practical examination, for the pair of units, schools are required to submit to the Authority a:

- course mark out of 100 (weighted for each component)
- mark out of 100 for the written component
- mark out of 100 for the practical component
- grade for the completed pair of units.

2. Forms

The following forms will be used for the practical (production) examination submission and have been provided in this document as sample appendices only:

- *Declaration of authenticity* (Appendix 1)*
- *Practical (production) cover sheet and photograph(s)* (Appendix 2)*
- *Artist statement* (Appendix 3)*
- *Visual evidence of work in progress* (Appendix 4)*

- *Production validation (source acknowledgements)* (Appendix 5)*
- *Predicted scores data entry form* (Appendix 6)
- *Visual Arts categories* (Appendix 7)*.

Note: *Copies of these forms are available for download from the course page on the Authority website.

3. Provisions for sickness/misadventure

Consideration may be given to candidates (except non-school candidates) who believe their practical (production) examination submission may have been affected by an unexpected sickness, or unforeseen event beyond their control, close to or during the examinations. Such candidates may apply for sickness/misadventure consideration. Application is made by the candidate by the prescribed date using the form available in schools or from the Authority website <http://www.scsa.wa.edu.au/forms/forms>.

4. Late submissions

Late practical (production) examination submissions cannot be accepted and candidates who do not submit a production and do not have an approved sickness/misadventure claim will not receive a mark for the course and it will not contribute to any of the WACE requirements.

5. Principles of external assessment

The marking process preserves the anonymity of the candidate and their school. This requires that candidates and their work are identified only by their WA student number.

5.1 The authenticity of the candidate's production work must be guaranteed

It is essential that:

- the main development of work takes place in school time
- work completed away from school is regularly monitored by the teacher
- each candidate signs a *Declaration of authenticity*, (a legal document), witnessed by the supervising teacher and the Principal to endorse the originality/authenticity of the submitted practical (production)
- a copy of the signed *Declaration of authenticity* is kept by the teacher on record at the school
- under no circumstances can any other person work directly on any part of the candidate's practical (production) examination submission except for those acknowledged in the *Production Validation* form
- this work is not submitted by the candidate for any other ATAR course
- only materials received by the Authority by the specified time on the due date are permitted to be presented to the markers
- the teacher/supervisor has a significant role in monitoring candidate progress and in providing ongoing feedback and assessment throughout the process.

Teachers should monitor the candidate's work from the beginning to ensure that there is no plagiarism in the work that is to be submitted for marking. If the teacher has been unsuccessful in working with the candidate to avoid plagiarism while monitoring the process of work, then the teacher should sign the *Declaration of authenticity* and attach a note to this effect to the declaration at submission time.

Non-school candidates are to complete the *Declaration of authenticity* in the presence of an authorised witness. The following internet link provides a list of authorised witnesses

http://www.courts.dotag.wa.gov.au/W/witnessing_documents.aspx.

5.2 Markers apply a consistent standard to assess the candidate's work

This requires:

- the marking key for the examination
- attendance at a marker training meeting prior to the commencement of marking
- trial marking of work to ensure a common understanding of the marking key
- the practical (production) examination submission will be marked independently by at least two markers
- that the marks will be reconciled
- that the chief marker ensures consistency throughout by monitoring the marking process and reconciling significant differences where necessary
- if the chief marker considers that the practical (production) examination submitted is not the candidate's work completed through the duration of the units being examined, the matter is referred to the Breach of Examination Rules committee
- that each practical (production) examination submission must not incorporate marks or teacher comments
- that exemplar materials are selected by the chief marker and used to exemplify the standards
- that markers do **not** adjust marks according to alleged plagiarism
- that markers assess candidates' work in light of the marking key.

6. Criteria for marking

The chief marker sets the standards based strictly on the criteria set down in the practical (production) examination marking key.

A numerical scale is used to assess the candidate's practical (production) examination submission in terms of:

- creativity/innovation
- communication of ideas
- use of visual language
- selection and handling of media and/or materials
- application of skills and/or processes.

7. Plagiarism, appropriation and attribution

Plagiarism means:

- submitting, as one's own artwork, work that another person has completed
- downloading artwork, graphics or other material from the internet and presenting it as one's own without acknowledgement.
- submitting artwork to which another person such as a parent, teacher or professional expert has contributed substantially. While the practice of having others significantly assist in the preparation of submitted work may be a form of plagiarism, it may also be a form of fraud when it involves significant and/or improper third party assistance.

