



**Visual Arts**  
**ATAR course**  
**Practical (production)**  
**examination requirements**  
**2016**

## **Copyright**

© School Curriculum and Standards Authority, 2016

This document—apart from any third party copyright material contained in it—may be freely copied, or communicated on an intranet, for non-commercial purposes in educational institutions, provided that the School Curriculum and Standards Authority is acknowledged as the copyright owner, and that the Authority's moral rights are not infringed.

Copying or communication for any other purpose can be done only within the terms of the *Copyright Act 1968* or with prior written permission of the School Curriculum and Standards Authority. Copying or communication of any third party copyright material can be done only within the terms of the *Copyright Act 1968* or with permission of the copyright owners.

Any content in this document that has been derived from the Australian Curriculum may be used under the terms of the [Creative Commons Attribution-NonCommercial 3.0 Australia licence](#).

2016/3502

## Visual Arts ATAR course Practical (production) examination

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

Students who are enrolled in a Year 12 ATAR course pair of units are required to sit the ATAR course examination. There are no exemptions.

Schools are required to submit their candidates' practical (production) submission to the designated venue by **4 pm on Wednesday, 21 September 2016**.

Delivery instructions for the submissions will be sent to schools during Term 3. Non-school candidates will be notified directly by mail.

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) requirements are met and making sure candidates are adequately prepared for the practical (production) examination. 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 Authority website at [http://www.scsa.wa.edu.au/internet/Publications/Circular\\_eCircular](http://www.scsa.wa.edu.au/internet/Publications/Circular_eCircular). Teachers should also refer to the ATAR course examination information published in Section 6 of the *WACE Manual 2015-16 [Revised edition]*, which is available on the School Curriculum and Standards Authority website at [http://www.scsa.wa.edu.au/internet/Publications/WACE\\_Manual](http://www.scsa.wa.edu.au/internet/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)
- *Photograph/s* (Appendix 2)
- *Visual evidence of work in progress* (Appendix 3)
- *Production validation (source acknowledgements)* (Appendix 4)
- *Artist statement* (Appendix 5)
- *Predicted scores data entry form* (Appendix 6)
- *Visual Arts categories* (Appendix 7)

### 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 ATAR 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/internet/Events\\_and\\_Forms/Application\\_Order\\_Forms](http://www.scsa.wa.edu.au/internet/Events_and_Forms/Application_Order_Forms). A candidate with an injury or illness existing at the start of Term 3 is not entitled to apply for sickness/misadventure consideration on the basis of the existing injury or illness.

### 4. Late submission

Late practical (production) examination submissions cannot be accepted and candidates who do not submit a production will not receive a mark for the practical component of this course.

## **5. Principles of external assessment**

### **5.1 The marking process preserves the anonymity of the candidate and the candidate's school.**

This requires that candidates and their work are identified only by their SCSA student number.

### **5.2 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* witnessed by the supervising teacher and the Principal to endorse the originality/authenticity of the submitted practical (production) examination
- a copy of the signed *Declaration of authenticity* (a legal document) 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
- 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.

The *Declaration of authenticity* is a legal document. 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 whilst 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:  
[www.courts.dotag.wa.gov.au/W/witnessing\\_documents.aspx](http://www.courts.dotag.wa.gov.au/W/witnessing_documents.aspx).

### **5.3 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' artwork 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. All images obtained from the internet must have the url as part of the reference.
- submitting work 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 work uses appropriated or re-worked images must attribute all borrowed ideas and images. The name of the work 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 2015-16 [Revised edition]*.

## 8. Predicted marks

Schools are required to submit to the Authority 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*.

## 9. Breach of examination rules

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

- is not in accordance with the signed *Declaration of authenticity*
- does not comply with category size, weight or time requirements, electrical compliance or is dangerous to handle
- identifies the candidate's name, school, teacher, friends and/or family
- is plagiarised
- is framed
- does not have the *Photograph/s* (which show how the finished artwork/s are to be displayed) and *Production validation (source acknowledgements)* forms completed.

