**Kathryn Hendy-Ekers** - Welcome to one of the implementation videos for VCE Art Making and Exhibiting. This video will cover Unit two. My name is Kathryn Hendy-Ekers, and I'm the Curriculum Manager for Visual Arts, Media, and Visual Communication Design. With me, I have two experienced teachers of the study, Andrew Landrigan and Birra-li Ward. Welcome, Andrew and Birra-li. So the outline for this particular video, we will look at the features of Unit Two Art Making and Exhibiting, an overview of the areas of study, some teaching ideas, and assessment ideas. So in all our videos, we just touch briefly on the study specifications and highlight the key concepts for each of the areas of study for Unit two or the relevant unit we are looking at. So you can see here, the relevant concepts that we cover are understand, develop, and resolve, and the full list of each of those concepts are on the right-hand side of the screen there. With art making, you will see the key areas of art making that you can work with with your students.

We've been through those several times before in other videos, and you can see the list of the key concepts and skills for the whole of the study on the right-hand side. So you can pick either of these and really focus on them when you're developing work with your students. So there is explore, expand, investigate, understand, develop, resolve, collect, extend, connect, consolidate, present, and conserve. We have, in exhibiting artworks, three key areas, exhibition design, curation, and conservation, and they are covered in the relevant areas of study, but there is a definition in the study specifications to assist you when you're planning work with those three areas. We also have the four areas we look at in terms of exhibiting artworks, museums, galleries, other exhibition spaces, and site-specific spaces, and there is more information of those, about those in the support material. The list down the middle, again, just to remind you how you would explore the three areas of exhibition design, curation, and conservation, with our key terms for the areas of study.

So we have some common terms that we use in Art Making and Exhibiting and Art Creative Practise, so they are art elements, art principles, art forms, contexts, critique, influences and inspiration, and visual language. So in Art Making and Exhibiting, we have aesthetic qualities, and if you are addressing Art Creative Practise, we have the body of work and contemporary artists and artworks. So it's really important that you unpack those key terms, because they are referenced right through the key knowledge and key skills in Units 1 to 4. So there are, in Unit 2, this is just a snapshot of Unit 2. We have covered this in other videos. The overview video for Art Making and Exhibiting goes into detail on each of the units and their relationship, but in Unit 2, the students research art elements and art principles to create aesthetic qualities, style, and visual language, they develop artworks from a set theme, and they look at how exhibitions are designed and planned through the research of those four or five areas of exhibitions.

The key questions, inquiry questions, for each area of study are listed there, so we have thematic exhibitions planned and designed under understand, under develop we have how an artist develops aesthetic qualities and style, and then under resolve, we have how an artist develops ideas and a personal style in artworks. The outcomes are listed here. Just to remind you, you may want to use part of this presentation with your students as an introduction to the start of the year, so those three outcomes are listed there and we will go through them in detail later in the presentation. So when you are planning for Unit 2, similar to Unit 1, maybe have a look at the art forms you want to teach, the exhibition spaces you'd like to study, the big ideas or themes that you'd like to teach and how you can weave these themes or ideas throughout your course.

You may be already teaching a theme or ideas in your current VCE Art or Studio Arts course, and how you could transition this into Art Making and Exhibiting. Also, really the VCE is designed about student choice and student advocacy, so really tailoring a course built on your students and your students' choice, so that's why there is lots of supporting material available for you that's not prescriptive, so you can make those choices with your students. So think about Units three and four and how you approach the school-assessed task from Units one and two. Also, have a look at what you're doing this year and look at the other videos on Units three and four for Art Making and Exhibiting and Art Creative Practise, and see how you can transition your students into those Units. Think about what you'd like to retain or what you'd like to change, and what excites you about the new study design, what areas you think you'd like to focus on. So in area study one, the outcome is that the student should be able to select a range of artworks from an exhibition and other sources to design their own thematic exhibition.

