**Kathryn Hendy-Ekers** - Welcome to one of the implementation videos for VCE Art Creative Practice. This video will cover Unit 2. My name is Kathryn Hendy-Ekers, and I'm the curriculum manager for visual arts. With me I have Julia Newsom, who is an experienced VCE art teacher. Welcome Julia.

**Julia Newsom** - Thank you.

**Kathryn Hendy-Ekers** - So this video, throughout this video, will cover the features of Unit 2, VCE Art Creative Practice, an overview of the areas of study, some teaching ideas and assessment ideas. So in all our presentations, we've just shown you the Study Specifications, just so you are familiar with them. So with Unit 2, we are looking at Inquiry learning right throughout the Unit, and you can see the key areas there under each Areas of Study. So throughout Art Creative Practice, you have Inquiry learning, Experiential learning and Project-based learning. The Creative Practice underpins the whole of the study through making and responding. And there are four aspects that you really do need to unpack with your students.

Research and investigation, experimentation and development, refinement and resolution, and reflection and evaluation. And you can see there are three areas of Inquiry learning, Experiential learning, and Project-based learning that are covered in the creative Practice. So these slides just, again, I have some key concepts of each of the areas of Creative Practice that are highlighted. For the research and exploration you can see the key areas that students are researching, exploring and examining, interpreting, analysing, and evaluating. In experimentation and development, you can see the key areas again, that students experiment and develop with right across the study, including materials, techniques, and processes, ideas, values, beliefs, artworks, art elements, art principles, visual language, meanings and messages, contexts, and visual language. Reflection and evaluation, which is an important part of the creative Practice. And you can see the areas that are covered there.

Finally refinement and resolution of areas that students refine and resolve. We also had the three interpretive lenses, the Structural lens, the Personal lens, and the Cultural lens that students apply through making and responding. And the definitions of those are in the study specifications. And it is important, particularly in Units 1 and 2, all three lenses are carefully unpacked in the Areas of Study. The study terms are very important to unpack with your students. They are used throughout Units 1 to 4. So art elements, art principles, art forms, context, critique, influences in inspiration, visual language, the body of work and contemporary artists and artworks. The visual diary, in Creative Practice, can be used in any format that suits the working methods and body of work the students are produced.

So it could be document boxes, sketchbooks, bound or clip together sheets or portfolios or digital formats. So students are able to work digitally, for their visual diary, just ensure that you can authenticate it and that the work is housed in a manner that can be assessed by you with the teacher. It's important that the visual diary contains annotations, visual materials. There can be audio recordings and documentation can be numbered and dated. So your students can work in different forms within the class. So it must be a form that suits them best. And just to make sure that the approaches to all these forms are equitable. So just a snapshot that you can use with your students for information for Unit 2, Unit 2, interpreting artworks and developing the Creative Practice covers inquiry learning.

The students explore collaborative Practice in historical and contemporary context. They produce visual responses, exploring collaborative Practice, historical and contemporary context. And they use the Creative Practice and collaboration to make and present artworks. And they understand the Cultural lens. The three outcomes are listed below next to each Area of Study. So it is important. We will go through these in a bit of detail throughout the presentation, but this is a nice slide just to show your students as a snapshot. So for outcome one in Area of Study 1, the student is using the Cultural lens, and other Interpretive lenses, as appropriate to analyse and compare the Practices of artists and artworks. So they must use the Cultural lens and other aspects of the Structural and the Personal lens. So some of the guiding questions that were is available in the support material or things like the role and purpose of art in society, how art works reflect cultural and personal values, what is collaborative artistic Practice, how contemporary artists represent ideas in their work, cause a lot of contemporary artists do work collaboratively, and the differences between contemporary and historical art Practice.