Alleged breach of examination rules are referred to the Breach of Examination Rules committee. Further information related to breach of examination (malpractice) can be found in the [Year 12 Information Handbook 2016](#). A breach of one of these rules can result in cancellation of a part or all of the practical raw examination mark.

## 10. Submission requirements

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

- the resolved artwork
- *Declaration of authenticity*
- *Photograph/s*
- *Visual evidence of work in progress*
- *Production validation (source acknowledgements)*
- *Artist statement*
- electrical compliance (as required).

### 10.1 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.

### 10.3 Photograph/s

Photograph/s provided **should** show the resolved artwork as it would be displayed.

Photograph/s must be attached to the artist statement (this applies to categories 1, 2 and 3 and all combinations of categories 1, 2 and 3). Candidates must write their SCSA 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.

#### 10.4 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 production process (e.g. one art journal page, studio process, sensory/experiential stimulus, media experiment).

**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 design process as well as some on the working process of the final artwork(s).

#### 10.5 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 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 where the image(s) was obtained.

#### 10.6 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.

#### 10.7 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 work 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 *Photograph/s form*, and advise in writing if parts of the electrical connection do **not** require electrical certification.

### 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*.

### 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.

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. Installations which include audiovisual footage should not be longer than four minutes if submitted in this category.

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 submission categories above.

OR

### Category 3

Motion and time-based artwork is submitted in this category. Forms such as animation, film, video and slideshow are included in this category. Each individual submission must not exceed four minutes in duration and must be submitted on USB, CD or DVD format compatible with PC and Mac. File formats must be capable of being played in VLC Media Player. 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 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 SCSA student number.

Photographs or a video 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 or DVD format compatible with PC and 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 submission categories above.

#### 11.1 Change to category

Candidates must not change their selected submission category after **Friday, 29 July 2016**. However, some changes may be made to categories, after consultation in writing, with the Authority up to and including the 15 August 2016.

#### 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.



<b>Forms</b>	<b>Category</b>	<b>Description</b>
<b>Printmaking</b>	<b>1</b>	This form may include traditional and contemporary approaches to transferring marks and images from one surface to another.
<b>2D Graphic design</b>	<b>1</b>	This form may involve the organised communication of messages for particular contexts and purposes applied to two dimensional surfaces.
<b>3D Graphic design</b>	<b>2</b>	This form may involve the organised communication of messages for particular contexts and purposes applied to three dimensional forms
<b>Photography</b>	<b>1</b>	This form may include traditional and digital approaches.
<b>Film, video, digital works and animation</b>	<b>3</b>	This form may include artwork of still and moving images.
<b>Sculpture</b>	<b>2</b>	This form may include a broad range of approaches to sculpture, ranging from traditional to experimental.
<b>Ceramics and glass</b>	<b>2</b>	This form may involve the manipulation of ceramic and/or glass materials for any purpose.
<b>Textiles and fibre</b>	<b>2</b>	This form may involve the expressive manipulation of materials and fibre to create works in any dimension.
<b>Designed objects/ environments/ jewellery</b>	<b>2</b>	This form may involve wearables, architectural models, and industrial design and products.
<b>Documented forms/ installation/ site-specific</b>	<b>3</b>	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.
<b>Interactives</b>	<b>3</b>	This form may include art making which explores the interactive nature of media and audience.
<b>Costume and stage design</b>	<b>2</b>	This form may include art forms that relate to events for stage and performance.
<b>Collection of two dimensional artwork</b>	<b>1</b>	This form may include a range of two dimensional thematic art forms that are presented as a collection of works.
<b>Collection of three dimensional artwork</b>	<b>2</b>	This form may include a range of three dimensional thematic art forms that are presented as a collection of works.
<b>Mixed media</b>	<b>1, 2 or 3</b>	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 SCSA student number.
- Resolved artwork **must not** identify the candidate's name, the candidate's school or teacher, friends and/or family.
- Further information about the delivery of the productions 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 on paper may be card mounted for stability and protection. Schools may place these works between thicker cardboard to give added protection during marking.
- 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.
- Resolved artwork **must not** contain sharp, dangerous or unsuitable materials such as needles, broken mirror, broken glass, barbed wire or liquids.
- 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 3 on USB, CD or DVD format compatible with PC and Mac, 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, the candidate's school or teacher, friends and/or family in the work on the USB, CD or DVD.
- Resolved artwork that does not comply with category size requirements, electrical compliance or are dangerous to handle will be referred to the Breach of Examination Rules committee.