Candidates may use appropriation provided that they have appropriately referenced and acknowledged the source on the *Production validation (source acknowledgements)* form including the URL where necessary.

Candidates whose artwork uses appropriated or re-worked images must attribute all borrowed ideas and images. The name of the artwork and artist must be included on the *Production validation (sources acknowledgements)* form.

Appropriation means:

To 'appropriate' is to take possession of something. Appropriation artists deliberately copy images to take possession of them in their art and re-present the significance of the image or images to achieve a new level of meaning and innuendo, including irony.

These artists are not stealing or plagiarising. They are not passing off the appropriated images as their very own. The appropriation artist 'recontextualises' (puts into a new context) these particular images in order to create a whole new work, independent of the original source.

Appropriation artists hope the viewer immediately recognises the images they copy, and they depend on the viewer's ability to bring all of his/her original associations with the image to the artist's new context in order to enhance the meaning of the work. Irrespective of the work, this deliberate 'borrowing' of an image for this new context helps the artist comment on the image's/images' original meaning and the viewer's association with the original image/s or the real thing.

[By kind permission Beth S. Gersh-Nešić, Ph.D., Director, New York Arts Exchange]

Attribution means:

Attribution can be defined as something, such as a quality or characteristic, that is related to a particular possessor; an attribute; the act of attributing, especially the act of establishing a particular person as the creator of a work of art.

[© 2011 Houghton Mifflin Harcourt Publishing Company. Adapted and reproduced by permission from The American Heritage dictionary of the English language (5th ed.)]

The Authority has a specific process for dealing with alleged plagiarism in an examination. See Section 6 of the *WACE Manual 2019*.

8. Breach of examination rules

A breach of examination rules referral will result in the following situations if the practical (production) submitted by the candidate:

- is not in accordance with the signed *Declaration of authenticity*
- incorporates marks or teacher comments
- identifies the candidate's name, school and/or teacher
- does not comply with category size, weight or time requirements, electrical compliance or is dangerous to handle
- is plagiarised
- is framed
- does not have the *Practical (production) cover sheet and photograph(s)* (which includes how the finished artwork/s is to be displayed) and *Production validation (source acknowledgements)* forms completed.

A breach of one of these rules can result in cancellation of a part or all of the practical raw examination mark.

The absence of a signed *Declaration of authenticity* at submission time, will result in a breach of examination rules referral.

An alleged breach of examination rules is referred to the Breach of Examination Rules committee. Further information related to breach of examination (malpractice) can be found at <http://www.scsa.wa.edu.au/publications/year-12-information>.

9. Submission requirements

Candidates must submit their practical (production) examination through the school. A candidate's practical (production) examination submission **must** include the resolved artwork.

The following appendices must be stapled and two-hole punched in the order shown below:

- *Practical (production) cover sheet and photograph(s)* which includes an electrical compliance statement (as required)
- *Artist statement* (provide only one statement to cover the entire submission)
- *Visual evidence of work in progress*
- *Production validation (source acknowledgements)*.

The completed *Declaration of authenticity* must **not** be attached to the practical (production) examination submission. The completed declaration must be placed in the folder provided for this purpose by the Authority.

Schools submitting the artwork should ensure that the stapled appendices are attached to the appropriate artwork or package containing all items for a candidate's practical (production) examination submission, if there is more than one artwork.

Schools submitting artwork by courier must ensure that the three folders for the *Declaration of authenticity*, *Predicted scores data entry form* and *appendices* are positioned in a locatable position. To assist with the submission process, avoid placing forms in and amongst the package wrapping. If there are multiple packages, each package should be labelled with the school name, numbered 1 of X, 2 of X etc.

9.1 The resolved artwork

A resolved artwork is an artwork that would generally be considered display or exhibition ready.

The resolved artwork may be a single work, a collection or a suite.

The resolved artwork may be conceptually or materially linked.

The resolved artwork must be selected from the pair of ATAR course units completed by the candidate through the duration of the year.

Teachers are encouraged to assist candidates in the refinement of their choices. Candidates are advised to select artwork that demonstrates their highest achievement in production and which conforms to the definition of a resolved artwork.