This Unit is an opportunity to explore those different Practices. So the key knowledge you can see those points are bolded there. So the role and purpose of art, sorry, in different cultural context and times, use of the aspects of the Cultural lens to analyse and interpret artwork's, relevant aspects of the Structural and the Personal lens. Looking at diverse alternative approaches to making and presenting artworks, particularly with collaboration, and that making or presenting of artworks in different historical and contemporary cultural context, and how that is artworks reflect the values and traditions of different cultures, the way artists work in different periods of time and cultures with a focus on collaboration and referencing an art terminology. So the command words, as I've explained, we've altered these so you can develop your assessment criteria. So applying, comparing, analysing, investigating, evaluating, comparing, use of references and use of appropriate art terminology. And you'll see that the key knowledge links are linked to each of those command terms.

Those command terms are available on the VCE relevant websites they're used in all our VC examinations. So there are definitions of all these command terms we now use in our study designs and the examinations. So some inquiry learning activities that you could start with, so the students could investigate the context of artworks and how they reflect the values, beliefs of traditions of society. They could formulate a question that links the artists that they've selected from the list on page 23, the study design. So we'll go through that list in a moment, looking at how artists collaborate with each other and the concept of collaboration as the focus for their inquiry. And also students are required to investigate the making and presentation of artworks. So they conduct an open ended inquiry using the artwork as a starting point. So there's some ideas for you. So I'm just going to hand it over to Julia now, who's just going to explain some of the teaching and learning ideas for Unit 2, Area of Study 1.

**Julia Newsom** - Students use the Cultural lens and compare artists' Practices, meanings and messages. They may choose to create a mind map on 'My culture', including technology, leisure, food, celebration, sport, or religion. They could look at the influence of artistic collaborations and the impact on other artists. How technical assistance collaborated with artists, such as Cindy Sherman and Patricia Piccinini. Cahun and Moore's collaborations. Comparison of the Practices of May Morris, Sally Smart and Yinka Shomibare. They all created totally different fabric work, but they collaborate with crafts people to help them realise their ideas. You might use a theme, look at the theme of football, artists such as Vincent Namatjira, Pitcha Making Fellas, and the Hermannsburg potters. They all are Aboriginal and Torres Strait Islander artists

**Kathryn Hendy-Ekers** - So there were, you did select in the support material, quite a range of different artists to do from different periods. So there are some quite exciting ideas there.

**Julia Newsom** - And there's a broad range of artists. The list is endless and the linking that we've done in the support material, there's so many different variations that hopefully suits everybody.

**Kathryn Hendy-Ekers** - Thank you. So Julia just explained this detailed learning example.

**Julia Newsom** - So for a scaffold students can collect artist information, make dot points and add a description comparison of the artworks and materials, the methods and the collaboration. Using dot points, they can answer the Interpretive Lenses questions that are there, they can create and present a response. The Interpretive Lenses questions, for example, how has each artist used their artwork as a vehicle to invite change and provoke conversation? How has each artist worked in collaboration? And do they work specifically with someone, how do they work with that person? And how do each artist's methods differ, and is the era relevant to the way they work? And what is significant culturally to the way the artists work?

**Kathryn Hendy-Ekers** - Okay, fantastic Julia, that's that's really helpful. So here we have in a detailed learning example, a list of four artists or three artists there that you may want to look at. A historical artist, May Morris, Sally Smart and Yinka Shonibare. So Julia was explaining earlier that all these artists work with fabric. So you can see there are some bullet points there to really help you as a starting point. So they are particular examples that are available in the support material. Okay. Julia, do you just want to explain this learning example too? So we have several learning examples here.

**Julia Newsom** - For this one, the students analyse and compare how the lives of Aboriginal and Torres Strait Islander people are reflected in the work of Albert Namatjira, Emily Kgnwarreye and Joan Ross. So Namantjira is historical and did traditional western style landscapes. Emily Kgnwarreye is Australian and does paintings and textile and traditional dreaming stories. And Joan Ross is contemporary working with multimedia and colonialism in Australia and how its effect is specific to Indigenous Australians.