## 13. Documentation of thinking and working practices

Records of the thinking and working practices that lead to the development of a candidate's submitted artwork must be kept by the school. Copies of submissions in category 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*, *Photograph/s*, *Visual evidence of work in progress*, *Production validation (source and acknowledgements)* and *Artist statement* 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 to the Authority 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 by the Authority.

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

- the artwork submitted was completed as part of pair of ATAR course units being examined

- the work submitted was developed mainly in school time and any work developed away from school was monitored regularly by the teacher
- none of the work submitted was worked upon directly by a teacher or any other person
- none of the work was submitted for assessment in any other ATAR course or program.

If the chief marker considers that the work submitted is not in accordance with the signed *Declaration of authenticity*, the matter will be referred to the Breach of Examination Rules committee.

The *Declaration of authenticity* is a legal document and therefore proper records must be maintained by the school. Teachers must ensure that copies of completed declarations are kept on official school records.

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 then the teacher should sign the *Declaration of authenticity* and attach a note to this effect to the declaration at submission time.

**Note:** Non-school candidates must complete the *Declaration of authenticity* in the presence of an authorised witness. The following internet link provides a list of authorised witnesses: [www.courts.dotag.wa.gov.au/W/witnessing\\_documents.aspx](http://www.courts.dotag.wa.gov.au/W/witnessing_documents.aspx).

#### **14. Submission and return/collection of the practical (production) examination**

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 to 4 pm on **Monday, 10 October 2016** and from 8.30 am to 4 pm on **Tuesday, 11 October 2016**. 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 Authority's retention and disposal schedule.

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

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

##### **14.1 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.

## 15. Key Dates

18 July 2016	Practical examination information relating to Visual Arts categories data form received by schools/providers
29 July 2016	Last date for withdrawal of enrolment from ATAR courses with a practical examination component
	Visual Arts practical (production) examination submission categories data form to be received by the Authority
13 September 2016	Practical (production) examination submission information received by schools/providers
21 September 2016	Practical (production) examination submissions by 4 pm
12 to 4 pm on Monday, 10 October 2016 and 8.30 am to 4 pm on Tuesday, 11 October 2016	Practical (production) examination submissions collected by schools from the venue



**2016 Visual Arts practical (production) examination**  
**Declaration of authenticity**

*This form must be completed by candidates enrolled to sit either the 2016 Visual Arts ATAR course examination. 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: \_\_\_\_\_

SCSA student number: 

--	--

--	--	--

--	--	--

 Resolved artwork category: 

1	2	3
---	---	---

  
(Tick the relevant box)

As a candidate for the 2016 Visual Arts ATAR course examination, I declare that:

- I have completed all the work contained in this submission through the duration of the pair of ATAR course units being examined.
- None of the work contained in this submission was worked upon directly by a teacher or any other person or company except that acknowledged in the references/acknowledgement form.
- None of the work contained in this submission was submitted for assessment in any other course or program.

Signed: \_\_\_\_\_ Date: \_\_\_\_\_

Please note:

1. To maintain anonymity this declaration form must accompany, but not be attached to, the submitted work.
2. Teachers must keep a copy of this form on official school records.

**Principal and teacher declarations**

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

I declare that, to the best of my knowledge the artwork contained in this submission:

- has been completed by the candidate through the duration of the pair of ATAR course units 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, or any such work has been formally acknowledged
- has not been submitted for external assessment in any other ATAR course.

