**Kathryn Hendy-Ekers** - We might make a start, as I said before, my name is Kathryn Hendy-Ekers, I'm the Curriculum Manager for VCE Art, Studio Arts, currently, Visual Communication, Design, and Media. So, this session is one of three implementation sessions we're running. This particular one is for VCE Art Creative Practise and Art Making and Exhibiting, an overview, and then followed up over the next couple of months, in Term 3 there will be specific sessions for Art Creative Practise and Art Making and Exhibiting. With me I have the two current State Reviewers, Deryck Greenwood, who is the State Reviewer for VCE Art, and Giuliana D'Angelo, who is the State Reviewer for VCE Studio Arts. So, thank you very much, Deryck and Giuliana, for making time to be here this afternoon.

Ruta from our VCE unit is going to manage any questions, so you can type your questions into the chat, and we will stop as we go through the presentation and answer any questions. So please if you do have those questions, put them in the chat. I'm sure you do have some standard questions that we will be answering. The other thing, this presentation is being recorded and will be published on the VCAA website. Currently there are several on demand videos relating to both these studies, and most of the material you'll see in these slides this afternoon have come from those overview videos that we've already recorded. We will be publishing more videos, we're in the process of recording those now for in the individual units and areas of studies for both studies. But this session is probably just to give you an overview of both studies and help you with some decision making moving forward into 2023.

Firstly, I'd like to acknowledge the traditional owners of the land of where I am located, I'm located currently on the Cameragal land of the Yora people. So, if you want to do some research, you might find out where that land is. And I would also like to acknowledge the Wurundjeri people of the Kulin Nation, and pay my respects to elders past, present, and emerging.

So, this presentation is just going to cover the background context of the publication of both VCE Visual Art studies, the changes to those studies, the comparison of concepts of VCE Art Creative Practise, and VCE Art Making and Exhibiting, transitioning from VCE Art or Studio Arts into Art Creative Practise or Art Making and Exhibiting. Oh, sorry, my slides keep on moving forward. An overview of VCE Art Creative Practise, and an overview of VCE Art Making and Exhibiting. So, just to start you off, I'm sure you have looked at both of the study designs. We've encouraged you to look at both because there have been dramatic changes to both of them. Because of the enrolments of both studies, they will be implemented; all four units in 2023, that's standard practise, unless there have been significant issues identified through stakeholders in consultation.

So, there wasn't with these two, so you'll find that you'll be able to implement all four units next year and there will be further information in these slides relating to that. Another question is going to come up when are you going to see exam materials, Support material? Those will be available later this year, the School-assessed Task criteria will be published as we do every year in February. And what was the third thing I know I was going to be asked? I think it's the exam Support material and the School-assessed Task advice. So, they're all in the pipeline. It's been a massive amount of work for the panels that have been working with me, it's not just me alone, I have a team of people who've been working through with me across all areas of both studies in supporting me with the implementation of these.

Okay, so why did we make the changes? In monitoring back in 2019, we actually surveyed both teachers and students and there was a significant support to retain two Visual Arts studies. So, we do have two, they are different in terms of content, knowledge, and skills. There was discussion of integrating them into one, but stakeholders, like yourselves, really mandated to have two, so we've done our best to maintain two studies. They have equitable levels of achievement, they are VCE studies, they're not VCAL studies, they're not VET studies. And you'll see in one of the videos we do discuss VET as an option, so you might be encouraged to have a look at that video and see if VET may be an option for you. Okay, so there are equitable levels of achievement, and they provide a broad knowledge of skills basis for tertiary pathways.

So, in our review meetings, and the review meetings were held over two years because of the pandemic, and the pandemic had a lot of effect on what we were doing with the two studies and the changes. Again, we didn't want to break into two when the pandemic was currently going on and there was a lot of uncertainty about how teachers and schools were working, so we maintained the two. So, the global changes, you'll see in both studies, there are Study Specifications that clearly define concepts and ideas, and terms for both studies, so there are specific terms used in both studies.

There is a significant Health and safety advice, that's on page eight of the study designs. The Study Specifications which will underpin the whole of the study for Art Making and Exhibiting, they're on page 11 to 15, and Art Creative Practise, 10 to 17. There was introduction of Aboriginal and Torres Strait Island perspectives. The writers were really thinking about current art education inquiry-based models and research foundations, and there was a lot of connection to the Victorian Curriculum, and considerably the Australian Curriculum. The Australian Curriculum, the newest version has just been released, and you'll see there are links to these two studies through that.

Also too, there have been changes to assessment weightings where you'll see that both studies are now equitable in terms of their assessment weightings for the examination, the School-assessed Coursework, and School-assessed Task. There are also specific recommendations for the frameworks for assessment tasks in Units 1 to 4. So, you'll see with all of the assessment tasks there's quite some clear definitions of what students should be achieving with those assessment tasks.

Now, you will have seen this slide before in the overview video. These are the two studies side by side and the differences. Now, I know there has been a lot of discussion about the names. We needed to change the names. Effectively in most schools, there is one visual arts study running, and usually students say they're doing art. So, you interview students when they're going into Top Arts and they're being interviewed and selected, and we ask them which study they're doing, and they usually say, well, Art. So, we needed to make that clear definition. So, mostly when you have one Art study in your school, your students still will be calling it Art.