So the key inquiry question you can start with is how thematic exhibitions are planned and designed. So you, considering these key areas which are actually in the support material, so that will help you as well, the artists you'll research, the exhibitions you'll visit as case studies, the context of the representation of ideas and subject matter, how meaning's communicated, artworks displayed in thematic exhibitions, and the relationship of an audience to an exhibition and themes of exhibitions, so there's some big key questions you can think about. With the key knowledge and key skills for Area of Study 1, we've highlighted those, so there are things, and I won't go through them in a lot of detail because we do this in every video, so if you've watched them all, you'll be very familiar. We just ask you, maybe these are helpful for when you're developing assessment criteria. So this one is definitely focused on art elements, art materials, aesthetic qualities, ideas and subject matter, and the way the art making is documented using art terminology and visual language. So the key skills, I've talked about command terms throughout the videos, so you're using these key command terms that the VCAA has published on all websites for relating to examinations and study design.

So have a look at some of those key command terms, and think about the words and how they relate to the key knowledge, so things like describe, evaluate, demonstrate, use written and visual documentation, and art terminology. So I'll just hand it over to Andrew and Birra-li to talk about some teaching and learning ideas for Area of Study 1. So the first one is that students need to visit an exhibition in person or online.

**Andrew Landrigan** - And the first thing that I think about is visiting the art exhibition list published annually by the VCAA, and looking for suggestions as a starting point, but of course, teachers are free to make their own decisions and depending on their location and the art spaces that they can access, that will be determined by them.

**Birra-li Ward** - It's also important to note that the art, if you have seen an exhibition for Unit 1 and for Outcome 3, that this is different artworks and a different exhibition than those already investigated in that outcome. In terms of selecting an exhibition, you also need to be aware that it needs to be a thematic show, so really thinking about well what is a theme within an art within an exhibition. It could focus on a certain group of artists, it could focus on perhaps the materials that have been used, or it could focus on be a solo show or a group show.

**Kathryn Hendy-Ekers** - Thanks. So this is the detailed learning example that is published actually in the study design, so you're looking at the students designing and creating a thematic exhibition of six artworks. So there are three artworks selected from the thematic exhibition students viewed, and three artworks from selected images the student has personally sourced. So then with those six artworks, the students discuss the influence of context on the subject matter and ideas, they justify the selection of artworks, they justify the selection of individually sourced artworks based on a theme, they provide an overview of the exhibition, and they design the exhibition proposal considering the presentation. Andrew and Birra-li, is there anything more you'd like to add about this?

**Andrew Landrigan** - I think it's really important that teachers think about the workload for students, so therefore, choosing two artists and three artworks by each artist might be a more suitable opportunity for some students compared to choosing six different artists and six artworks.

**Kathryn Hendy-Ekers** - That's a great suggestion, Andrew.

**Birra-li Ward -** And also, with the theme that if the work that you choose or the exhibition that you choose could then be used to also help inform outcome two.

**Kathryn Hendy-Ekers** - Thanks. We'll move on. So this is the assessment. Do either of you have any ideas or suggestions you can provide for assessment? So you can see there that the thematic exhibition, the details are outlined there, so, and we have some examples there on the right-hand side of the screen.

**Andrew Landrigan** - I think this is a great opportunity to look at artist run spaces and look at exhibition proposals on their websites to get an idea of how to format an exhibition proposal, but along the right-hand side, there are examples such as a series of plans or drawings with accompanying written information or annotations, a digital tour of an exhibition, an annotated presentation with visual designs and written information, or an oral presentation with supporting visual information. Would you like to add anything Birra-li?

**Birra-li Ward** - Just that it needs to be documented in the visual arts journal. So all of their research, whether it be interviews, whether it be the collection of didactic information, it all needs to be collected, and correlated and organised into the visual arts journal.

**Kathryn Hendy-Ekers** - And also too, just to be aware, I know I've had a few queries about this being like visual communication design, but it is a focus on the artists and the theme of the exhibition, not so much designing the layout of an exhibition, but these plans and drawings will help you understand how a curator works, and I'm sure if you look at some exhibitions with your students and talk to a curator about how they develop an exhibition, that will also help. Okay, so again, here's a particular example where students can visit one of those spaces. They present some research about their six selected artworks in the visual journal. So there, again, we have the list of things that students can do. So is there anything you would like to add there, Birra-li or Andrew?