9.2 Practical (production) cover sheet and photograph(s)

Photograph(s) provided **should** show the resolved artwork as it would be displayed. Photograph(s) must be stapled in the order shown above (this applies to Categories 1, 2 and 3 and all combinations of Categories 1, 2 and 3). Candidates must write their WA student number on the back of photograph(s).

Note: Markers will not move artwork to a special room to accommodate lighting and unusual display requests.

9.3 Visual evidence of work in progress

Candidates **should** include nine photographs to support the production submission. Photographs may be from significant and appropriate stages of the art making process (e.g. one art journal page, studio process, sensory/experiential stimulus, media experiment).

Photographs of faces and school logos should be pixelated/blurred to preserve the anonymity of the candidate, school and/or teacher.

Note: Photographs are to be single frames not composite images. Photographs of journal pages must be clear if they contain more than one image on the journal page. They should be from different stages of the inquiry process as well as some on the working process of the final artwork(s).

9.4 Production validation (source acknowledgements)

All candidates **must** complete a *Production validation (source acknowledgements)* form. Candidates **must** acknowledge all sources on the *Production validation (source acknowledgements)* form provided. Direct use of stimulus material or copying of another person's artwork without proper acknowledgment is not permitted.

All primary and secondary sources including external assistance provided or outsourcing used in the construction must be acknowledged. A primary source is original stimulus/information (such as direct observational drawings, photography, interviews, collection of objects, sourcing of materials), upon which the candidate's artwork is based. Secondary sources are those sources that have been utilised (including visual images or sound that has been appropriated, used or adapted, other artists', designers', photographers' works and written articles, found online or in hardcopy texts) in the resolved artwork. Internet sources must have reference to the URL and preferably a screenshot of the internet site from where the image(s) was obtained.

The transference of images onto surfaces is an accepted artistic process. If the image being transferred is the candidate's own artwork, then acknowledgement is not required. However, images that are obtained from a secondary source and then transferred onto any medium by any means such as overhead projectors, computers etc., must be acknowledged in the *Production validation (source acknowledgements)* form.

The use of brand names or logos may be an intrinsic part of an artwork, in particular to create commentary and parody, such use must be acknowledged in the *Production validation (source acknowledgements)* form.

Avoid reference to the school, teacher's name in the secondary acknowledgement especially in the *Production validation (source acknowledgements)* form. Use generic names, for example if the candidates' father has provided assistance, refer to the person as 'my father' and **not** 'my father, Mr Smith'. Do not use 'the Hope School's D&T department' but rather 'the school's D&T department'.

9.5 The Artist statement

The *Artist statement* is a concise explanation of the selected artwork in 300 words or less. A single *Artist statement* is submitted for the entire submission. The *Artist statement* explains the rationale for the conceptual and material development and realisation of ideas and artwork.

The *Artist statement* is read by the markers in conjunction with submitted artwork. Markers will only read up to 300 words. The *Artist statement* is **not** assessed formally as its purpose is to provide clarification of the ideas communicated in the resolved artwork.

9.6 Electrical compliance

Artwork requiring **any** electrical connection to mains power must be certified by a qualified electrician and have a certification tag attached. Artwork delivered to the marking venue without the required tag will not be plugged into a power source until the artwork has been certified by a qualified electrician. Compliance will be checked when artwork is delivered and schools will be notified immediately of non-compliance. All electrical certification costs incurred will be the

responsibility of the school. Compliance must be completed before the commencement of marking. Candidates need to acknowledge compliance on the *Practical (production) cover sheet and photograph(s)* and advise in writing if parts of the electrical connection do **not** require electrical certification. For submission, copy the electrical certificate and remove the name of the school. Keep the original certificate with the copies of paperwork retained by the school and send the copied certificate with the submission.

10. Predicted marks

At the time of submitting the productions, schools are required to submit a predicted mark out of 100 for the practical (production) examination submission. If there is a large difference between the predicted mark and the examination mark, the practical (production) examination submission is reviewed by the chief marker. This process assists in ensuring the integrity of the practical (production) examination submission marks.

The predicted mark is the school's mark assigned to practical (production) examination submission only. The teacher will provide the predicted school mark on the *Predicted scores data entry form*.