So, you may want to use some of these slides in your careers presentations, I think I've allocated on the slide deck which ones would be useful, and this one would be a particular one that is useful. So, for VCE Art Creative Practise, the study is really focused on research investigation and experimentation. And you will see in the study the Creative Practise that underpins that. It's focused on ideas, issues, and personal responses, using the Creative Practise and also the historical and critical study of artists and artworks. Art Making and Exhibiting is more closely aligned with the Studio Arts study design that was written in 2000 or 1995, if some of you have been around as long as I have. It is really focused on art forms and looking at the processes of making artworks, not so much on the ideas. So, the art form is the priority.

So ideally in a school, I think if you are running one, you would be maybe looking at VCE Art Creative Practise, and then if you've got a second study running where you've got specialisation, I know I've had a lot of queries about photography, textiles then VCE Art Making and Exhibiting, and of course, that study has that introduction of looking at artworks and exhibitions, and when monitoring went through with Studio Arts, that was the main thing about that study that teachers and students said they wanted to retain, was that exhibition and increase that study of exhibitions and artworks on display. So that's the distinct difference with that study. Also too, it does have the inquiry into specific art forms.

So, I'm just going to, before I go on, I just want to run through the questions because I have certain things on my screen I can just see and some of them are questions, and I just need to expand the box so I can see what the questions are. Somebody has asked a question about for schools who teach both subjects and aren't always able to give a lot of detail in the descriptions of the subjects to students' parents, how do you suggest a way to minimise confusion? So, both studies start with Art. I would say I use these slides, for example, this one probably has a clear definition for you. And as we go through, there will be certain slides that you can use.

Again, this second slide which you've seen in the example in the on-demand video, again, just shows the differences. So, Art Creative Practise looks at artistic Practise and the personal ideas in making and responding. So, you will see in that study, again, it's very closely aligned to the Victorian and Australian Curriculum, with the idea of making and responding, and we've got the historical studies of artworks. Art Making and Exhibiting looks at the characteristics of materials, techniques, processes, and specific art forms, with practical making in specific art forms, and also the study of planning exhibitions of artworks. Okay, I'm just going to give you some examples here, and Giuliana and Deryck may be able to chime in here, of artworks from Top Arts.

So, I've used the current Top Arts exhibition just to give you an idea of how these works and looking at the artworks, and I do have some knowledge of the folios, having been involved with the panel, how these students and their work would fit into either study. So, firstly looking at this student who was a Studio Arts student in 2021. And Giuliana, I can't see people on the screen, but Giuliana, are you there?

**Giuliana D’Angelo** - Yes, I'm here.

**Kathryn Hendy-Ekers** - So, this student is one of Giuliana’s. So, again she was really looking at Ceramics as an art form. So again, it would have fit very perfectly into Art Making and Exhibiting. Is that right, Giuliana? Do you want to add anything else to that?

**Giuliana D’Angelo** - So I think that this work here in particular does align really well with the Art Making and Exhibiting, mainly because there is a definite inquiry into a specific art form. And the priority here is the art form, and the processes, and the materials, and their techniques, so it is a form of specialisation. And there's a very critical study here of how she would present and exhibit this work. And also just, you know, the ideas here are very important obviously, but there is a really concentrated investigation into Ceramics and various processes. So, this is a really good example of what we're talking about for next year.

**Kathryn Hendy-Ekers** - Okay, thank you, Giuliana. So just moving to the next one, and Deryck will be able to speak about the work on the left. Both these students were VCE Art students in 2021. And naturally because their work is about ideas, fit very firmly into VCE Art Creative Practise. So Deryck, do you want to talk about the student, India Wallace, on the left of the screen here? Do you want to just give some more information about that?

**Deryck Greenwood** - Well, the work on the left was actually created by a student doing Studio Arts last year. But as Kathy said, it would work perfectly and fit perfectly into the study for Creative Practise because of the fact that there is a very strong focus on ideas. And we really are encouraging students to consider the ideas as a starting point, and then start to explore how best they can actually present these ideas in terms of the exploration of materials, techniques, processes. But even if we think about the presentation of the work, although we're not focusing on exhibitions, the actual presentation of the work, how it is presented, the context of that work is vital to the way in which it is interpreted and perceived by the audience. So, it definitely does fit very, very well into Creative Practise.

**Kathryn Hendy-Ekers** - Thanks, Deryck. And the work on the right too deals with, and then you can have a look on the Top Arts website, deals with the idea of family. And the student was very much focused on the ideas and the relationships of people within her family as the starting point for this work. Now, just moving on to two examples that probably currently sit in Studio Arts but would probably be more available in Art Creative Practise moving forward. This work on the left here, again, is very conceptual. It deals with the idea of loss and the Holocaust. So, you can see that there's very much focus on the ideas. Along with the work on the right here, which was a Performance-based work, where, if you have a look on the website again, the student talks about his ideas in relation to sustainability and the environment. And those ideas come first before he starts to investigate the use of materials and techniques.

**Deryck Greenwood** - There is a very strong link to culture as well which is very much part of the Creative Practise.

**Kathryn Hendy-Ekers** - Yes, okay, so what we're doing here is, and I've just seen some of the questions here, but you'll see that these students will transition, if they were transitioning from one study into the new study. Okay, these works here were both VCE Art works. So, if you look at these folios, both these students were really focusing on the use of materials and techniques and the art form. One is drawing and one is painting. So again, if you had a look through the folio work, you could see the student was really exploring the materials and techniques best to represent their ideas. Okay, just before we go on, I'm just going to cover a couple questions here that we have running through.