**Kathryn Hendy-Ekers** - Thanks Julia. So the assessment for this particular area, so you can see on the completion of this Unit, the student should be able to use the Cultural lens and other Interpretive Lenses as appropriate to analyse and compare the practices of artists and artworks from different cultures and times. So it's important, this information here, that's available at the start of the Area of Study. So the students must include an Aboriginal Torres Strait Islander person, an artist who collaborates with other artists, technicians or with the viewer or audience, an artist from a historical period of time that's used one traditional art form, or other contemporary artists. So those four bullet points, they must select three artists from those four bullet points.

So the extended responses, as we've said, all along, it's similar to Unit 1, they can do an extended written response, a short answer response supported by visual references and annotated visual report, presentation using digital technologies or an oral presentation. So moving along for example, this is a, an example of an assessment scaffolding that Julia and the other support material writer is developed. So you have three artists here, some focus on the use of materials, techniques, and processes, their science and symbols, their meaning and messages and the similarities and differences between each artist. So that would be quite helpful to use. So for example, with a Structural lens, you could look at these questions, compare the materials, techniques and processes used by the artists.

Do they vary according to the time and place they were used? Are there similarities between the aesthetics of the work? Discuss those. Does the artist use symbols to communicate and how, and are those similarities or different? So you can see from the previous slide where we had the table, you can use these questions for students to respond to this table. The Personal lens, you can see a list of questions there that you can start to use with your students when you're developing this task. And then the Cultural lens and all these questions will be available in the support material. But we've just provided them for you as a snapshot to start you thinking. So moving on to Area of Study 2, which is the Collaborative Creative Practice. I know this one is something that teachers are very interested to explore further.

So for this outcome, the students use a Creative Practice to explore social and cultural ideas or issues to make and present at least one finished artwork using collaborative approaches. So there is a series of guiding questions there that we can use. So it would be really handy maybe for you to do some research with your students to start to as what is collaboration to start with then collaborative processes and Practices. Those questions will help you guiding questions. So the key knowledge is exploring social and cultural ideas or issues, making and presenting at least one finished artwork.

So this is different from Unit 1 where they don't have to actually make a finished artwork. This Unit requires them to make a finished artwork, the approaches in art Practices from different periods of time and cultures, the use of visual language, the use of the Cultural lens and other Interpretive lenses and the use of traditional and contemporary materials techniques and processes. So the key skills are words such as explore, make and present, reflect, develop, use the Cultural lens and explore and experiment. So some of them are coming from the Creative Practice and some of them are coming from those command terms. So an inquiry learning activity might be the student selects an issue or idea to explore using the Creative Practice and collaboration. So a leading question could be the focus for that exploration. So it could come from the investigation the students conduct into the collaborative process. So maybe the artist research scenario of study 1 could be the basis for that inquiry. They conduct their inquiry using materials, techniques, and processes. So the collaborative Practice could be carried out as a series of experimental artworks that are documented, and then they could be linked together to create that finished artwork on a particular topic or theme. So Julia is just go to explain some teaching and learning ideas here for Area of Study 2.

**Julia Newsom** - One idea is to create an art exchange with another class or school, and record a video review the work and exchange these. And the art exchange could incorporate printmaking, it could be drawing, it could be small paintings. They could gather and record evidence and audience input for a project, brainstorm potential directions that the artist may take evaluate each of these and make a plan to carry out visual responses. Our students could choose to work with an artist in residence or a teacher at the school, a different department faculty specialist within the school. And that opens it up to even schools that don't have very much chance to go out further. Maybe schools that have restrictions on distance they can travel. If it's a department within your school, the students shouldn't have any problem working with them. They may work with somebody from another school, a local school to learn or develop techniques that can be developed into a series of artworks. They may choose to investigate a technical process such as welding, woodworking or sewing. And again, that's quite easy within the school. From the investigation, they develop a series of works using that particular technique and document the collaboration with the technicians to develop the skill. They discuss the relevance of the skill to the development of the series of artworks that express their personal ideas and evaluate why it was important to use the specific process.