Teacher's name: \_\_\_\_\_

Teacher's signature: \_\_\_\_\_ Date: \_\_\_\_\_

Principal's name: \_\_\_\_\_

Principal's signature: \_\_\_\_\_ Date: \_\_\_\_\_

**Non-school candidates**

An authorised witness needs to witness your signature and complete this section. See the following link: [www.courts.dotag.wa.gov.au/WV/witnessing\\_documents.aspx](http://www.courts.dotag.wa.gov.au/WV/witnessing_documents.aspx) for a list of authorised witnesses.

**Authorised witness**

Name: \_\_\_\_\_

Address: \_\_\_\_\_

Signed: \_\_\_\_\_ Date: \_\_\_\_\_



SCSA use only	Item		Bundle	
---------------	------	--	--------	--

**2016 Visual Arts practical (production) examination**

**Photograph/s**

This photograph/s should show how the finished artwork/s is intended to be displayed or set up.  
**Note:** Markers will not move artwork to a special room to accommodate lighting and unusual display requests.

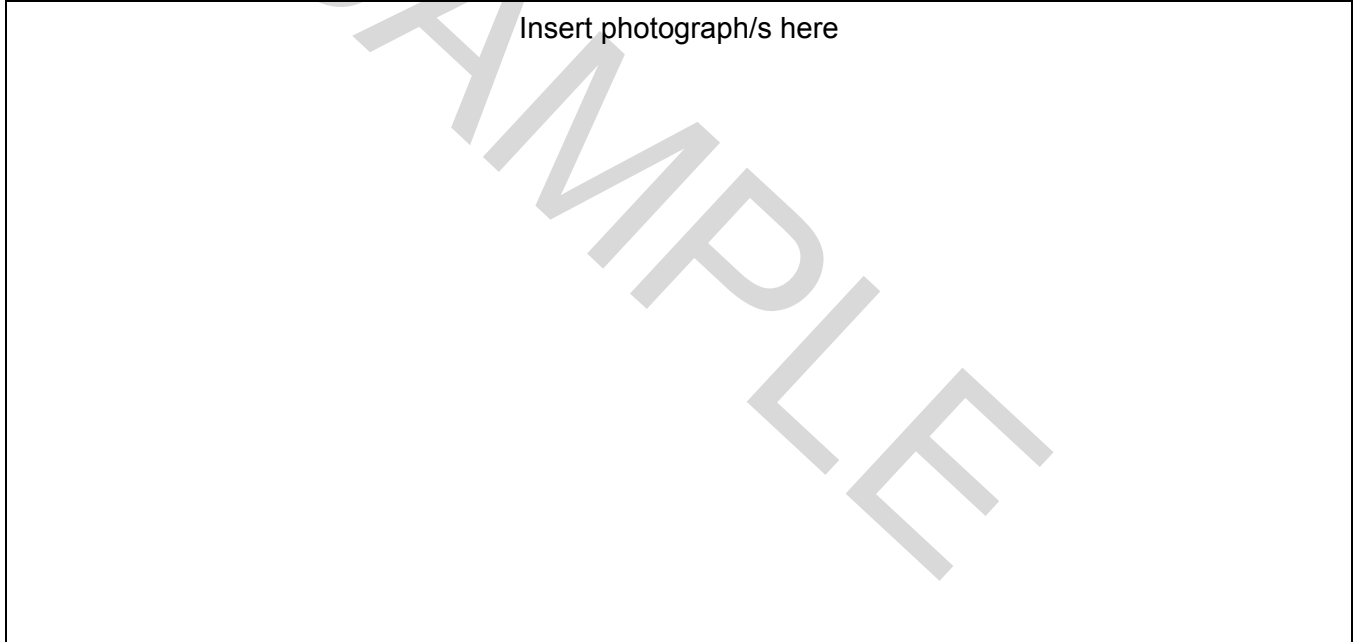
SCSA student number:

Category: 

1	2	3
---	---	---

How any items make up this submission? (e.g. 1/1 or 6/6)  /

Title:  
 Media:  
 Dimensions:



Electrical compliance:

Does the artwork require electrical connections?       Yes  No  
 Tick the relevant box

If yes, have all electrical connections been certified?       Yes  No  
 Tick the relevant box

## Appendix 3: Visual evidence of work in progress



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



### 2016 Visual Arts 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 production process (e.g. one art journal page, studio process, sensory/experiential stimulus, media experiment). Photographs should be from different stages of the design process as well as some 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.

