**Kathryn Hendy-Ekers** - Hello, and welcome to one of the implementation videos for Art Creative Practice. This video will deal with the critique, so it is one in the series of videos for Art Creative Practice for all Units, One to Four, available on the professional learning page. My name is Kathryn Hendy-Ekers and I'm the Curriculum Manager for Visual Arts, Media and Visual Communication Design. And with me for this presentation I have Ross Brooks, who is an experienced teacher of the VCE Visual Arts. Welcome Ross.

**Ross Brooks** - Thanks Kathy.

**Kathryn Hendy-Ekers** - So this presentation will run through the role of the critique in VCE Art Creative Practice. Look at some of the units, the focus, areas of study that focus on the critique, how to structure a critique, present a critique, and use feedback from the critique. So on this slide here you can see there is a definition straight from Page 18 of the Art Creative Practice Study Design about the critique. So it is one of the terms used in the study.

So the critique is a discursive collaborative environment that is organised to engage, explore, express, present and evaluate artworks and to understand, reflect on and improve awareness of the characteristics of art making. So for both the VCE Art Creative Practice and Art Making and Exhibiting that critique definition is the same. But you do need to understand that if you have students doing both studies, that the critique is applied differently in either study. So it's really important that you look at the critique in the context of the study and that's what we'll do throughout this presentation. So in Art Creative Practice the place that the critique is definitely within the Creative Practice aspects. So it falls under the reflection and evaluation. And you'll see, in the study design there are bullet points involved with reflection and evaluation, and one of them is reflecting, analysing and evaluating using the critique and feedback.

Just keep in mind that Creative Practice, the student's use of it, and the interpretive lenses, and how all those aspects, the four aspects of the Creative Practice are interrelated. They're not sequential. So the student would be reflecting and using any sort of critique at any point in time throughout the process. Also important to address the interpretive lenses that are in the study specifications. So there are three, the Structural lens, Personal lens and Cultural lens. So keep those in mind when you are formulating your critique with your students. So you can see that the Structural lens provides the analysis and interpretation of an artwork and its relationship to the artist and viewer or audience through the use of art elements and principles, materials, techniques, and processes. So it's about the structure of an artwork. So again, with all the interpretive lenses, you're looking at using those through making and responding. So the critique is part of that. The Personal lens looks at the Personal feelings, beliefs and life experience of the artist, and the Cultural lens forms the analysis and interpretation of an artwork through the investigation of social, historical and Cultural influences and representations. So that's something to really think about when you are formulating the critique with your students.

There will be in the support materials later available for this study later in the year. You'll see there are some specific questions like we have had in the past that you can use to frame any sort of annotations or questions with your students. Now just going on to where the critique is evidence throughout the study. First falls in Unit Two Area of Study Three when the students have gone through their collaborative Creative Practice and they respond to feedback from a critique to resolve their artwork. So at that point in time the critique comes before they resolve the artwork.

The Outcome 3 is the student should be able to critically reflect on, evaluate and document their use of the Creative Practice to develop and make collaborative visual responses. So underneath here, I've got the three knowledge dot points and skill dot points that deal with the critique. That's not all of them for that particular Outcome but these are the relevant ones. So the students master the methods used to critique the use of the Creative Practice, ways to reflect on and use feedback from a critique to refine and resolve artworks, and the art terminology used in a critique. And the key skills, pardon me, that are relevant and I have explained this in other videos really focus on the action words like present, reflect on, and use our terminology throughout the critique because all the key knowledge and key skills are interrelated.

So that will help you when you are formulating your assessment criteria for Units One and Two in particular. So looking at that particular aspect. So the assessment for that critique falls in the middle of the four bullet points there where the students must be assessed on the development of Personal ideas, directions, explorations visual language, technical skills, processes and artworks in the critique. So that's something to really make your students aware of. And Ross will explain how to present and make critiques available throughout the rest of the presentation. The next time the critique falls is in Unit Three Area Study One, which is part of the School-assessed Task.

Before finishing their artworks the students present a critique of their use of the Creative Practice. And they respond to feedback they receive from the critique to resolve their artwork. So it falls before they resolve their artwork as part of the SAT before they go on. So the Outcome is the students should be able to develop Personal ideas using research that examines one artworks and the Practice of an artist and produce at least one finished artwork. So the critique in this case will fall in response to their research and the development of their work. So the key knowledge and key skills stop points is the methods used to present critique and the appropriate methods to present the critique. Okay. So the next time is in Unit Four Area Study One which is the end of the School-assessed Task. So in Unit Four Area Study One and Two are taught concurrently. So I do encourage you to have a look at the implementation video on Art Creative Practice for Unit Three and Unit Four. There are two there and they both explain the critique in further detail.

The students build on the ideas began in Unit Three and reflect on their critique to further refine and resolve their Body of Work. And then they have the Body of Work presented to an audience. So this critique comes at the end of their process of using a way of finding and resolving their work. So the Outcome says, for Outcome one on completion of this unit the student should be able to document their use of Creative Practice and present a critique to inform the refinement and resolution of the Body of Work.