**Kathryn Hendy-Ekers** - Thanks Julia. So again, here's a detailed learning example. So you can see there are some key points there to look at. So the students collaborate to explore personal interests related to society and culture. They experiment with visual language. They experiment with materials, techniques, processes, and art forms. They express and represent ideas inspired by that culture. And they may be, as we've said in previously, they may be related to artists and artworks they've researched. So maybe look at culture to start with and read and make some notes. Look at a collaboration method, explore personal ideas, experiment with art techniques, materials and processes. Think about the presentation to the audience and how the work will be refined in terms of ideas and materials and techniques, in a range of art forms. So again, as Julia was speaking, looking at some of those particular artists in areas study one might be a good starting point, or working with those specialists, particularly in other areas at the school. Okay, Julia's just going to go through this detailed learning example here. We've got quite a few for you to look at, particularly with collaboration. So Julia just wanted to go through this first example here.

**Julia Newsom** - Yep, so for this example, we've used the print making and the inspiration could be personal interest relating to culture, which could relate to meals, to ritual, spirituality, ethnicity, or anything in part doesn't really have to have a difficult interest. It can just be anything that's interesting for the student. They collaborate pairs, create a linocut inspired by cultural activity and then print a small edition. One print from the edition is put aside to be used by the collaborator, and the students work in pairs. So they work individually on each other's prints. And at the end of it, they have their own image that they've worked on, and they have the other students image that has been worked on. So they put this two side by side, they don't consult with the other artists, but they share their visual responses. So they've got the original unchanged image of their own. And then the image that has been collaborated on. A critique has presented to reflect upon and evaluate the process. They've gathered feedback, and they use the feedback to refine and resolve finished works. They make decisions about how to display the works, whether the prints are all exhibited or selected and maybe they're changed they're unchanged. They may be they're hung side by side.

- And in terms of the presentation of the work, it doesn't have to be in a specific gallery, could be in an area of the school, in the classroom, it could be an online presentation. So there are lots of opportunities for you to be really exploratory with your students and give, you know, allow them a bit of input to decide where they'd like to display their work. So this second example, Julia, do you just want to go through is relating to painting.

**Julia Newsom** - So the inspirations personal interest relating to culture, again, and it's inspired by studying or viewing an artist and / or artwork. And it's working in small groups. So it's collaboration in a small group. The students are to develop a collaborative painting. It's easier if it's a smaller group, because then there's less sort of trials and tribulations throughout the artwork. So each collaborator creates a rough sketch based on their personal ideas from the original inspiration, an inspiration may have come from an artist or an artwork that was studied or viewed at a local gallery. The collaborators come to an agreement and mould the sketches into a single design, which then becomes the base for a larger collaborative painting. Within that collaborative painting, each student could have their own area they're working on, or they could overlap and paint over each other's work. It's something that they come to an agreement on. And then a critique is presented to reflect upon and evaluate the process. Feedback is gathered and used to refine and resolve the finished work.

**Kathryn Hendy-Ekers** - Thanks Julia. So for assessment for this Area of Study 2. So we are looking at the visual responses that demonstrate the use of the Creative Practice collaboration and the exploration of personal ideas related to social and cultural context. So the students must present at least one finished artwork that demonstrate through refinement of materials, techniques, and processes. So for example, this particular example, I'll just read through, is working with other students to make a collaborative artwork. So the students, as Julia has explained, develop a theme and responded individually, but display their work together. They could respond to a prompt and swap imaging. They could create half of an artwork. They could do a group drawing shuffle where they create parts of a drawing and then swap with other people to see if they can contribute to that drawing and see what eventuates. As we explain, they could make a set prints and swap that print with another student, they could set up a pen-pal arrangement with someone from somewhere else. And there's some really creative ideas here, Julia, that you've written, they pose up problems and share solutions. Well they make a section of the segment of work that becomes part of the whole. So again, there's lots of possibilities that and ideas that Julia has given you here working through when you're working through with your students to come up with some collaborative ideas. So, Julia, do you just want to go through this example two about working with a practising artist?