So, there is one here that is asking, can the students be looking at specific art forms but different from each other if the student doesn't run a specialist programme, like photography? Absolutely, so again, the Art Making and Exhibiting, and I call them, for abbreviation sake, AME and ACP. So, you could have Art AME, Art ACP, they're both virtually Visual Arts, so, that's where we really had to make it clear. It wasn't arts, so it wasn't performing arts, it was visual. and this was the best way of doing it. So, you can see that, yes, in Art Making and Exhibiting, that students can work in any art form.

There's a question about the two comparing academically in relation to theory work. I went through a previous slide where I explained that one is related to exhibitions and the display of artworks and those theoretical approaches, the other one is related more to the study of artists and artworks. So, both equally theoretically, and I think that could be something that if you have taught Studio Arts in the past you will see that increase of the theoretical component. They are VCE studies, so we really need to make sure that they are firmly sitting within the VCE area.

**Deryck Greenwood** - Sorry, Kathy, can I just add to that as well? I think that's a really good thing for the students to look at because in terms of the art form that they explore, they're not restricted in either of the studies to that. So, the theory component is going to also be a very strong decider for the student in terms of which Area of Study they're most interested in, where do they feel is going to be the best fit for them. So, I think it's really important that the students do look at the theory component for both.

**Kathryn Hendy-Ekers** - Yes, so there is a question here, should Art Making and Exhibiting students have a theme they explore, a specific subject matter? Some students may get lost if they do not have an idea that underpins their Practise. Absolutely, you'll see we talk about subject matter and ideas, and particularly in Unit 3, the students do have to focus on a theme or an idea for an exhibition. So again, yes, but it is about art forms, and you will see that a lot of the contemporary work is more about ideas and the art form follows. So, this is where we are trying to make that differentiation.

So, there's a question, if we allow students to choose a specific art form as we don't specialise our students focus is on student choice and agency, but they are really interested in the exhibiting side of things and current Unit 1 and 2 students looking forward to the possibilities in Art Making and Exhibiting, and we currently do Studio Arts, can we still do Art Making and Exhibiting? Absolutely, so again, it's the focus, so the students if they're working in different art forms, will be focusing on that particular art form.

Again, there's a question here about school offering only VCE Art Making and Exhibiting. And if they really want to focus on a strong idea that would not fit with the learning outcomes. Absolutely, you don't want to try and fit students into a square peg, into a round hole. So, maybe you do need to look at that switch to Art Creative Practise. There's no great drama at the moment, I knew to anticipate this question was coming up, and I was going to suggest to you, maybe in your information material just have the word, Art, and then you can determine later down the track what particular study you're going to look at with your students. It may be a particular way, so putting up the ideas for both and then working out amongst your faculty which one you are going to be offering.

**Deryck Greenwood** - Sorry, Kathy, just in terms of that as well, what we are looking at doing is presenting both studies to the students, letting them decide which is going to suit them best, and that'll decide for us which we're actually offering. So, we might actually offer both, we might only offer one, we might have multiple classes in one, but we really want to be guided by the student's interest in terms of where they're going to be fitting best because that's really important for these subjects.

**Kathryn Hendy-Ekers** - I know there's a lot of questions about how you're going to transition maybe from one to the other, that's coming up in a couple slides. So, if we just wait, you might see the answer for what you're looking for. So, just moving on, this particular slide shows a comparison between the two units, Units 1 and 2 for Art Creative Practise and Art Making and Exhibiting. So, I'm not going to go into these in a lot of detail. I thought I'd put these slides together because I know there's been a lot of information out there from different people, so this is coming from the Authority. So, you can really see and discuss this and unpack this.

So, for Unit 1, Art Creative Practise, we're looking at developing the artworks using the Creative Practise, documentation, reflection, and evaluation, and analysis of three artists from different periods of culture. Art Making and Exhibiting, is the exploration and experimentation with art forms, making and presenting one artwork, and the research of three Australian artists and present the information in a format for exhibition.

Then moving on to Unit 2, you can see the examples there, a summary for Unit 2. In Art Creative Practise, it's about collaboration and looking at making artworks using collaboration. There's a presentation in a critique, and then the students need to compare the practises of the three artists from different periods of times and cultures. Then in Art Making and Exhibiting, the students are looking at making artworks based on a theme investigating style, aesthetic qualities, refinement and presentation of artworks, and the study of exhibitions, artworks, and an exhibition proposal. So, both studies have a visual journal.

There's the assessment. Now, what I've done here is shown you the current assessment for VCE Studio Arts and VCE Art, and then an example of the assessment for Unit 1 for VCE Art Creative Practise. So, you can see the detail there that is occurring in the new assessment task for each study. The same here is for Art Making and Exhibiting. So, we have the current assessment tasks for Studio Arts and Art, and then the new ones. So, you can see how we've provided you with a lot more detail for those assessment tasks. And there is more information in the Support materials. It's not called the Advice for Teachers anymore; it's actually called Support Materials. So, if you want an example, have a look on the website at the History or the Biology study designs that are in implementation this year, and have a look at their advice.

So, there's some information there. Again, this is for Unit 1, Outcome 1 and 3, the assessment tasks. So, for VCE Art and Studio Arts currently. So, you can see that they're quite generic for both studies, but you can see the new ones for Art Creative Practise, you can see it's fairly similar, but Art Making and Exhibiting because of that first task, there's quite a few bullet points that you do need to address with that first task.

