**Kathryn Hendy-Ekers** - Welcome to one of the on-demand implementation videos for VCE Art Creative Practice. This video will cover Unit 1. My name is Kathryn Hendy-Ekers and I'm the Curriculum Manager for Visual Arts Media and Visual Communication Design. With me, I have Julia Newsom, who is an experienced teacher of VCE art. Welcome Julia.

**Julia Newsom** - Thank you.

**Kathryn Hendy-Ekers** - Throughout this video, we'll cover the Features of Unit 1 VCE Art Creative Practice, an overview of the Areas of Study, teaching ideas and assessment ideas. Initially, you must look at the Study Specifications with your students. They cover all of Units 1 to 4. So, on this slide, you can see the overview, the architecture of the study and the four Units and the key areas of Inquiry learning, Experiential learning, and Project based learning that is covered in each Area of Study.

For Unit 1, we look at Inquiry learning and Experiential learning. So, there is more information about those styles of learning in the support material, and we have some slides throughout this presentation that will assist you. So, in areas study 1, we look at the artist, audience and artworks, the Structural lens, the personal lens and the context of artists and artworks. Area study 2, we look at art forms, Personal responses, the Creative Practice, and then in the Area of Study 3, we look at research, evaluation, and reflection. As you know VCE Art Creative Practice is underpinned by the Creative Practice.

There are four aspects to the Creative Practice, research and investigation, experimentation and development, refinement and resolution, and reflection and evaluation, which are covered in the three key learning areas. So, you can see too, it is relating to Making and Responding and using creative thinking and the Interpretive Lenses. In a little more detail, here are the bullet points from each of the aspects of the Creative Practice in the Study Specifications. So, you can see for research and exploration, the key bullet points, and I have highlighted the key concepts in each of those bullet points relating to research, exploration, examination, analysis, and the interpretation.

So, they're the key ideas bolded such as the experience, observation and Personal interests, materials, techniques, and processes, Personal, Cultural and social influences and ideas. So you might want to break these down. It's very important, the first thing you do need to do is go through the Creative Practice with your students. In experimentation and development. Again, you can see the key areas that the students experiment and develop their work with. So, these slides are just to give you an indication of the key areas. Reflection and evaluation.

There are other presentations on the critique and evaluation that will help you as well, particularly through Units 3 and 4. So you can see there are some examples there of the areas such as the Interpretive Lenses, materials, techniques, and processes, values, and beliefs, and then places, objects and artists and viewers. There are three lenses, Interpretive Lenses that the students apply throughout the Creative Practice through Making and Responding, and there are definitions of those in the study design. And as you know in Unit 1 and Unit 2, the students do focus on specific lenses to gain an understanding.

So, we have the Structural lens, Personal lens and Cultural lens. The visual arts diary is an important part of Creative Practice and the students, should select a format to suit their working method. So, you can see here, we have some suggestion for the visual arts diary, such as document boxes, sketchbooks, bound or clipped together sheets or portfolios, digital formats. So, students are more than welcome to work in a digital format for their visual diary. So, it should be important that the students selects the format that suits best their working method. So, all your students do not have to have a visual diary in the same form, but you do have to be aware of equity across students.

So, the visual arts diary should have annotations, visual material, it could have audio recordings or documentation that's numbered and dated. So, when you're starting VCE Art Creative Practice, you're looking at some of these big planning ideas. So, your inspiration. So, where the students will get their inspiration from in the continuum of their art making. So, what are the connections you'll make for the students to historical and contemporary art, and what artists you'll source as sources of inspiration. So, it's really important that you are selecting artworks that suit your interests of your students and what materials, techniques and processes you work with. So, you often encourage the students to take the students out of the classroom and to inform their art making through visits to galleries, to studios, or working with practising artists, curators, critics or art historians.

There are lots of opportunities, particularly with local and community galleries and artists for students to work with. So making sure when you're selecting your artists for study, there are artists who've got sufficient background information, so the student inquiry can be deep and broad. So, they might want to research ideas and issues that the artists represent in their work. So, the students might find something that they're particular passionate about. They have to consider the intention of the artist and looking at that relationship between the artist and the audience, and why they produce work and who it is intended for and why. Also, to thinking about the art forms that the students will be working with. On page 17 of the study design, under the "Study Specifications", there is a list of art forms underneath the terms.