**Julia Newsom** - Yeah, so there could be an artist in residence may incorporate sections of student work into an installation. The students could work in the studio of a practising artist. And again, this is keeping it local. They might find somebody local who let them go to their studio. The student makes work inspired and informed by that particular artist. They might participate in workshops led by a practising artist. They could contact a local gallery for artists led workshops. Working with a practising artist doesn't have to be an expensive process. It's just using a little bit of thought as to what's available and what would suit your particular students.

**Kathryn Hendy-Ekers** - Thanks, Julia. So this one too, is working with a specialist. So as Julia explained earlier, it could be somebody within the department, it might be a faculty technician or specialist, or it could be another teacher or a specialist from another school in your area. So it's really important. You are setting up networks with other teachers and I'm sure Art Education Victoria will be very helpful with that. Also working with a master printer at a printmaking studio or have works by a local Foundry. So images printed by a commercial digital printer. So we've always spoken about photography in studio arts and having those conversations with digital printers. Even if you're sending the work remotely, the instructions you give to that digital printer.

Students might design textile prints printed through a commercial company. But again, if you're using this outsourcing, you must make sure that the students work is authentic in their own. Developing a particular skill such as welding, woodworking or sewing. And I think some of these ideas are great Julia, particularly for students in regional areas where the schools have those facilities, particularly in the technologies area. Maybe participating in workshops in a specialised field. And again, I know a lot of local galleries and regional galleries do have workshops for students in specific areas. So it's really important that students start to think about, or you can think about with your students, what areas they can work in. This one is involving or collaborating with an audience.

So again, it could be a local, international, other students or teachers or families. So I know there are a lot of photographic works that are interactive and contributed, particularly contemporary works, where you could work with artists, sorry, people to get them to tell their stories and you develop a work. It could be a live work where you're inviting members of the audience to come. And the students are creating works based on that conversation they're having with an audience. So even getting the audience, and I know in the trienial or the NGV, there are a lot of works in the past where the audience has taken a part of the artwork away. Like the work by your Yayoi Kasuma where people took away individual flowers or pasted them on the wall of the installation. And there was that work several years ago with the words that people contributed. The NGV, every summer, has an interactive work out the back in their garden where people, and this year it was a pink wading pool where people could wade in the pool. So there's lots of ways of audience interaction that students could develop for a collaborative work. So, Julia, do you have any other suggestions? I can see you nodding very enthusiastically there.

**Julia Newsom** - It could also be the audience could be within the school. It could be another class. The students could invite a class to view the exhibition and then take parts of that away with them. And maybe then respond to that and give it back to them so they could get feedback. They could do the same in the staff room. So it could be something really local within the school. So it's much smaller than possibly has been thought of.

**Kathryn Hendy-Ekers** - Yeah. Okay, moving on to the last Area of Study, Area of Study 3, which is the documentation of collaboration with the Creative Practice. So the students need to critically reflect on, evaluate and document their use of Creative Practice to develop and make collaborative visual responses. So there's a whole series again, of guiding questions that you could use. Communicating cultural and social meaning, developing visual responses, relationships between the artist, artwork and viewer, which is really important. So lots of questions there that you might want to really investigate this slide to help you along. So the key knowledge again, we've got the main points highlighted here.

So the Creative Practice to develop and make visual responses that communicate personal ideas related to social and cultural contacts, collaboration, the Cultural lens and other Interpretive Lenses, document and evaluate the Creative Practice, communicate cultural and social meaning in artworks, methods to use to critique the Creative Practice, and reflect on and use feedback from the critique to refine and resolve artworks. So the key skills, again, those command words to critically reflect, identify, document, and reflect, apply the Cultural lens and the other Interpretive Lenses, evaluate, explore document and evaluate, present the critique. So it's important that in this Area of Study, the students are presenting a critique and there are other videos on how the students can present the critique as well. So the inquiry learning activities, so those students could expand on their research from Area of Study 2, linking the documentation of their Practice to their research.