Okay, moving on to Units 3 and 4, you can see the comparison there. So that may help you as well. I know there's been a couple of things, people's approaches running around, but this one we've developed here. So, for Unit 3, Art Creative Practise, students research the practise of one artist, ideas and issues, they present a critique, they have one finished artwork, and they develop personal ideas in artworks. In Art Making and Exhibiting, they study three artists and their processes in a selected art form, they make artworks in a selected art form, they present two artworks in a critique, and there's a curatorial study and the exhibition proposal of, sorry, it's three artists, not six, I must correct that, sorry, it's six artworks.

**Kathryn Hendy-Ekers** - Six artworks. So, we were doing something yesterday and I just realised, I knew there was an error somewhere and I've just found it. In Unit 4 in Art Creative Practise, the students present their ideas and artworks from Unit 3 in a critique, they refine and resolve those artworks, and they compare two artists and their practises. In Art Making and Exhibiting, they refine and resolve one artwork related to Unit 3, they display and a present a critique of that finished artwork, and they also do a case study of the conservation of artworks in an exhibition space and their own artworks.

Okay, just moving through. Again, this is the comparison, a lot of this information is in the on-demand videos. So, you can see that there is a comparison of the school-based assessment for both assessment tasks, sorry, both studies. So, you can see that for Creative Practise and Art Making and Exhibiting, the School-assessed Task, both are weighted at 60%, both have four outcomes associated with that task. The difference is in Unit 4 Outcome 2, the School-assessed Coursework task for VCE Art Creative Practise is 10%, where VCE Art Making and Exhibiting has two coursework tasks for Unit 3 and Outcome 3 and Unit 4 Outcome 3. So, they're both weighted at 10%, but those individual tasks in Art Making and Exhibiting are much smaller than the one in Creative Practise. You can see again to the external assessment is the same for both.

Again, this is the current School-assessed Task for VCE Art, just to show you the difference. And then the new Art Creative Practise, you can see the assessment task there, so that's in the study design. For VCE Art Creative Practise, that is the Unit 4 School-assessed Task. So, you can see again, the details. So, these details will be what we will build the assessment criteria off. Studio Arts, there's the current task, and then the new task. So, you do need to really unpack those. Now, just before I move on, so that's the School-assessed Task now for VCE Arts Making and Exhibiting, so you are all familiar with those. And again, a comparison of the school-assessed Coursework task. So, there is a lot more detail to assist you when you're developing that task.

**Giuliana D’Angelo** - Kathy, there's just a question here about explaining the six artworks again, so I think what we want to clarify there is that for the Unit 3 School-assessed Coursework, that you study three artists and two artworks for each artist.

**Kathryn Hendy-Ekers** - Thanks, Giuliana. Just running through some of those questions too, again, there's a question, "Is it right to assume that the theory content that was previously in Unit 3 Studio Arts now fits with Art Creative Practise?" Again, they are completely different studies, so you really do need to have a look at those studies and all this information we are giving you to make that decision. Somebody has some questions to Giuliana, we'll deal with that, Giuliana has provided her with some details, it's about a technique that's all.

So, there's one here, "If we select, Making and Exhibiting, can students work in more than one art form? Do they only have to work in one art form?" No, they can work in a number of art forms, and we will specify that in the Scope of the study in the Administration Advice. There's a question asking, "Will the VCAA recommend to principals or VCE administrations that staff get time aside for developing our earning and teaching resources?" That's up to individual schools, it's School-based assessment, so I would be talking to your VCE coordinator. The VCAA unfortunately can't control what individual schools do. And there's a question, "What does it mean to present the information in a format for an exhibition?" We might go through that question later on, if we could, so hold on to that one.

**Giuliana D’Angelo** - Art elements and principles are the same, that next question there, Kathy.

**Kathryn Hendy-Ekers** - Yes, I've seen, "If we survey our students this year for next year and they want to do one study, what do we do with the students in the following years?" I'll go through that in a moment. Yes, art elements and principles are the same. There is a question here about gallery access, we are giving you a recommended list that will be published later this year of exhibitions you can see, so there shouldn't be any concern there, we did think about that. There's a question, some of the specific questions for the studies may be held off until we are later into this presentation or into the presentations next term for individual studies. I think the purpose of this is just to get through an overview of one. I know this is going to answer all those questions about transitions.

So, students can transition into Art Creative Practise or Art Making and Exhibiting from either Art or Studio Arts. So, students who've completed Units 1 of VCE Art or Studio Arts can enrol in Units 3 and 4 of VCE Art Creative Practise or VCE Art Making and Exhibiting. That information has already been given to VCE administrators and is in the VCE administration handbook for next year. So, talking about transition, this particular slide will help you. So, what we've done here is there are the key concepts for Units one and two VCE Art, and the relationship between Units 3 and 4 VCE Art Creative Practise, and Unit 3 and 4 Art Making and Exhibiting.

So, if the students are doing Units 1 and 2 VCE Art, these are the things they look at, the role and purpose of art in different cultural context and times, approaches to making and presenting arts in a contemporary context, the stages of the art process, the use of visual language to communicate meanings and messages. So, this is what they currently do, technical and expressive qualities of art forms, use of Interpretive frameworks to analyse, interpret, and compare artworks, and formulate substantial opinions and personal opinions about artworks. So, you can see in the two studies, and this is where you do need when you get the slide presentation, really go through this and unpack it. I put it there to help you, I don't want you to really ask me lots of questions about it at the moment, but it is just to help you when you are making those decisions.