It would be a good idea to look through those and maybe pick several that you would like your students to focus on. And it's probably easier to get them in Unit 1 and 2 to focus on similar materials, techniques and art forms so they are familiar with the study and then they can branch out in Units 3 and 4. So make sure you are exposing your students to a range of art forms, so they begin to understand the visual language that is created by artists working in a specific art form. In Unit 1 Area of Study 2, students are required to explore three art forms. So again, it is important that you focus on the three artists in area study 1, but maybe from different periods of time and cultures. So, they are working across those three art forms. So, an artist may work in multiple forms in their practice, so you might select an artist who does have a multidisciplinary approach, for example, someone like Patricia Piccinini who works across numerous art forms, Del Kathryn Barton, this is another example who works in painting and video.

A lot of contemporary artists have branched out and worked in across art forms, along with artists such as Picasso and well-known Australian artists, such as Arthur Boyd, who did work across numerous art forms, such as painting and ceramics. So, in a snapshot, the content for Unit 1 is a focus on the inquiry and experimental learning, students explore art Making and Responding using your Creative Practice. They look at the Structural and the Personal lens. So, you can see here, the three outcomes associated with the Unit 1, which will go through in a little more detail throughout the presentation.

Each of, as we've said, each of the outcomes has an inquiry learning. So, the first outcome for Area of Study 1, is the student should be able to discuss the practices of three artists and apply the Structural lens and the Personal lens to analyse it in an interpret one artwork by each artist. So, there's some guiding questions here that you could use that will be published in the support material. So, thinking about how artists conceptualise artworks. So, they're good discussion points for the students to begin with you, so how artists communicate ideas and meanings. So, you could give those to the students at the start of the Unit to really think about how they're going to unpack the key knowledge and key skills for the outcome.

With the key knowledge, you can see here, we've highlighted the key concepts and the key knowledge that the students do need to look at. These will help you form your assessment criteria. So, you can look at the practices of artists from different periods of time and cultures, the use of the Structural lens and the Personal lens, Personal opinions and points of view about artworks, visual language to communicate ideas and meaning, and the terminology used in the discussion of artworks. Then moving through with the key skills, there are key words here, command terms we use that are available on the VCAA study design pages linked to the examination.

There are command terms, and they're now defined for use in the exams and study design. So, it's important you have a look at those and unpack those. The words like in this particular study, analyse and discuss, apply, formulate and justify, analyse and discuss, and the use of appropriate art terminology in references. So you can see they're associated with different key knowledge dot points. So the first one is analysing and discussing the practices of artists from different periods of time and cultures. So again, there are some inquiry learning activities that you may want to start with here that you could use with your students. Looking at a research question based on a common question or prompt, so the research is open ended and student directed. So again, looking at context, artworks and audiences, which are all defined on page 17 of the study design, and could be selected as the starting point. So there could be inquiry questions about visual language and the components of the Creative Practice could be used. In the support material, there will be information about critical and creative thinking techniques that could be used to structure Inquiry learning as well. So I'm going to just hand it over to Julia now who's going to talk about one of the teaching and learning ideas. So Julia, Julia is just going to go through this slide here and just explain some teaching and learning ideas for Unit 1 Area Study 1.

**Julia Newsom** - The selection of artists should expand the perspectives of the students. So it's very important that you consider local artists and the Personal interests of the students. There's an example here where students could work individually or together, they can present information on composition technique, style of each artwork, outline how each artwork relates to the three artists' lives. Their presentation could be in many different forms, possibly a documentary, might be a PowerPoint video, or it could be something that they've created on paper or written. Example two, students use a theme such as self portraiture and discuss the statement self-portraiture that has been described as an artist in a dialogue. The students can analyse and interpret the works of artists. We've got two lists of artists and they incorporate historical, contemporary, Rembrandt, who's obviously historical, Romaine Brooks is from about a 100 odd years ago. And Cindy Sherman is contemporary. Artemisia Gentileschi, Joy Hester and Trevor Turbo Brown. Any three artists could suit, it's just a matter of covering historical contemporary and First Nations artists.