11. Submission categories – maximum size, weight or time requirements

Candidates make their submission in one of the three categories. For the purposes of fairness and equity the following requirements regarding the maximum size, weight or time of submitted artwork must be adhered to. The overall requirements of weight (20 kg), display space (two and a half square metres), volume (1.5 cubic metres) and time (four minutes) applies to the entire submission in Categories 2 and 3 regardless of whether the submission is a single work or a combination of different artworks. For example, if three- and two-dimensional work are included in one submission in Category 2, the entire display space must not be more than two and a half square metres, weigh no more than 20kg and be no larger in volume than 1.5 cubic metres. See *Submission dimensions* (Appendix 8).

Category 1

Two-dimensional artwork is submitted in this category. The complete submission must not exceed two and a half square metres (2.5 sqm) when displayed for marking. The resolved artwork must **not** exceed 20 kg in weight when packed or constructed for marking. The depth of the resolved artwork should not exceed 10 cm. Generally when there is an extension of 10 cm or more from the surface of the artwork it becomes a 3D artwork.

OR

Category 2

Three-dimensional artwork is submitted in this category. The complete submission must not exceed 1.5 cubic metres in volume. The resolved artwork must **not** exceed 20 kg in weight when packed or constructed for marking. Three-dimensional artwork which includes audiovisual footage must **not** exceed four minutes in duration and must be submitted on USB, CD or DVD if included in this category. File formats must be capable of being played in VLC Media Player for use on a PC or MAC.

Two-dimensional artwork may accompany the resolved artwork submitted in this category. The two-dimensional submission must not exceed the size and weight restrictions as detailed in Category 1.

OR

Category 3

Time and motion-based artwork is submitted in this category. Forms such as animation, film, audiovisual and slideshow, which may include a sound recording, are included in this category. The individual submission must not exceed four minutes in duration and must be submitted on USB, CD or DVD. File formats must be capable of being played in VLC Media Player for use on PC or MAC.

USB submissions must be checked for viruses before submitting and should not contain any other material except the production. It is the teacher's responsibility to ensure the practical (production) examination submission on USB is rendered in a format which is compatible with the VLC program so that markers are able to view it. Details of specific formats can be found on the VLC website <http://www.videolan.org>. Label the USB with the WA student number.

Photographs or an audiovisual (must not exceed four minutes in duration) of two- and three-dimensional artwork which is oversize and/or overweight and does not fit into Category 1 or 2 (e.g. performance, installation and artwork which relies on a specific environment or site) can be submitted in Category 3 providing it is submitted on USB, CD or DVD. File formats must be capable of being played in VLC Media Player for use on a PC or Mac.

Two- or three-dimensional artwork may accompany the resolved artwork submitted in this category. Two- or three-dimensional submissions must not exceed the size and weight restrictions as detailed in Categories 1 and 2.

Good quality USBs must be used for the practical (production) examination submissions in Category 3. All USBs must be formatted as 'exFAT' (Extended File Allocation Table). Ensure that the USB is formatted first before loading the practical examination submission. Ensuring the USB is formatted as 'exFAT' will assist the marking process if there is a problem with the USB by locating the submission if it gets fragmented. More information may be obtained from <http://www.howtogeek.com/235596/whats-the-difference-between-fat32-exfat-and-ntfs/>.

Note: Candidates are encouraged to provide a second backup USB with a copy of their production. If this option is chosen then the second USB **must** be clearly labelled 'backup copy'. This backup copy will only be accessed should the original be faulty.

If supplying the production on a USB (including the backup copy) in Categories 2 and 3, place the USB in an A4 clear plastic zip-lock bag (size 26 cm x 33 cm) with the candidate's WA student number on a label placed on the top right hand corner of the zip-lock bag.

11.1 Change to category

The deadline for submission category is **Wednesday, 31 July 2019**. However, after writing to exams@scsa.wa.edu.au, some changes may be made to categories up to and including **Monday, 19 August 2019**.