So Area of Study 2 is, for this particular outcome, the student should be able to explore and progressively document the use of art elements, art principles, and aesthetic qualities to make experimental artworks in response to a theme. So there's the key overarching question there, and then underneath, some ideas about what themes the student would want to explore or the students as a group, what art forms they might experiment with, how they explore art elements, art principles, aesthetic qualities, and style. So you can see how these outcomes in Art Making and Exhibiting are really driven by the students, and how I use written and visual documentation to discuss and evaluate artworks.

The key knowledge, you can see bolded there. So it is, as we've said, about art elements, art principles, and aesthetic qualities, and how they represent subject matter and ideas, and about written and visual documentation. Key skills, again, those command words, describe, evaluate, demonstrate, use visual and written documentation. So there, again, we've presented them like this to help you establish some assessment criteria for these outcome tasks. So looking at some teaching and learning ideas, Andrew and Birra-li, you might just want to unpack this slide a little bit further and just talk about some of these ideas here.

**Birra-li Ward** - Well I would like to start if they, I mean if the Outcome 1, if you have visited an exhibition, that would be great stimulus for the students to return to school and start to have conversations about potential themes that they've witnessed and experienced within the exhibitions that they've seen. That would be a great starting point. Andrew?

**Andrew Landrigan** - I also think having a discussion in class with the students about what interests them as a theme, and making that theme centred upon their interests is really important to the success of this unit. The students need to think about the artworks that their, the experimental artworks that they're going to make, so therefore reflecting back on the work that they created in Unit one, and thinking about what is an experimental artwork, how is it different from a finished artwork, what ways can I push the experiments and trials further to create an experimental artwork.

**Birra-li Ward** - And there is a range of experimental artwork, so you do need to have more than one experimental artwork, which will inform Outcome 3.

**Andrew Landrigan** - The students also need to evaluate their work in the visual arts journal. Thanks, Kathy.

**Birra-li Ward** - So in order to do that, a good way to do it would be to bookend potentially this outcome, so looking at the artists that do influence them and responding to the work of others through the elements and principles, but also set qualities and style and how it's actually influencing them. Then after making the experimental artworks, they could reflect back on that and do a comparison of their work in response to some of the influence that they had from the artist, artists earlier.

**Andrew Landrigan** - They need to examine their art making and consider the aesthetic qualities, materials and techniques that are most successfully reflected in their ideas. They need to identify the art forms and describe the materials and techniques used, and focusing on the specific terminology associated with that art form. They need to describe how they have manipulated particular art elements and principles to create effects. They need to describe aesthetic qualities and discuss how these aesthetic qualities support the representation of ideas.

**Kathryn Hendy-Ekers** - So this is the assessment from the study design. So you can see that the block on the left-hand side of the screen is from straight from the study design, that the students explore aesthetic qualities and the use of materials, techniques, and processes of artworks. They produce a series of experimental artworks based on subject matter and ideas in response to a teacher-selected theme or theme developed from a class investigation or discussion. So Andrew and Birra-li, you might just want to describe how you might do that.

**Birra-li Ward** - So I think it's also important about choosing broad themes, broad enough that they're almost a global theme with accessible for most students, again, thinking about the context that you're in and the appropriateness and accessibility for the students towards that theme. Andrew?

**Andrew Landrigan** - For example, broad themes could include the landscape, storytelling, conflict, and system and structures. Birra-li?

**Birra-li Ward** - That's all. Thank you, Kathy.

**Kathryn Hendy-Ekers** - Great. So you can see too, it could be a series of experimental artworks and the documentation in the visual arts journal. So I think we've gone through this. Again, for the study designer, can be two or three experimental artworks in a specific art form. So the students demonstrate those aesthetic qualities and how they contribute to style. So they're not finished works. They're just experimental. Art elements, art principles, and aesthetic qualities representing subject matter and ideas, and then the documentation in the visual journal.

