**Kathryn Hendy-Ekers** - Welcome to one of the on-demand videos for VCE Art Creative Practice. This video will cover the Unit 4, the school-assessed coursework task for Unit 4, Area of Study 3. My name is Kathryn Hendy-Ekers and I'm the curriculum manager for visual arts media and visual communication design. And with me, I have Deryck Greenwood who is the state reviewer for Art Creative Practice. Welcome, Deryck.

**Deryck Greenwood** - Thanks Kathy.

**Kathryn Hendy-Ekers** - So the presentation, we'll just run through some features of Art Creative Practice, an overview of Unit 4 Area of Study 3, some teaching ideas for Unit 4 Area of Study 3, and then some assessment ideas for the school assessed coursework task. So as in all of our videos, we are really strongly suggesting that you unpack the creative practice with your students, even for the outcomes associated with students responding to artworks because this study is about making and responding. So there are areas the creative practice that would be covered in this task. So research and investigation in particular is a reflection and evaluation. And as you are familiar now with this study, if you've watched all of the other videos, there is aspects of inquiry learning, experiential learning and project-based learning.

So this particular Area of Study does deal very strongly with inquiry learning. Also for this Area of Study, the Interpretive Lenses are very important. So as you can see, we have the Structural, Personal, and Cultural lens. So there are definitions there and further definitions in the study design. We also have the study terms that are very important for students annotation, research, and student writing. So we have art elements, art principles, art forms, contexts, critique, influences and inspiration, visual language, body of work, and contemporary artists and artworks. So particularly the last point about contemporary artists and artworks is defined and will assist students with this Area of Study. But all terms are applied throughout Unit 1 to 4. So it is important that the students learn the terms. Context is another particular term that the students must really address in this particular Area of Study. So for Unit 4, just to put this Area of Study in context, it is about the research, the practices of historical and temporary artists to inform the artist practice or students practice.

So Area of Study 3 is the one that we are looking for, but this slide just covers just an overview. So you can put that Area of Study in context with those two associated with the School-assessed Task. So the requirements for this task is that the students must look at these two artists in their practice and apply all the interpretive lenses to the analysis and interpretation of all artworks. So in this Area of Study, the students will draw on specific aspects of each of those lenses to support and provide depth to their analysis and interpretation. So they must look at one historical artist their practice and their artwork, and one contemporary artist, their practice and artworks. They need to compare the practices of those selected artists, apply all three interpretive lenses to analyse and interpret the meanings and messages of at least two artworks by each artist and source evidence to support their interpretation and point of view. So Deryck is just going to go through some planning ideas when you are preparing to plan for this particular Area of Study. Thanks, Deryck.

**Deryck Greenwood** - Thanks, Kathy. So you're required to introduce and revise the use of interpretive lenses at the start of the year. So although we're looking at Unit 4 Outcome 3, this is when we are formally presenting the work and assessing the work, but it is relevant to the entire study in Unit 3 and Unit 4. So for any students that have not done Unit 1 and 2 of the study before. And in our first year of the study, that is going to be the case for all of the students. They're not going to be familiar with the terminology. They're not going to understand about the interpretive lenses. So you need to introduce these right from the beginning of the year. You'll need to advise on the three lenses separately and focus on what identifies each lens.

What evidence is discussed for each of these lenses and the language that you use when applying each of the lenses. So I'd really encourage you to use a range of artworks to illustrate the characteristics of each lens and how to apply them to the interpretation. This is really useful for students. If they come to an exam and they have to apply an interpretive lens to an artwork that they've never seen before. It really helps them to be able to apply these lenses to the discussion and interpretation of a range of artworks in different art forms, not just the once that they may be focusing on. So once students have an understanding of what to look for in an artwork and what evidence they need to provide when applying a particular interpretive lens to interpret an individual artwork. Then they're better able to apply this knowledge to the interpretation of their own artworks and trials as well as the work of other artists. So once they've got that introduction, students can then choose which artists they want to study as long as one of the artists is a traditional artist and one is a contemporary artist that's going to meet the criteria.

Sometimes you might as a teacher want to study individual artists in more detail, but it's still the students choice as to which artists they're going to be using for their study in this particular unit. Thanks, Kathy. So it's important to cover a traditional artist and a contemporary artist in detail with the class. It's not a requirement of the study that you do this because students can go off and research the artists on their own. But I find it really helpful to present a artist in detail because this directs the conversation. I'll ask students to actually share opinions. They can open up conversations, they can debate the artwork, they can debate the interpretation. And it's really important then if they are all looking at a single artwork and they've all got diverse ideas on how to interpret it and how to apply the interpretive lens to that work.