SCSA student number:

<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>
----------------------	----------------------	----------------------	----------------------	----------------------	----------------------	----------------------	----------------------


## Appendix 4: Production validation (source acknowledgements)



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



2016 Visual Arts practical (production) examination Production validation (source acknowledgements)											
SCSA student number:	<table border="1"><tr><td> </td><td> </td><td> </td><td> </td><td> </td><td> </td><td> </td><td> </td><td> </td><td> </td></tr></table>										
<b>Acknowledge all sources</b> 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.											
<b>Primary sources</b> (original stimulus/information i.e. original observational drawings, photography, interviews, collection of objects, sourcing of materials).											
<b>SAMPLE</b>											
<input type="checkbox"/>	Tick the relevant box if not applicable										
<b>Internal and external assistance</b> (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)											
<input type="checkbox"/>	Tick the relevant box if not applicable										





**2016 Visual Arts practical (production) examination**

**Artist statement**

SCSA student number:

--	--	--	--	--	--	--	--	--	--

**Instructions to candidates**

An artist statement is a concise explanation of the 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.

The artist statement of 300 words or less must be word processed, using 11 point Arial font.



School Curriculum and Standards Authority  
Visual Arts (production) examination - Predicted scores data entry form 2016

Production Not Submitted	DoA Submitted	Category	Surname	Given Name	Student Number	Predicted Score (/100)
<input type="checkbox"/>	<input type="checkbox"/>					
<input type="checkbox"/>	<input type="checkbox"/>					
<input type="checkbox"/>	<input type="checkbox"/>					
<input type="checkbox"/>	<input type="checkbox"/>					
<input type="checkbox"/>	<input type="checkbox"/>					
<input type="checkbox"/>	<input type="checkbox"/>					
<input type="checkbox"/>	<input type="checkbox"/>					
<input type="checkbox"/>	<input type="checkbox"/>					
		Total number of candidates enrolled in examination		Number of productions submitted	Number of DoAs submitted	Number of productions not submitted
				Number of DoAs not submitted		

**Teacher details**

Name \_\_\_\_\_

Email \_\_\_\_\_

Phone no. \_\_\_\_\_

Signature \_\_\_\_\_

**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 by the School Curriculum and Standards Authority between 8:30 am and 4:00 pm Wednesday, 21 September 2016 at the specified venue.
5. This form must be placed in the folder and submitted with the practical productions.
6. This form is scanned on return so do not fold or write outside the boxes.

Shade squares like this →

9489247508

Visual Arts Categories



School name: \_\_\_\_\_

School code 

--	--	--	--

Part 1: Enrolments in 2016 WACE Visual Arts

Student name	SCSA student number	CAT1 2D	CAT2 3D	CAT2 2D	CAT3 M&TB	Left School										
<input type="text"/>	<table border="1"><tr><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td></tr></table>											<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
<input type="text"/>	<table border="1"><tr><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td></tr></table>											<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
<input type="text"/>	<table border="1"><tr><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td></tr></table>											<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
<input type="text"/>	<table border="1"><tr><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td></tr></table>											<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
<input type="text"/>	<table border="1"><tr><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td></tr></table>											<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
<input type="text"/>	<table border="1"><tr><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td></tr></table>											<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
<input type="text"/>	<table border="1"><tr><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td></tr></table>											<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
<input type="text"/>	<table border="1"><tr><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td></tr></table>											<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
<input type="text"/>	<table border="1"><tr><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td></tr></table>											<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
<input type="text"/>	<table border="1"><tr><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td></tr></table>											<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Part 2: Others (not listed above)