**Andrew Landrigan** - This is a great opportunity for classes to share their work with each other and discuss the elements and principles that are dominant in their work or the aesthetic qualities created through their experimental artworks.

**Kathryn Hendy-Ekers** - Great. So moving on to Area of Study 3, the final Area of Study in Unit 2. So the student should be able to progressively document art making to develop and resolve subject matter and ideas in at least one finished artwork. So again, here's the key question. How does an artist develop ideas and a personal style in artwork? So looking at the relationships that the student makes between Areas of Study 2 and 3, the materials and techniques they might use from the experimental artworks to make the finished work, how they'll develop and resolve subject matter in their finished artwork, stylistic influences that will inform that finished artwork, and how visual language is refined to communicate meaning, and the development and resolution of subject matter and ideas. So just again, getting the students to understand some of those terms like visual language and subject matter, and ideas and the differences between all of those. So the key knowledge.

As you can see, it's the processes used to make finished artworks in specific art forms, materials and techniques, art elements, art principles, and aesthetic qualities, how subject matter is developed and resolved, same with visual language, and stylistic influences to document in written or visual form, and the documentation and resolution of subject matter. Okay, so you can see with the key skills here that are the key words are demonstrate, identify, develop and resolve, develop and refine, evaluate, and use of written and visual documentation. So looking at some of the teaching and learning ideas here, we're talking, maybe Andrew and Birra-li can elaborate on the documentation in the visual journal and the making of artworks.

**Birra-li Ward** - So from outcome two, the students will look reflect back on their experimental artworks and they will still need to do some more documentation to refine further develop their subject matter, but also to resolve those artworks. So it is important that they still do reflect and document the initial stages of this outcome in their visual arts journal.

**Andrew Landrigan** - It's really important to note that the student needs to make at least one finished artwork. The documentation in the visual arts journal should be concise and succinct, and refer directly to the things that we've mentioned in the previous slides regarding art elements and principles, aesthetic qualities, materials and techniques.

**Kathryn Hendy-Ekers** - Thanks. So here's a particular learning example that we can have a look at. So, you can see that students could create a mind map as a strategy from area of study two, and looking at that relationship of that theme. So then a second mind map might plan the intended artwork, and there are some of the headings there below that are taken from those key concepts we talked about in area study two and three. Andrew and Birra-li, do you want to add anymore to that or is that fairly clear?

**Andrew Landrigan** - Again, I think this is a great opportunity for discussion in the class and presenting work to each other or in small groups to work through some of these ideas listed below.

**Kathryn Hendy-Ekers** - And here's some examples of questions you can put under each heading in that document, which will help the students' reflection. What, why and where to next, what is it, why is it relevant or important, where to with this, and how have you explored and refined further? So there are ideas of using visual images and arrows and notes to make those connections and links. And maybe when you give the students the criteria for assessment, making sure they are addressing all the criteria that you provide them with. Any other thoughts on that?

**Andrew Landrigan -** This provides students with a great opportunity to think about critical thinking skills and using those questions to guide a critical inquiry around their work.

**Kathryn Hendy-Ekers** - And there are examples in the support material of critical thinking strategies that the students might be able to use. So here's the assessment from the study design that the students presents at least one finished artwork. So depending on the school, it may be works or it might be just one, so it depends on your students and their engagement and their abilities. So that artwork is developed from the experimental working area study two, so that connection is really, really clear. So here's a particular assessment example you could use that maybe Birra-li and Andrew, you might want to elaborate on this.

**Birra-li Ward** - I think it's important noting that as well, where possible, it always has to be fair and equitable in the assessment, so when allowing students one finished artwork or two, it needs to be of equal equity for the students.

**Kathryn Hendy-Ekers** - Great. Okay. So that brings us to an end of our presentation on Unit two for Art Making and Exhibiting. There are my details on the screen if you need to contact me with any further information, but please watch the other videos that we've provided for Art Making and Exhibiting and Art Creative Practise to help you with your planning for next year. So I'd like to thank Andrew and Birra-li in assisting in the presentation. Thanks very much.

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