So you can see the key knowledge and key skills stop points there. So presenting the critique, using feedback and reflection to resolve their work, and then documenting and annotating and evaluating the refinement of the Body of Work. So the critique is all involved in that. Okay. You can see here for Unit Four Outcome One very clearly it has listed that the critique is part of that Outcome one of the assessment tasks. So there will be further information in the School-assessed Task advice and criteria and scope and nature of the task of what is required for that task. So I'm going to hand it over to Ross now, he's just going to talk through some teaching and learning activities for the critique and to really unpack how to conduct a critique. Thanks, Ross.

**Ross Brooks** - Thanks very much, Kathy. With all of this now, as educators, the values of feedback and as creatives we know how important it is. So what we really want to do is to set up critiques which are quality experiences and leading experiences for our students. It really starts by familiarising yourself with the study design, with the key knowledge and the key skills to be looking at the support materials and administrative information as you're planning. So you really want to be planning about this early in the year, like very, very early in the programme so you can let students know about when, and where, and what it's like, and that sort of thing.

You also you want to be sort of determining what is going to fit your cohort? What's going to fit your group of kids? Would it be better to have them as an exhibition or would it be better for it to have one on ones or small group discussions, listening circles, or what do you think would be best for your group? So that format is really important in terms of how it's going to be set up and what sort of information are they going to gather? So what sort of things, how are the students going to gather together, get the information? What suits them? Are they going to be recording and then transcribing or will they be taking notes after? Will they be putting up forms and getting written feedback through that way? How are they going to do it? So be thinking about that, how the data is going to be be collected or put together and gathered and also what sort of formats you are going to do. Next slide please, Kathy. So as Kathy was saying, the critique really fits very well in the reflection and evaluation part. And to make sure that students prepare it's important that they provide the viewer, the critiquer with enough information. So they can actually respond meaningfully to the work. So you get something more than just, "Oh, that's really nice." Which is really useless sort of feedback. So for the students they should be thinking about what information does my audience need? What sort of didactic would it be? What sort of facts or figures would it be? This could be a really good opportunity in preparing for the students to actually analyse their own work to use the interpretive lenses, to go through and write about what they think the work is about.

A lovely sort of learning experience for them. You get those questions then use that interpretation as the starting point for questions. So five or ten questions that you're going to get the students will ask their audiences to get answers for. So making sure that preparation is not just about bringing an artwork and certainly I would be thinking wouldn't be about just showing a folio to it. You'd need to direct and guide so you can get quality feedback. The next slide.

**Kathryn Hendy-Ekers** - Yes. And just to point out, Ross, there are some excellent points on these slides that you might want to go back through and have a look at with some ideas. Okay, here we are presenting the critique.

**Ross Brooks** - So with presenting the critique and this is part of your thinking about the presentation of it. Hopefully you've prepared kids to think about it but they do need space and time to prepare. So give them time and give them direction and distraction. So what ways can we do it? So it could be that you you're thinking about in the presenting of the critique as we're saying in that format that is going to be, it could be like a mini exhibition or that sort of thing but you really want to make sure that you're getting feedback. Next slide.

**Kathryn Hendy-Ekers** - Thanks, Ross.

**Ross Brooks** - And once you've got that info that had the critique that's not the end at all. You don't jump straight into making. You want to take time to gather together what they found out. And it could be like straight after giving the the critique experience to say, go away and just write down, what were your impressions? What were the takeaways? What did people understand? What did they misunderstand? And really start to interpret that and look at it and evaluate it and say, "Well, it's important that they've misunderstood that I'm going to need to make some sort of adjustment in what I'm doing so I can do it." Those things of convergence and divergence are really important. So that means convergence are those things that are really working and you want to make sure that you keep them. And then diversions are those things where, okay, "What does this mean?" "What does it mean?" "Do I need to change what I'm doing?" or "Do I need to adjust?" or "I need to say that actually strengthens what I'm doing" And then make sure that it's documented, all this sort of thinking is documented because it needs to be provided as evidence for assessment. But it also, that documentation is a really good thinking process for students to take feelings and put them into words is a great way of getting thoughts into order and feelings into order and that sort of stuff. The next slide

**Kathryn Hendy-Ekers** - I think, oh, yes resolving. Yeah.

**Ross Brooks** - And of course, this is really, the most important part of it, because of course the aim in Creative Practice is to make an artwork which is going to connect with an audience, connect the artist and the spectator. And so at this time, this is making sure that that documentation is thoroughly done. So "Where is the resolution?" "What are the things that we've done?" And of course as it says there, the critique enriches, it doesn't replace. So it's any part of their Practice. It's something that adds in there. I hope that helped.

**Kathryn Hendy-Ekers** - Great. Okay. Thank you so much, Ross. If you have any further questions, here are my details. I'm sure everyone has seen these before. And please watch the other videos on Art Creative Practice. There is one for each Unit and also there are similar videos available for Art Making and Exhibiting.

[Copyright Victorian Curriculum and Assessment Authority](https://www.vcaa.vic.edu.au/Footer/Pages/Copyright.aspx) 2022