Student name	SCSA student number	CAT1 2D	CAT2 3D	CAT2 2D	CAT3 M&TB	Left School										
<input type="text"/>	<table border="1"><tr><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td></tr></table>											<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
<input type="text"/>	<table border="1"><tr><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td></tr></table>											<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

<p><b>Instructions</b></p> <ol style="list-style-type: none"> <li>Do not fold or fax this form as it is to be scanned.</li> <li>Squares should be shaded like this: <input checked="" type="checkbox"/></li> <li>For each student who is an examination candidate shade one box to indicate the chosen category.</li> <li>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.</li> <li>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.</li> <li>For a candidate who has left school shade the 'Left school' box.</li> <li>This form must be returned by post to the School Curriculum and Standards Authority by 29 July 2016 in the A4 envelope provided.</li> </ol>	<p><b>Legend:</b></p> <p>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 and 2D and 3D</p>
--	---

I declare that: 1. I have checked that the category selected for each student is correct.  
 2. I understand no further changes to enrolments can be made after 29 July 2016.

Teacher of VAR \_\_\_\_\_ Name - please print

0287558173

Signed \_\_\_\_\_



**Visual Arts Practical (Production) Examination  
 Submission dimensions**

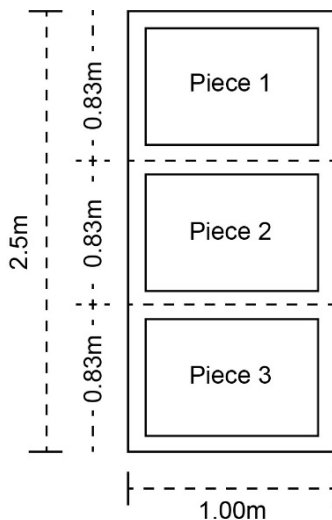
A practical (production) examination submission can comprise one or more individual pieces. Requirements for the submission are explained in the School Curriculum and Standards Authority Visual Arts ATAR course practical (production) examination requirements document.

**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.

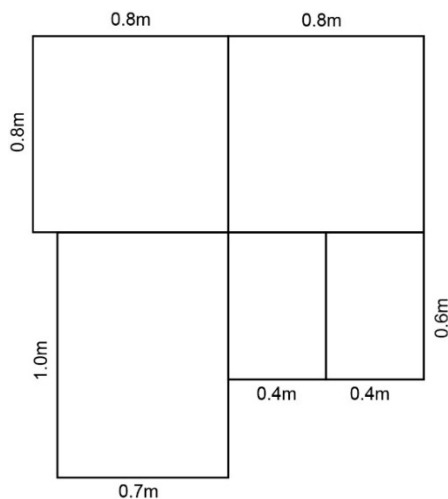
**CATEGORY 1**

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**



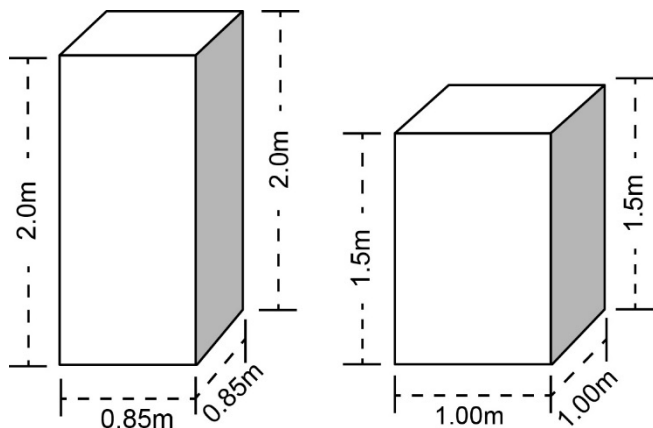
**Example 2**



**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**