**Kathryn Hendy-Ekers** - So there is a detailed learning example here that Julia can go through too as well. Thanks Julia.

**Julia Newsom** - Students are expected to investigate, analyse and interpret a work by three different artists from different periods of time and cultures, and as an example that you can use. It's really important for the artists to have the date of birth and the death, the nationality, the title of the artwork, the date it was created, the technique medium and the subject matter. And there's some learning activities there that you can see. Research, citing three different sources to learn about the life and the work of the artists. So you can print out a copy of the artwork to study and annotate. And then Julia, it's important to use the Structural and Personal lenses to interpret the artwork.

And there's questions there that the students can use that can help them explain what they're looking at. So what can be seen in the artwork that tells us about the life of the artist, symbols, and what do they mean. How to identify how the art, or identify how the artist has used our elements and principles to communicate their meaning. What is the student's interpretation and response to the work? Does it relate to their own life? They can explain that. It doesn't have to be heavy on explanation, it just has to get them thinking and explaining and having a common, I suppose, a common.

**Kathryn Hendy-Ekers** - Understanding.

**Julia Newsom** - They need to consider the context within which the work is viewed, who the intended audience is and how different audiences might respond differently to the work. And that is really important. Who is the audience? How are they Responding, and what do they have in common, or what do they not have in common with the artist? So you can see here with the assessment, this is directly from the study design there's the outcome there.

**Kathryn Hendy-Ekers** - So the student must study the three artists from different periods of time, and there are some examples there that we suggest, such as an extended written response, short answer responses supported by visual references. So you can see there is a difference there in the study, in the past, it was just short answer responses. But if they are doing that this time round, they must have visual references. It could be an annotated visual report with the artworks with annotations around them a bit like what they do in their visual diary. Or they could do a presentation such as a PowerPoint or an online prezi, PowerPoint presentation, or website, or it could be an oral presentation where the student is standing with the artwork behind them and doing some explanation. So here is an example here of an assessment task. So similar to what Julia described before, looking at the three artists, their date of birth, their death, and their nationality, the titles, the work, the date, the technique, the medium, the subject matter of the artwork provide the image and it must be historical contemporary artwork. So Julia will just read through the rest where we are talking about. Julia, I'll let you take over and talk about the research.

**Julia Newsom** - Yep, so it's very important to choose artists for whom there's sufficient background information and the Inquiry needs to be deep and broad. The sources should be many, varied and reliable, and students need to acknowledge and record all sources. It's imperative that they don't just go to an artist where it's somebody from something like Instagram, that's from social media where they like the artist but there just isn't that depth of information and backing to support their imagery and why they're making it.

**Kathryn Hendy-Ekers** - So, for example, Instagram, it's a great source, but often if you go to Instagram and have a look at the artist's work, then they will have references to their website where you can actually go and look at their website.

**Julia Newsom** - That's right. Students need to use the Interpretive Lenses and use the questions that are provided. They need to give a general overview when they're describing, they need to use the Interpretive Lenses to analyse the artwork and interpret the meaning and messages of the artworks, again, using the Interpretive Lenses. The students are expected to formulate and justify an opinion. What do I think or feel, what do I think of the artwork? Why, what evidence supports the response? So it's not just saying, "I like the artwork", they need to really justify and give evidence and explain clearly and succinctly what their idea is and why they think and feel what they do.

**Kathryn Hendy-Ekers** - And there will be questions associated with the Interpretive Lenses available in the support material. So where we're referring to those there, that will help the students with their description, their analysis, and their interpretation, as well as their opinion. So moving on to Area of Study 2. The student should be able to use a Creative Practice to develop and make visual responses, informed by their exploration of Personal interests and ideas. And below we have a list of Inquiry learning guiding questions, that the students might want to use at the start of the Unit. So looking at their artists, they want to explore how they respond to artworks and what are the practices they might use in their response.