The next one here too is again from Studio Arts, Units 1 and 2. So, students currently look at the sources of inspiration to support ideas for art making, the structure and nature of an individual studio process, the characteristics and nature of materials and techniques, the uses of art elements and art principles to formulate aesthetic qualities, the strategies for presenting artworks, and they compare a range of historical and contemporary artworks. So again, it is the relationship of what they will be able to do when they go through, and the links between Units 1 and 2 Studio Arts and Units 3 and 4 Art Making and Exhibiting. So, it all does relate.

Okay, just before we go into the individual studies, I'm just going to have a look through the questions because I know the questions are more important probably at the moment than the information. So, there is a question about scaling, the VCAA does not deal with the scaling, that's the VTAC. There's a question about textbooks. Again, the VCAA we are providing Support material, so I believe there are several textbooks available, but it is priority you probably have a look at the VCAA Support material initially, and we hope to get that up pretty quickly. There was a question about curriculum consultants, that's why I have expert teachers here with me, and again, there will be lots of on demand videos that you can look at and you are more than welcome, we will run more sessions like this if you do need to ask specific questions. So, somebody's suggesting there is a local gallery that has some great resources, which is fantastic.

So, there was a question about doing Studio Arts Units 3 and 4 this year, I've just dealt with that going through into next year. There was a rationale about, a question is asking, "Why is the rationale to only teach Australian artists in VCE Art Making and Exhibiting?" I don't know if that's the case, there is a focus on Australian artists, but it is not solely Australian artists.

Okay, I think Ruta has been able to clear some of these questions. Again, there are questions about the exam, the exam will be available, the specifications for the exam will be available next year. So, in Unit 3, there's a question here about outcomes in Unit 3 and four, so VCE Art Creative Practise has two outcomes in Unit 3 and three in Unit 4, VCE Art Making and Exhibiting has three in Unit 3 and three in Unit 4. There's a question about the artists for Art Making and Exhibiting, can they be historic or contemporary in Unit 1 and Unit 3? Absolutely, so these studies are quite broad. I think I've answered quite a lot of these questions.

**Giuliana D’Angelo** - Yeah, I think so, Kathy.

**Kathryn Hendy-Ekers** - Yeah, so they probably can be cleared, Ruta, so we can move on. All right, so you have seen these slides before, but that I will just go through them again and if you need to ask any questions, we're up to quarter to five, so we do have another hour and 15 minutes to run through, you will have seen these slides before. But this is for Art Creative Practise. So, in both studies you will see that we have given you the architecture of the study and the concepts of inquiry learning behind both studies. So, you will see the four units here for Art Creative Practise, and the focus on inquiry learning, experiential learning, project-based learning for each study. So that also will help your students when they're looking at an overview of those studies. Deryck, just chime in this time if you need to.

**Deryck Greenwood** - So, I think the important thing to just take note of here is with the inquiry learning, experiential learning, really trying to encourage the student's ownership of what they're learning for them to actually research and find answers through inquiry, actually working through the problems, solving, finding solutions to their own art practise throughout Units 1 to 4. The other thing that's important to note in Unit 3, you've got the project-based learning, which is a great opportunity for students that perhaps haven't done Unit 1 and 2 to get their head around exactly how the process actually works.

So, the Creative Practise is the art process that is used, and they're going to be looking at an artwork of their choice, they're going to research it, unpack it, find inspiration from it, what is the artist actually trying to communicate in terms of ideas, and then use that as a starting point for their own exploration, and that could then inform their ongoing Body of Work or in Area of Study 2, they could take a totally different approach if they chose to.

So, it's really about the student deciding on the directions that they want to go, and we as teachers are facilitating that rather than spoon feeding them all of the information.

**Kathryn Hendy-Ekers** - Okay, thanks Deryck. So, as you see in our Creative Practise, the structure of the study is reliant on the Creative Practise. And you'll see there are four aspects to that Practise, research and investigation, experimentation and development, refinement and resolution, and reflection and evaluation. And in the study design you'll see there are bullet points under each of those. So, each time the Creative Practise is referred to in the study design, you will need to be referring back to those four bullet points. And there is that relationship to inquiry learning, experiential learning, and project-based learning.

**Deryck Greenwood** - And those four aspects of the Creative Practise are interrelated, they are not in any specific order. So, experimentation and development could be taking place and then students decide they need to actually do some research and some further investigation before continuing with that experimentation. So, it's not a step-by-step process. And then obviously all of this is encompassed by the making and responding, making work, responding to what they've made, or responding to something that they've seen by then making art. So, it is working as a whole, not as a step-by-step process.

**Kathryn Hendy-Ekers** - Thanks, Deryck. So again, you've got the three lenses that are used throughout the study for making and responding. So, in the old VCE Art or current VCE Art study design, there were four, we've compressed those, and they are now the Structural, the Personal, and the Cultural lenses. So, that's just a definition of them there. In the Support material, you'll see the questions that you will be able to use when you're applying those lenses and doing annotation with your students. So hopefully they'll be helpful. So again, going back to the previous slide where you can see the Creative Practise here, you've got making and responding around it, and Creative Thinking and the Interpretive lenses. And again, there will be more information in the Support material for you. There are common terms in both studies, so you'll see those terms have been defined.