11.2 Description of category examples

Forms	Category	Description
Drawing	1	This form may include a range of drawing, from traditional forms of representation to more experimental approaches
Painting	1	This form may include a broad range of painting techniques. Traditional to experimental approaches are possible
Printmaking	1	This form may include traditional and contemporary approaches to transferring marks and images from one surface to another
2D Graphic design	1	This form may involve the organised communication of messages for particular contexts and purposes applied to two-dimensional surfaces
3D Graphic design	2	This form may involve the organised communication of messages for particular contexts and purposes applied to three-dimensional forms
Photography	1	This form may include traditional and digital approaches
Film, video, digital works and animation	3	This form may include artwork of still and moving images
Sculpture	2	This form may include a broad range of approaches to sculpture, ranging from traditional to experimental
Ceramics and glass	2	This form may involve the manipulation of ceramic and/or glass materials for any purpose
Textiles and fibre	2	This form may involve the manipulation of materials and fibre to create artworks in any dimension
Designed objects/ environments/ jewellery	2	This form may involve wearables, architectural models, and industrial design and products
Documented forms/installation/ site-specific	3	This form may include performances, site-specific artwork, or those lasting for only a short amount of time. These artworks or events must be submitted in an appropriately documented format
Interactives	3	This form may include art making which explores the interactive nature of media and audience
Costume and stage design	2	This form may include art forms that relate to events for stage and performance
Collection of two-dimensional artwork	1	This form may include a range of two-dimensional thematic art forms that are presented as a collection of works
Collection of three-dimensional artwork	2	This form may include a range of three-dimensional thematic art forms that are presented as a collection of works.
Mixed media	1, 2 or 3	This form may involve combining a range of media and forms.

12. Procedures for submission

- Resolved artwork **must** be labeled clearly and securely with the candidate's WA student number.
- Resolved artwork must **not** identify the candidate's name, the candidate's school or teacher
- Further information about the delivery of the practical (production) examination submission to the marking centre will be sent to schools during Term 3.
- Non-school candidates will receive instructions through the mail to their home address detailing where to deliver their submission.
- Resolved artwork for external assessment must **not** be framed or include any unnecessary display materials. This includes stands, hangers, plinths and other display settings or accessories that are not an intrinsic part of the artwork and subject to assessment.
- Resolved artwork submitted for external assessment must **not** be offensive or dangerous. Artwork may challenge established views, however, it is important to consider and take into account the values of the audience and wider community.
- Resolved artwork **must** be dry before submission to prevent damage to it and to other artwork.
- Resolved artwork on paper must be card mounted for stability and protection. Schools should place these artworks between thicker cardboard to give added protection during marking. Only one overmount/window mount in black or white or perspex is acceptable for the protection of delicate paper works.
- Mannequins may be submitted with the artwork. Mannequins will also be provided by the Authority.
- Resolved artwork which includes glass as an intrinsic part of the artwork **must** use 4mm–6mm safety glass or perspex and be stable to handle. Glass must have bevelled edges.
- Resolved artwork **must** be stable and of sound construction to avoid damage during handling.
- Slumped glass may be incorporated as an essential part of the artwork but should be safe to handle and firmly constructed with no sharp edges i.e. edges should be bevelled.
- Resolved artwork must **not** contain sharp, dangerous or unsuitable materials such as needles, broken mirror, broken glass, barbed wire or liquids which may be a hazard or that may damage other artworks.
- Artwork submitted with own technology should have the required recharging equipment submitted as well to ensure that it can be viewed as necessary.
- For submissions in Category 2 or 3 on USB, CD or DVD format compatible with VLC Media Player, it is the teacher's responsibility to ensure the practical (production) examination submission is rendered in a format which allows the markers to view it. All USB submissions must be checked for viruses before submitting and should not contain any other material except the production. Be particularly careful that there is no reference to the candidate's name, school or teacher in the work on the USB, CD or DVD.
- If supplying the production on a USB (with the backup copy) in Categories 2 and 3, place the USB in an A4 clear plastic zip-lock bag (size 26 cm x 33 cm) with the candidate's WA student number on a label placed on the top right hand corner of the zip-lock bag.

13. Documentation of thinking and working practices

Records of the thinking and working practices that led to the development of a candidate's submitted artwork **must** be kept by the school. Copies of practical (production) examination submissions in Category 2 or 3 on USB, CD or DVD must be retained by the school. The Authority may, after the examination process, call upon the documentation to substantiate the authenticity of a candidate's submitted artwork. Copies of all documents included with submission i.e. *Declaration of authenticity*, *Practical (production) cover sheet and photograph(s)*, *Visual evidence of work in progress*, *Production validation (source and acknowledgements)* and *Artist statement* and where appropriate, the original electrical certificate **must** also be kept by the school.

13.1 Declaration of authenticity

A *Declaration of authenticity* **must** accompany the practical (production) examination submission. Any practical (production) examination submitted without a completed *Declaration of authenticity* will result in a referral to the Breach of Examination Rules committee.

The completed *Declaration of authenticity* must **not** be attached to the practical (production) examination submission. The completed declaration must be placed in the folder provided for this purpose.