What is the visual language, how they're going to explore it, are the components the Creative Practice they're going to look at, and how they can communicate ideas and meanings in the artworks. And also to what aspects of the Structural Personal lenses they will use in their Personal responses to develop them. So the key knowledge you can see, again, we've highlighted the key points, so that experimentation and exploration of materials. So you'll see throughout Creative Practice where we refer to the Creative Practice, it's really important to go back to the front of the study design and look at that aspect of the Creative Practice. Refers to visual language, the Personal visual responses by investigating the practices of artists, the properties of materials and their use in a range of art forms. And then the use of materials, techniques, and art forms to make Personal visual responses.

Also, the students must investigate the relationship between the artists, the artwork, the viewer or the audience, to communicate meaning in artwork. So they're considering where their work is presented or made available to people and what their intention was and how they want people to respond to their own work. And of course, they're looking at the Structural and Personal lens to interpret the meaning in their visual responses. So the key skills we're looking at are words such as experiment, explore, investigate, communicate, make Personal visual responses, communicate meaning, and interpret meaning using the Interpretive Lenses. So some of the experimental learning activities you could start with, they could use a Personal exploration and choice of experimenting with new materials. So the students are required to experiment with three art forms. So they might relate what they're doing in Area of Study 2, to what they are doing in Area of Study 1. So they might look at those three artists in area study 1, which they must do in those three art forms, and then look at the similar practices of the artists. So it must be a range of contexts. So if you look at the front of the study design as well, there is an explanation or a definition of what context is, and they could explore these relationships based on Personal feelings, opinions, and viewpoints. Okay, we're just going to unpack one of the teaching and learning activities here for Unit 1 Area of Study 2. So Julia, do you want to just have a look through this slide?

**Julia Newsom** - In Unit 1 Area of Study 2 Outcome 2, students are introduced to Experiential learning. The learning activities are teacher guided. Teachers use the Creative Practice to ensure students develop visual responses from an exploration of Personal interests and ideas. And investigation of a process is used as an example activity in the support materials. And although a selection of three artists and art forms are given, any group of artists that cover the criteria or would suit teachers or students, they may choose local or exhibiting artists. There's an example one where they might use textile photography and painting to experiment with art element tone or the art principle form. There's other, example number two, found objects to experiment with art materials, techniques, construction, deconstruction, and form. Students consider the methods of abstract expression as painters to use mops, water, sponges, and experiment with making gestural actions, and then repeat the process on a smaller scale. So the idea is they find three artists, three with different art forms, look at them and then be inspired to create work based on those art forms.

**Kathryn Hendy-Ekers** - Thanks Julia. So a detailed learning example here is, as we've said, use the work of artists' starting point to explore and experiment with those different forms. So as we've said, it could be a painting process, a printmaking process, or a ceramics process. So students select an artist for each art form and introduce the students through, the art forms through the work of the artists. So you need to guide the students through those relevant materials and techniques and processes, allowing space and time for the students to make those discoveries about the form. And ensure you allocate an equal amount of time for each art form. So in the support material, you will see that we have provided you with our weeks and timeframes for each. Julia, do you want to elaborate on any of that information there or from your personal experience?

**Julia Newsom** - Well, depending on the art forms, but you might be choosing an art form from an artist who is, so painting and then look at the artwork itself, look at the ideas within the artwork, how the artist developed their own special visual language, what symbols or colour the artist has used in the paintings. If the artist has created something that's using their own belief system, students reflect on their own, and then they can present artworks related to that particular art form and the ideas there. They might create thumbnail sketches, they might create small studies of colour in paint and composition or details. Doesn't matter what the art form is. If it's print making, they might look at the art work and the way the print was created, they might use the same mark making. It's up to the student to interpret it and develop their own artworks based on that particular art form.