So, you can see here that there is a list of those common terms. And in Art Creative Practise, there is terms for the Body of Work and contemporary artists and artworks. So that may help with some people when they're asking those questions. Particularly look at the word context as well, it's quite a new word for both studies, and it does explain how students can analyse and evaluate artworks within a particular context and make them. And also, the definition of visual language has changed as well. Okay, just going through to just an overview of the four units of Art Creative Practise, we might run through Art Creative Practise, and then answer any questions relating to Art Creative Practise, and then hold off and answer any questions relating to Art Making and Exhibiting after we've gone through that presentation.

So, I'm just monitoring my time, so we've got probably about 30 minutes on each at the moment and then some time afterwards to answer any questions. So, Unit 1, interpreting artworks and exploring the Creative Practise, is based on inquiry and experiential learning, students explore Making and responding using the Creative Practise, there's a focus on artists and their Practise, there's looking at personal identity interest in Making and responding, and an understanding of the structural and Personal lenses. So, there's just a summary of the three areas of study and the content.

So, Area of Study 1, students discuss the practises of three artists and their artwork by looking at the personal and the structural lens. They do in Area of Study 2 using the Creative Practise, they develop personal visual responses. In their Area of Study 3, they document and evaluate the use of the Creative Practise to make personal visual responses. There's the assessment task, so the three outcomes are there with the assessment task types. So, you can see that the first outcome is more theoretical outcome, and then the other two, one is relating to making personal responses and then the documentation in Outcome 3.

**Deryck Greenwood** - Just wanted to emphasise, although Outcome 1 is the theoretical component, it does definitely inform the practical as well and is going to help the students in terms of developing their own practise and ideas that they can explore, and also how they're going to be communicating in terms of their visual language, a lot of that will also be informed by what they're learning through the Outcome 1 theory component.

**Kathryn Hendy-Ekers** - Thanks, Deryck. In Unit 2, the students are looking in interpreting artworks and developing the Creative Practise. So again, it's focused on inquiry learning, they're looking at collaborative practise, so they're looking at the artists or people working together, both in historical and contemporary contexts. Students will develop visual responses exploring collaborative practise, historical and contemporary contexts. They'll use the Creative Practise and collaboration to make and present artworks, and they understand the Cultural lens. So, you can see the Area of Study structure are fairly similar to Unit 1.

So, the students analyse and compare the practises of three artists from different periods of time using the cultural lens, they explore the collaborative practise and social and cultural ideas using the Creative Practise, and then the third outcome or the third Area of Study is about documentation and a critique of the collaborative Practise. So, we do get the students engaged in running a critique, there will be an on-demand video about the critique, I've just recorded one earlier today with a teacher, so that will be quite useful for you as well. Deryck, did you want to say any more about this?

**Deryck Greenwood** - What I just wanted focus on here is the collaborative aspect of the work, I've heard a number of teachers are actually concerned about the collaboration, and collaboration is varied in terms of how you can approach it, it is not just about group work, it's not about two students being forced together to actually work on a single artwork, it is collaboration in terms of the to and fro of ideas, coming up with solutions, the collaboration might be working with a specialist as well, it doesn't only have to be within the classroom, but then there's also the collaboration of the artist and the audience.

And a student could be working on their own on an artwork, which is intended to be used in a collaborative way with the audience. So, there are different ways of working collaboratively and that is addressed in the Support material as well. And the critique that the students are going to need to be doing, not only in the videos that Kathy has mentioned, but also in the Support material on the VCAA website, there are a number of different ideas of how to do collaboration, but also how to go about the critique.

**Kathryn Hendy-Ekers** - And Deryck and I are actually recording some of those videos tomorrow, so they will be available by the beginning of Term 3 for you to have a look at. Okay, so this is the assessment again for Outcome 1, which is the theoretical task, you see there's a list of different assessment task types there. Then Outcome 2 is the presentation of the visual responses in collaboration and presentation of one finished artwork. And then the third outcome is about the documentation of the Creative Practise, a critique of the development of personal ideas, directions, explorations, visual language, technical skills, processes, and artworks. And then it has to be an oral presentation with written documentation, and then also an evaluation of the Creative Practise and the presentation of finished artworks.

**Deryck Greenwood** - I must say, I'm very excited about this introduction of the critique, it is something that many of you are familiar with in tertiary institutions and I know there's a lot of excitement from tertiary institutions that we've actually introduced it. And a lot of the thinking behind it as well is it's given the students the opportunity to really engage with the audience, the teacher, their peers, about their work and start talking about their work, but also trying to show them that the work that goes into the visual diary, the old folio idea, that's not the only way of presenting work, the way in which students are going to be approaching this is they're going to be documenting their art making and then documenting their Creative Practise, but they're using that as evidence in their critique.

**Kathryn Hendy-Ekers** - Thanks, Deryck. Okay, so just in a snapshot for Units 3 and 4, because I know there've been a lot of questions, this is what the students will be required to do. So, this would be a good one to use for subject information. So, the students research into an artist's practise and presentation of a finished artwork in a critique, they develop personal responses, there's resolution and refinement of artworks, they present a Body of Work in a critique, and there's a comparison of two artists and their practise. So very, very simple snapshot of what the students are required to do. But as we've said, you'll get a copy of the recording and the slide deck so you can actually use and pull it apart and use it with for your subject information.