Every candidate is required to complete a *Declaration of authenticity* and to submit it with the Visual Arts practical (production) examination submission.

14. Frequently asked questions (FAQs)

Refer to the FAQs document located on the course page of the Authority website for elaboration or clarification on practical examination submissions FAQs.

15. Submission and return/collection of the practical (production) examination submissions

Schools are responsible for the cost of packaging and transporting the practical (production) examination submissions to the marking centre.

Schools **must** collect their candidates' practical (production) examination submission between **12 and 4 pm on Monday, 14 October 2019** and from **8.30 am to 4 pm on Tuesday, 15 October 2019**. A registration process for schools to indicate their collection date and time will be open at the same time as registration for delivery. Schools are to provide packing materials when collecting the practical (production) examination submissions.

Submissions not collected by metropolitan schools will be destroyed in accordance with the Department of Education's retention and disposal schedule.

Country schools' practical (production) examination submissions will be returned by the Authority.

Note: Practical (production) examination submissions received after the published time and date cannot be accepted.

16. Damage to resolved artwork

While all care is taken when handling artwork, where artwork is damaged in transport or as a result of handling during the marking process, any resulting minor damage will not influence the way the artwork is marked. Insurance of artwork is the school's responsibility.

17. Key Dates

22 July 2019	Practical examination information relating to Visual Arts categories data form received by schools/providers
26 July 2019	Last date for withdrawal of enrolment from ATAR courses with a practical examination component
31 July 2019	Visual Arts practical (production) examination submission categories data form due
12 September 2019	Personalised examination timetables can be downloaded by schools/providers from SIRS Students can access their personalised examination timetables via the Authority's student portal
17 September 2019	Practical (production) examination submission information received by schools/providers
25 September 2019	Practical (production) examination submissions by 4 pm
12 to 4 pm on Monday, 14 October 2019 and 8.30 am to 4 pm on Tuesday, 15 October 2019	Practical (production) examination submissions collected by schools from the designated venue

Appendix 1: Declaration of authenticity



Government of **Western Australia**
School Curriculum and Standards Authority



Practical (performance/portfolio/production) examination

Declaration of authenticity

ATAR course: (Circle one course)

DAN	DES	DRA	MDT	MPA	VAR	MUS Composition portfolio
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This form must be completed by candidates enrolled to sit the examination for these courses only. Failure to submit a completed Declaration of authenticity could result in a referral to the Breach of Examination Rules Committee.

Candidate declaration

Name: _____ School code: _____

WA student number

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As a candidate for the practical (performance/portfolio/production) examination, I declare that:

- I have completed all the work contained in this submission through the duration of the ATAR course units being examined
- none of the work performed or submitted was worked upon directly by a teacher or any other person or company except those acknowledged, if appropriate, in the references or acknowledgments section or form
- none of the work in this examination was submitted for external assessment in any other ATAR course examination
- all documentation submitted is accurate.

Signature: _____ Date: _____

Note:

1. To maintain anonymity, this signed declaration form must accompany, but **not** be attached to, the submission or where applicable for performance examinations be submitted to the supervisor at the examination venue and **not** presented to the markers.
2. Teachers **must** keep a completed copy of this form on official school records.

Principal and teacher declarations

This section is to be signed by the school principal and the candidate's teacher.

I declare that, to the best of my knowledge the work performed or submitted:

- has been completed by the candidate throughout the duration of the ATAR course being examined
- has been developed mainly in school time, and any work away from school was regularly monitored
- has not been worked upon directly by a teacher or any other person or company and, if applicable, work has been formally referenced or acknowledged
- has not been submitted for external assessment in any other course or program
- has been checked and meets the practical examination requirements
- is in working order, i.e. appropriate USBs, DVDs and CDs are formatted correctly.

	Teacher	Principal
Name:		
Signature:		
Date:		

Non-school candidates

An authorised witness needs to witness your signature and complete this section. See the following link: www.courts.dotaq.wa.gov.au/WW/witnessing_documents.aspx for a list of authorised witnesses.

Authorised witness

Name: _____

Address: _____

Signature: _____ Date: _____



**2019 Visual Arts practical (production) examination submission cover sheet
and photograph(s)**

Visual Arts ATAR course Practical (production) examination requirements 2019

Appendix 3: Artist statement



Government of **Western Australia**
School Curriculum and Standards Authority



2019 Visual Arts Practical (production) examination

Artist statement

WA student number:

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Instructions to candidates

An artist statement is a concise explanation of the submitted resolved artwork.