It just shows that there are multiple ways of interpreting. And each of those interpretations is valid as long as they can justify it by applying the lens. So it's a really good way of getting them started even if they don't use the same artist for their own study. This provides you as a teacher with an opportunity to also give immediate feedback to the students regarding the application of the lenses because they do it in class in front of you and you're able to correct them when they're using it incorrectly or ask for further information, seek clarification from them regarding their response. If they're not giving evidence, say, "Well, where do you find evidence in this artwork "to support what you are saying?" And I find that really useful because it reminds a student when they're in an exam situation and you're not standing over their shoulder asking for more evidence, they actually think about their classroom experiences. They are always asking for evidence? Where's my evidence? I got to add it to my answer.

So I find that really useful. It also allows for their peers and you as a teacher to build on their observations and opinions and provide further options that could be considered. So students can choose to research the two artists that you deal with in detail or they can choose alternative artists of their choice. And these might be artists that they're using as part of their own exploration in Unit 3 and Unit 4 Outcomes 1 and 2. It could be the same, it could be different artists. The next slide, please, Kathy.

**Kathryn Hendy-Ekers** - So this is the Outcome for this particular Area of Study. So on completion of this unit, students should be able to compare the practices of historical and contemporary artists and use the interpretive lenses to analyse and interpret the meanings and messages of selected artworks. So as Deryck has suggested, and we've gone through all of our videos with these ideas, these learning structure ideas relate to the inquiry learning. More detail will be provided in the support material, but it does give you some ideas of how you can start the process and those learning activities for Area of Study 3. So looking at the components of the Creative Practice and those key words that I mentioned for those aspects at the start of the presentation.

It could be a designed question or prompt that you might want to use for the students. The context and the definition of the context on the study on page 17 could be a starting point or the interpretive lenses could be a starting point for the research. So again, the key knowledge. You can see that we've bolded those key concepts there for you to read through, practices of historical and contemporary artists, meanings and messages of historical and contemporary artworks, use of evidence from artworks, use of the structural, personal, and cultural lenses, resources to support the research of selected artists and their artworks, and the art terminology used in the discussion and comparison of the practices of artists and their artworks. So the command terms. Again, the command terms are used in the study design and in the examinations and definitions of those command terms are published on each of the web pages. So I encourage you to have a look at those command terms and unpack them in comparison with these key concepts for Art Creative Practice.

So there are words like compare, analyse, interpret and compare. Use of a range of resources to compare, apply the lenses to analysis and interpretation, substantiate that analysis interpretation with evidence from artworks, and the use of appropriate terminology in comparative language. So all of these terms we do use to structure our exams.

**Deryck Greenwood** - Could I also just say in terms of those command terms, those are really useful for you to consider when writing your SAC.

**Kathryn Hendy-Ekers** - We will publish performance descriptors, but when you're developing rubrics and performance descriptors for your students for achievement, these are quite useful as well. So it is really important when you're using the interpretive lenses. There will be in the study design and support material, guidance of some questions that you could use with the interpretive lenses. And you'll see some ways of introducing them to your students later in the presentation. So Deryck, just back to you with some teaching and learning ideas here.

**Deryck Greenwood** - So in the support material on the VCAA website, there will be a number of different ways in which you can go about. This slide, I'm not going to go through in detail, but you can pause the video at any time and go through these.

Some great ideas here in terms of how you could actually introduce the interpretative lenses, playing a game with the students where one argues why the artist are similar and the other one argues why they're different. I've found that the year twelves all hold very, very strong opinions and they love to argue their point of view. So this is a way of really engaging them in class. But also again, it's an opportunity for you to emphasise the fact that they need to show evidence. They can't just make a statement. They have to substantiate that and they have to give evidence on artwork if they're going to win the argument. Imagine one of the artists is looking at the work of the other, how might they respond? What would inference their viewpoint? The context in which that artist.

So if we have a historical artist view and work of a contemporary artist, the context in which they've been brought up, the context that they're living in, the society that they're part of, the outlooks of society. How are all of those influences going to impact on them when they look at a work of a contemporary artist? And the way that artist presents an artwork that might deal with similar ideas, but in a totally different way. So there are fun ways of actually introducing these, getting them students engaged, and getting them thinking and talking about art, which is really what we want them to do.

**Kathryn Hendy-Ekers** - So as we've put here on this slide, Deryck, there are some examples of groups of artists and themes that you could look at with your students, and they're coming from the support materials.