Moving on to Unit 3 for Art Creative Practise. So, it's the investigation of ideas, artworks, and the Creative Practise. So, at the start, this is the first part of the School-assessed Task. So, there are only two Areas of Study in Unit 3. The first Area of Study is quite large, you can see there are two components to it. So, the students are looking at an artist and they're unpacking that artist's practise, and they're actually producing a work as a result of exploring that artist's practise. So, they use it as a starting point for their Body of Work. They also select and apply the interpretive lenses, they understand and use the Creative Practise, and they produce artworks based on personal interests, and then produce a finished work to contribute to their Body of Work in Unit 4. So, there are two outcomes associated. Deryck, do you want to say some more?

**Deryck Greenwood** - In terms Area of Study 1, where they're looking at a work of a particular artist of their choice, choose an artwork that deals with ideas or issues that they're really interested in as stimulus for their work, I have heard people talking about the fact that this is dealing with Appropriation. Well, it's not actually Appropriation, so we are not actually wanting the students to appropriate the work of art, but rather looking at the ideas and the issues around this work of art as inspiration for their own art practise and to stimulate their own thinking and their own art making. The second part, the personal investigation, this is continuing the Body of Work, but at that stage, the students can actually choose to continue working on the idea that they were inspired by the artwork from Area of Study 1, or go off in a totally different direction and start to explore something that they've always held dear to their hearts and they really want to get involved in that idea, and that can become the focus for the remainder of their Body of Work through to Unit 4.

**Check here around 57.22**

**Deryck Greenwood** - Sorry, Kathy, sorry, before you carry on, just in terms of one of those questions that was being asked about the difference between the different areas of study, it might have been referring to Units 1 and 2 where Outcome 1 is the theoretical component, Outcome 2 is the art making, Outcome 3 is documenting that making of the art, so that might clarify some of that confusion.

**Kathryn Hendy-Ekers** - There's one question about an oral presentation Is it being required to film? We'll take that onboard, I can't answer that at the moment. There will be information about the critique, so there's a question about the critique here, so all those questions will be answered. I think too, you may have to wait the individual sessions and it would be really helpful before those individual sessions that you email me with some of these questions because we can deal with them in the individual sessions. So, they are very, very helpful, thank you very much.

So, I think at the moment some of them are just a little bit specific and I think when the videos become available to you, it might be able to answer some of these questions as well. For Unit 4, for Art Creative Practise, we're looking at project based and inquiry learning, and I must tell you that in the Support material, we no longer call it, the Advice for Teachers, it is called Support Material. You'll see there are some approaches to both project based and inquiry-based learning. The students refine and resolve a Body of Work, there was a query about what constitutes that Body of Work, there's a definition of the Body of Work in the Terms of the study, so that may help you as well, and we will put more information in the assessment advice. They look at the Creative Practise and the use of Interpretive lenses, and they research the practises of historical and contemporary artists to inform the student's art practise.

So, three Areas of Study. So again, there's information in the study design, how students develop, refine, and resolve ideas from Unit 3, they present a critique, they document and evaluate the use of Creative Practise, and they resolve and present a Body of Work. And those two outcomes or Areas of Study can be taught concurrently. For Area of Study 3, it's fairly similar to what is already exists in VCE Art, they compare the practises of historical and contemporary artists, and they use the interpret lenses to analyse and interpret historical and contemporary artworks.

**Deryck Greenwood** - I just wanted to touch on Area of Study 3 specifically. This is the only SAC for Unit 3 and 4 worth 10% of the mark, it's in the Unit 4, so it's prior to the exam, so it's fresh in the student's minds moving into the exam where they're going to be applying a lot of that knowledge. However, teachers are not obliged to only start teaching it then, they can start teaching it through the beginning of the year, familiarising the students, because obviously students who have not done Units 1 and 2 Creative Practise are going to need an understanding of the lenses to apply to their own art making and their Creative Practise. So, you can actually start right from the beginning of the year but the focus of it and the actual SAC itself is in Unit 4.

**Kathryn Hendy-Ekers** - There are a couple questions here. There is one about "Why only one artist in Unit 3? Where we worry that the work produced may become derivative?" So, Deryck, do you want to answer that?

**Deryck Greenwood** - So in terms of Unit 3, it's just a starting point and it is exploring a single artwork as stimulus for the exploration of an idea, that idea can go in so many different ways. And when we actually have a look at the videos on the specific sections of the study, there are some examples for that as well. So, we don't feel that it's going to become derivative because the students are encouraged to explore the idea and any issues around that idea, issues around how the artwork might have been made or presented as stimulus for their own art making.

**Kathryn Hendy-Ekers** - Thanks Deryck.

**Deryck Greenwood** - Sorry, can I just add to that as well? When you get to Outcome 2 of Unit 3, at that stage students can then research other artists and it's not limited at all. So, they could investigate and research three, four, five other artists moving into Outcome 2. So, Outcome 1 is just a starting point for them just to kickstart their exploration.

**Kathryn Hendy-Ekers** - And also too, there is a question here about textbooks. I must say, the VCAA is a government organisation, so we can't promote any textbooks, they are commercial, and you know when you are audited, we do ask about textbooks. So, I'm sorry, I can't answer any of those questions about textbooks, so the VCAA will produce Support material that you will be able to access, but we don't have any oversee of who produces what textbook. There's a question; "Are students required to create a final artwork in Unit 4?" Yes, absolutely, in this study it would be part of their Body of Work. So, a Body of Work would include finished artworks.

There's another question, "In Unit 4 Area of Study 2, can students study more than one artist?" I'm not sure if that is related to Art Creative Practise or not, but definitely if it's involving extending on from Unit 3, yes, they could study more than one artist. At the moment there is a question about how long you would spend on each of the outcomes in Unit 3, Outcome 1 and 2, there will be advice in the Support material,

**Deryck Greenwood** - The idea behind it was Outcome 1 was Term 1, and then they do their critique as well, and then from that they will learn what's worked for them, what hasn't worked for them, where they can improve, and then they begin Outcome 2 and move on.