In the statement you should consider including the following:

- a reflection on your thinking and working practices
- the key decisions you made, acknowledging contextual and other influences on your artwork
- a reflection on the purpose, intent and meaning of your artwork, and how this relates to your personal point of view
- if the work is framed, include how the frame is integral to the reading of the work and how it contributes to the meaning and communication of ideas.

Submit only **one** artist statement of 300 words or less which must be word processed, using 11 point Arial font.

SAMPLE

☐ ☐

Appendix 4: Visual evidence of work in progress



Government of **Western Australia**
School Curriculum and Standards Authority



2019 Visual Arts ATAR course Practical (production) examination

Visual evidence of work in progress

You should include nine photographs to support your production submission. Photographs may be from significant and appropriate stages of your art making process (e.g. one art journal page, studio, inquiry process, sensory/experiential stimulus, media experiment). Photographs should demonstrate different stages of the design process and comment on the working process of the final artwork(s).

Note: Photographs must be of single frames and **not** composite images. Photographs of journal pages must be clear if they contain more than one image on the journal page.

☐ Tick box if you have checked that there are no marks or teacher comments. Please do **not** name your parent, teacher or school in this section. Use generic terminology e.g. 'my teacher, my father' without using the actual names.

WA student number:

Appendix 5: Production validation



Government of **Western Australia**
School Curriculum and Standards Authority



**2019 Visual Arts ATAR course Practical (production) examination
Production validation (source acknowledgements)**

WA student number:

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Acknowledge all sources used i.e. from the primary sources (initial designs and stimulus) to the final resolved artwork including any secondary sources (if used). The production validation should be word processed, using 11 point Arial font if possible.

Primary sources (original stimulus/information i.e. original observational drawings, photography, interviews, collection of objects, sourcing of materials).

Secondary Sources (sources that have been utilised in the resolved artwork which are not original primary sources i.e. visual images or sound that has been appropriated, used or adapted, other artists'/designers'/photographers' works and written articles, found online or in hardcopy texts). Supply the full url and preferably a screen shot for work obtained from the internet.

☐ Tick the relevant box if not applicable

Internal and external assistance (details of all external assistance provided or outsourcing used in the construction of the artwork/s such as machine sewing, laser cutting or commercial casting, printing companies, art materials suppliers, carpentry).

Note: Please do not name your parent, teacher or school in this section. Use generic terminology e.g. 'my teacher, my father' without using the actual names.

☐ Tick the relevant box if not applicable

School Curriculum and Standards Authority
Visual Arts (production) examination - Predicted scores data entry form 2019

INSTRUCTIONS:

1. Shade the Production Not Submitted box for each candidate for which a production is NOT submitted and leave the box blank if the candidate has submitted a production.
 2. All candidates must submit a completed Declaration of Authenticity (DoA) form. After checking that each student has correctly completed their DoA form, shade the DoA Submitted box.
 3. Place a predicted score out of 100 in the column provided for each candidate.
 4. Productions must be received at the designated location between 8.30 am and 4.00 pm Wednesday, 25 September 2019.
 5. This form must be placed in the folder and submitted with the practical productions.
- This form is scanned on return so do not fold or write outside the boxes.

Teacher details

Name _____

Email _____

Phone no. _____

Signature _____

0515441404

Shade squares like this ->

Appendix 7: Visual Arts categories

School name: _____

School code

Part 1: Enrolments in 2019 Visual Arts ATAR course

Student name	WA student number	CAT1 2D	CAT2 3D	CAT2 2D	CAT3 M&TB	Left School
<input type="text"/>	<input type="text"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
<input type="text"/>	<input type="text"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
<input type="text"/>	<input type="text"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
<input type="text"/>	<input type="text"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
<input type="text"/>	<input type="text"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
<input type="text"/>	<input type="text"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
<input type="text"/>	<input type="text"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
<input type="text"/>	<input type="text"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
<input type="text"/>	<input type="text"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
<input type="text"/>	<input type="text"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
<input type="text"/>	<input type="text"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Part 2: Others (not listed above)

Student name	WA student number	CAT1 2D	CAT2 3D	CAT2 2D	CAT3 M&TB	Left School
<input type="text"/>	<input type="text"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
<input type="text"/>	<input type="text"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Instructions