**Deryck Greenwood** - So we've got Judy Chicago and Jenny Saville, both dealing with issues to do with female body and feminism but they come from different context, different timeframes. What's going on around them? What is happening in the society? What is accepted or not accepted at a particular point in time? How's that influencing the artist? What issues are they dealing with personally? What have they gone through in their lives? All of these are going to influence the way in which they deal with these ideas of female body and feminism. You've got some great comparisons here that you can focus on, and you can introduce these to the students as possible options. And you might choose one of them as the two artists that you will deal with in detail to start to stimulate discussion amongst the students.

**Kathryn Hendy-Ekers** - Thanks, Deryck. So we have a detailed learning example here of looking at the practices of Francisco Goya and Abdul Abdullah. There are some potential themes that you can see here that are the writers for the support material have come up with, monsters, war, conflict, humanity, suffering, and culture. So there are themes you could really unpack using some of those learning activities we described earlier, Deryck.

**Deryck Greenwood** - Yes, absolutely. And again, these are just starting points, and the idea is also to look at your cohort and see what's going to appeal to them because what appeals to one group of students is not going to appeal to the other. So you need to find what's going to be right for your students.

**Kathryn Hendy-Ekers** - You can see the selected works there by both artists that you could look at. So that's probably a great starting point for you to get some ideas. You can look some of these works up and see what they are like and how they cover the themes that we outlined in the previous slide. For the assessment for this task, just be aware the task is worth 30 marks and is constituting 10% of the study score for Art Creative Practice. So when you select this assessment task, be aware of your cohort, the timing, and where the task sits in relation to Unit 4.

In the support material, there are some time schedules of where you might want to time this particular task and how you scaffold it through because naturally you probably will be doing some exam preparation throughout the year. So just look at the types of questions that you will be developing for the students to respond to the key knowledge and key skills for the Outcome. So they must be structured so the students demonstrate a knowledge of their artist practice and artworks, and that the students comply the relevant aspects of the interpretive lenses across each of the selected artworks to interpret, and compare meanings and messages. Is there anything further you'd like to add to that, Deryck?

**Deryck Greenwood** - Just that it's really important to judge your cohort. From year to year, it's going to be different and you need to scaffold the learning appropriate to them. And the SAC that you actually write for the group is really important to determine what is going to be able to get the best out of that particular group and what is going to give that particular group the best opportunity to do as well as possible and maintain a curve in your results.

**Kathryn Hendy-Ekers** - Thanks, Deryck. So this is from the study design. You can see the types of tasks that you can design for your students. A written report, extended responses, short-answer questions, structured questions. So if you are a devising questions like that, they shouldn't be exam questions. Well, you won't have any exam questions to use, but they are questions, as we've said, that demonstrate the student’s key knowledge, application of the key knowledge and key skills. Also to make sure that you are developing a rubric associated with those questions, that the student can see feedback in their responses. So it shouldn't just be a marking scale with no written feedback. So it's really important that you do develop some type of rubric. So there's a response presented in a digital format, an annotated visual report or an oral presentation with documented evidence.

So you need to pick the learning task that is applicable to all your students. You might do different tasks for different students, but making sure that all the entire cohort is assessed equitably. So these are just some slides that will help you prepare for the task. They're coming from the support material. The writers have developed some tables that you can use with some questions relating to each of the lenses and then where you can comment on artist one and artist two using materials, techniques, and processes, signs and symbols, and meanings and messages for the structural lens, looking at the similarities and differences.

And this one is for the personal lens. Again, we're looking at the collaboration, working with artisans and audiences, the individual beliefs, values, and philosophies, and the audience point of view and context. So these tables are relating to the Area of Study and the key knowledge and key skills, and the questions are from the personal lens.

**Deryck Greenwood** - With this particular example here, I just want to clarify that the support material is covering the introduction of the lenses from Unit 1, Unit 2, as well as Unit 4. So here this particular example mentions collaboration and working with artisans or audience. That is something that we look at in Unit 2 is not an expectation for Unit 4. So don't panic when you see that word as part of this particular video.

**Kathryn Hendy-Ekers** - Thanks, Deryck. And then we have the cultural lens. So you can see the headings are ethnicity, religion, beliefs, values, and traditions, location, political, and social context, cultural identity, artists, and audience. And as Deryck has suggested, this is for Units 1 to 4. So you may want to change those columns, the headings on those columns to suit the areas of Unit 4 that you are looking at with your students. Okay. So just moving on. So finally, my contact details are here. If you need to contact with any queries about the study. I'd just like to thank Deryck for his time in helping to prepare these presentations. And thank you very much.

**Deryck Greenwood** - That's a pleasure, Kathy. Thank you.

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