So they document evaluation, reflect upon and critique their Practice. They look at the similarities between their own Practice and the artists and artworks they've used for inspiration and use those relationships at the starting point for their documentation. Or they can unpack the components of the Creative Practice and reflect on and evaluate how they've used those processes in their Practice. And they could see how their Creative Practice was used in collaborative art making. So that's that relationship between the Creative Practice and collaboration. And of course using the questions and the Cultural, Structural, and Personal Lenses, to determine the process of their annotation. It's really important. We were speaking in the Unit 3 and 4 video that students are proactively annotating, not just annotating and highlighting. So it is really using those questions and unpacking. So Julia is just going to explain some of the teaching and learning ideas here. So I'll leave that to, for you to go through Julia.

**Julia Newsom** - Thank you. So one activity they could do is do an art exchange and document that in a journal form, and they're documenting the progress and outcome of the exchange. The exchange could be something like we said before. It could be print making, which is always really nice to do as an exchange. The work can be very small and you do need to remember if there is an exchange that you need to allow time for the work to go backwards and forth between the schools. They could critique a collaboration to the teacher that critically reflects on the body of experimental work to this point, they use the feedback from the critique to refine and resolve one finished work, prepare a critique of the Creative Practice inspired by a print exchange between two artists. Present the critique to the class, seeking and engaging with feedback to develop ideas for the resolution and presentation of finished artworks.

**Kathryn Hendy-Ekers** - And as I explained, there is more information on the critique. There is a specific video on the critique and the strategies for the critique you can use for Art Making and Exhibiting and Art Creative Practice. So this detailed learning example here is about presenting the critique of the Creative Practice. So it is important that students progressively document their Creative Practice and maybe using headings that will help them with the critique. So their starting points, what they collaborated on, what their exploration was and what their experimentation was.

So when they're presenting their critique, they could present a statement that outlines the focus and process of the collaborative Creative Practice and explain that process and show their body of work. They present the critique to the class. So they make sure that they are seeking and engaging with feedback to develop ideas for a refinement, resolution and presentation of finished artworks. So it's really important that when they are preparing for the critique, they might be able to give their audience specific questions that they would like them or areas they'd like them to look at when they're going through their critique. So they're prepared. So the critique should be something that is collaborative. So some of those collaborative learning activities we went through earlier will be really useful for developing a critique.

So they need to really critically evaluate the feedback that they get from that critique. So the critique should be done before they refine the work, and then they go ahead refine, and resolve, and present that finished work. So again, they could document under the following headings, refinement, and presentation for their critique. So the assessment for this particular outcome is the documentation, the Creative Practice, and in the form of critical annotations that presents explorations in selected art forms and demonstrates the development of the student's collaborative Practice. There is the critique, there's an evaluation of the Creative Practice and the presentation of the finished artworks. And there's an evaluation of the visual responses that relate to cultural meaning. So this detailed example here shows the progressive critical reflections that students have made during Area of Study 2. They've used photos, sketches or diagrams to document and evaluate their making and responding. They evaluate the exploration, materials, experiments, and personal visual responses.

And then they use the language from the Interpretive Lenses to annotate them. And also they discuss how cultural ideas and issues are represented in their artworks. So again, there are the headings on the right hand side there, the starting points, collaboration, exploration, experimentation, refinement, and resolution. So Julia and the writers have done a really great job of presenting a lot of this in the support material that will really help you. So here is an example. I'm not going to read through all these questions, but it will help you when you are trying to develop the critique. So there are a series of questions there that you can use with your students that will be prompts for the critique. So Julia, you develop those didn't you in conversation and you feel that they're really useful for students to use?

**Julia Newsom** - Definitely. I think all of the questions and suggestions that we've put in were we tried to cover everything that we could possibly think may be relevant. And just to make it easier for the teachers and the students.

**Kathryn Hendy-Ekers** - Thanks, Julia. So this brings the final slide to our presentation, so I'd just like to thank Julia very much for her time in preparing the presentation with me. And if you need any further information, my details are on the screen here. Thank you very much, Julia.

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