- Do not fold or fax this form as it is to be scanned.
- Squares should be shaded like this: ☒
- For each candidate, shade one box to indicate the chosen category.
- For category 2 candidates submitting 3D artwork only, shade the 3D box only. For any candidate submitting 3D artwork accompanied with 2D artwork, shade the 3D and 2D boxes.
- For category 3 shade the motion and time-based (M and TB) artwork box for any candidate submitting M and TB artwork, M and TB artwork accompanied with 2D artwork, M and TB artwork accompanied with 3D artwork or M and TB artwork accompanied with 2D and 3D artwork.
- For a candidate who has left school shade the 'Left school' box.
- This form must be returned by post to Mark Leigh, PO Box 816, Cannington WA 6987 by 31 July 2019

Legend:

CAT1 - 2D only
CAT2 - 3D or 3D and 2D
CAT3 - Motion and time based (M and TB) artwork or
M and TB artwork and 2D or
M and TB artwork and 3D or
M and TB artwork 2D and 3D

I declare that: 1. I have checked that the category selected for each student is correct.
2. I understand this form is due to the Authority on 31 July 2019.

Teacher of VAR _____ Name - please print

1505287367

Signed

Page: 1234

Appendix 8: Submission dimensions



Government of Western Australia
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Visual Arts practical (production) examination Submission dimensions

A practical (production) examination submission can comprise one or more individual pieces. Requirements for the submission are explained in the *Visual Arts ATAR course Practical (production) examination requirements 2019* document.

ALL submissions need to comply with **ALL** of the requirements, whether 2D, 3D or 4D, or a combination of these forms. The overall requirements of weight (20 kg), display space (two and a half square metres), volume (1.5 cubic metres) and time (four minutes) applies to the entire submission in Categories 2 and 3 regardless of whether the submission is a single work or a combination of different artworks.

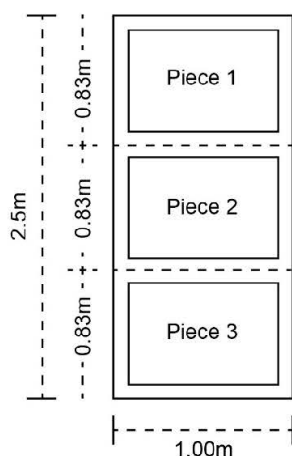
Note: Ensure all equipment used such as paint, glue etc are completely dry before submission.

CATEGORY 1

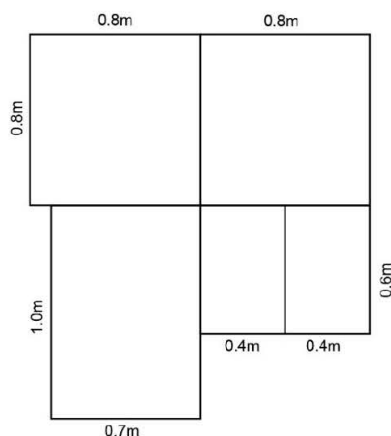
Category 1 examples of length and breadth for allowable area of 2.5 square metres. The resolved artwork **must not** exceed 20 kg in weight when packed or constructed for marking.

2.5m x 1.0m
1.58m x 1.57m
1.25m x 2.00m

Example 1



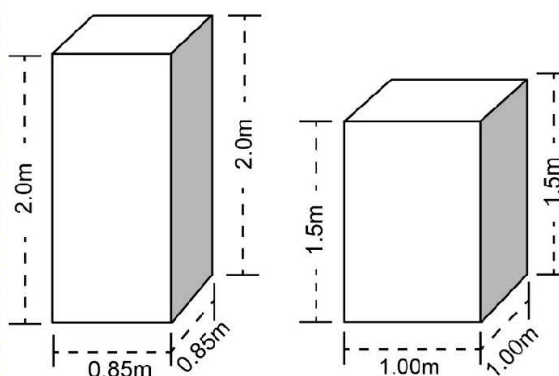
Example 2



CATEGORY 2

The volume of a body of work (1.5 cubic metres) is determined by the height, the width and the depth of the work when displayed for marking. This measurement applies to 3D works and/or submissions with 2D and 3D components. The resolved artwork **must not** exceed 20 kg in weight when packed or constructed for marking.

Example 1



Example 2