**Kathryn Hendy-Ekers** - Okay, thanks Julia. So for the assessment for Unit 1 Outcome 2, So the student uses Creative Practice to develop and make visual responses informed by their exploration of Personal interests and ideas. So you can see from the study design that finished artworks are not an expectation of this outcome. So there's some of the activities we've just covered where the students are doing the experiments in three art forms is perfectly fine. And also too, they must document that exploration. So for example here, we have an assessment example where the teacher, and it's a bit similar to what we've already gone through before. So the student has selected the three art forms, they've looked at the practices of artists through experimentation and exploration to build up those skills using materials, techniques, and processes. And then you've got some questions there that they could use.

So how the artists have used the art form to inform their work, how they experimented with different art materials, techniques, and processes, how they explained the explorations of materials, techniques, or processes that are most interesting to them and how they taken the materials and techniques and processes and expanded on them. And what was the best results. So they're like reflective annotations that the student could use. Julia, do you think there are any other suggestions there that you could use? No? Fantastic, thanks. Okay, Area of Study 3. So documenting and reflecting on the Creative Practice. So on the completion of this Unit, the student should be able to document and evaluate the components of the Creative Practice used to make Personal visual responses.

So we have some Experiential learning questions here that you could use at the start of the Unit. So what strategies you could use to reflect upon and evaluate the practice, how you would document it, how they would structure that documentation, how their visual language is documented and the strategies they can use for analysis and reflection, and their use of the Personal and Structural lens. So with the key knowledge, you can see the key points here, the documentation and evaluation of the Creative Practice, the approaches to making and presenting visual responses, critical and reflective thinking, reflection and evaluation of visual language, the use of evaluation, the use of materials, techniques, and processes, the use of the Structural and the Personal lens, and how to analyse and reflect upon visual responses. The key words to document and evaluate, analyse and reflect on, use and document, evaluate and document, and the Structural and the Personal lens. So some of the Experiential learning activities you could do. So it's the structure of the student experience that'll govern their reflection and their use of creative and critical thinking to evaluate their Creative Practice. So that documentation, it must be written and visual, and it is a highly Personal reflection. So Julia, do you just want to read through this teaching and learning ideas here for Area of Study 3?

**Julia Newsom** - So students must use the language from the Interpretive Lenses to annotate their progressive critical reflections that are made during the exploration and experimentation in Area of Study 2. For example, students use photos, sketches or diagrams to document and evaluate techniques, processes, exploration, and experiments, and Personal visual responses. There's a list of simple questions students can ask themselves and, such as what did I do? How did I do it? What did I find out? What will I do next? What will I not repeat? Why? There'll be further detailed questions in the support materials as well.

**Kathryn Hendy-Ekers** - Thanks Julia. And here's another detailed learning experience, example here that you might want to read through Julia.

**Julia Newsom** - So for each art form, the students could make photographs or sketches, they need to do notes and they need to critically evaluate Personal visual responses. The following is a list of headings for documentation in the visual diary, and the visual diary can be any form. So they need a date, visual responses, art form, inspiration, observations, activity, observations again, Personal response, developing a visual language and critical evaluation.

**Kathryn Hendy-Ekers** - So that's a great list that the students can use. And you could use with the students when you're giving the information at the start of this particular Area of Study of things that they do have to document in their visual diary. So the assessment is the documentation and evaluation of components of the Creative Practice. So again, it's really important that the students go through the Creative Practice with you and work out which aspects and use those bullet points for the Creative Practice for their documentation. So Julia might just read through this assessment example here that we have. So I'll hand it over to you Julia.

**Julia Newsom** - Assessment may critically evaluate how ideas were explored and communicated. And an assessment template could be created and used by the student, the teacher, or the class. The students need to document and evaluate their Creative Practice and they have to make Personal visual responses. So for example, they could have a round table critique of the art forms and explore and inform, that explores and informs their documentation. They may create together an instructional video to explain how Personal visual responses have been created to a source of inspiration. And to explain the particular art form they've used. They may choose to critically evaluate their visual responses through diary entries, sketches, and annotations. So there's a range of ways they can make those Personal visual responses and they can be made together.

**Kathryn Hendy-Ekers** - Thanks Julia. So that brings our presentation to an end. Here are my contact details if you have any further questions about Unit 1. So I'd like to thank Julia for assisting with this presentation and we hope you found it useful.

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