**Kathryn Hendy-Ekers** - So, and I think we've said in Unit 4, Deryck, that Outcomes 1 and two are taught concurrently. Yes. So again, this is the information for the School-assessed Task for Art Creative Practise. So, you can see for Outcome 1, it's a presentation of research conducted by the student. We have a list there of what they can use, a written report, annotated visual report, a critique in a digital format or an oral critique, and at least one finished artwork, the response to the ideas.

So, there will be in the scope of the assessment in the assessment advice, and I still get questions about School-based assessment advice. Look at the whole advice, not just at the criteria, because that gives you all the information. In Outcome 2, it is a documented Body of Work that explores the development of personal ideas within selected art forms using the Creative Practise and reflective annotations.

Then in Unit 4, it's a critique of the development, refinement, and resolution of personal concepts, ideas, directions, explorations, and the use of visual language in artworks, and a documented Body of Work that presents ongoing explorations and development of personal concepts within selected art forms using the Creative Practise. And then Outcome 2 is that Body of Work. And that answers that question before there, presentation of one or more finished artworks that realise the student's intentions.

**Deryck Greenwood** - And just to clarify, the critique in Unit 4 is a way of refocusing the students, so they're critiquing what they've done up to that point and where they can then possibly go after that and how they can then refine and resolve their Body of Work.

**Kathryn Hendy-Ekers** - Yep. So, the School-assessed Coursework is a fairly standard example. So, it's a written report, an extended response, short-answer responses, structured questions, and an annotated visual report, response presented in digital formats, such as online presentation or interactive website, and an oral presentation with documented evidence. Okay, just before we move on to Art Making and Exhibiting, just briefly, are there any questions? Okay, we have another question about assessment sheets. I said at the start, this task assessment criteria, which is in the School-based assessment advice, will be published in February next year as it is every year.

**Deryck Greenwood** - One of the questions that just came up, "Do students still require the visual diary or can they use alternative forms of recording?" The students can document their Creative Practise in any form that is appropriate to their art practise.

**Kathryn Hendy-Ekers** - Yes, and I know that we have, again, advice in the Support material about the visual journal for both studies or the visual journal for Art Creative Practise and the visual diary for Art Making and Exhibiting, why we came up with different names, that was something I did pick up when we were going through the Support material, but they are slightly different.

**Giuliana D’Angelo** - I think ours is not visual arts journal, I thought that came up.

**Kathryn Hendy-Ekers** - It's a visual arts diary, I think. I think it's, just looking at the study design now for you.

**Giuliana D’Angelo** - I think ours was visual arts journal.

**Deryck Greenwood** - While you're looking for that, there was another question about; "Is it recommended to look at collaborative artists in Area of Study 1 or 2? I'm not sure if that's referring to Area of Study 1 in which unit, but if it's in Unit 2, then yes, looking at collaborative artists in Unit 2 Outcome 1 is required as well, because that informs the students again in terms of their own art practise. Sorry, it's not required for Unit 3 and 4 in terms of collaborative art.

**Kathryn Hendy-Ekers** - There's another question about the exam, we can't give you any information about the exam until later this year, we are working on the exam specifications at the moment. But again, the exams were one of the catalysts for this review. I know that people were keen to get the assessment criteria, but it is policy that we can't release that until after the exam, so it will be available in February. We've done that all along with every study review where I've been involved with, so it will be in February.

Okay, we might move on now to Art Making and Exhibiting, and Giuliana’s going to help me out here. So, we have again the architecture of the study here, the structure, so it is slightly different for Art Making and Exhibiting. You can see there are key words for each Area of Study, and they sort of do relate to each other. So, we didn't want a sequential process, and that was the advice we were getting from tertiary, that the students were too locked into a very tight process, so you'll see there are key headings for each area and their inquiry headings.

So again, Art Creative Practise doesn't have those headings, but there is information in the Support material with similar type of inquiry questions. And I know we've written a lot of information about critical and creative thinking too that will be available in the Support material to assist you as well. Okay, so again, those keywords are now on the right-hand side of the screen. So, when you go through each of those Areas of Study, just keep those keywords in mind, explore, expand, investigate, understand, develop, resolve, collect, extend, connect, consolidate, present, and conserve. And you can see the subheadings underneath. With art making, you can see that I have the term making artworks there and then around are all the key words that the students will be working with with making artworks.

Again, this study is about the making of artworks and art forms. Again, it does address ideas and subject matter, but you can see that ideas, the meaning is listed there, but everything is focused on making of artworks. So, you can see the listing on the right there as well with the key terms. In the Study Specifications you'll see for exhibitions, there are three key areas, Exhibition design, Curation, and Conservation, the flow through, so there are definitions, and in the Support material we'll have more available for you. So, you really do need to, and that might be an idea this year to really start if you're going with Art Making and Exhibiting, starting to unpack some of those terms with your students. I am trying to meet with all of the galleries through the Public Galleries Association just to give them some further advice about the information they can give to students and teachers moving forward. And as I said, there will be a listing of galleries and art spaces with suggested exhibitions and that is referred to in the study.

**Giuliana D’Angelo** - And they're simply recommendations.

**Kathryn Hendy-Ekers** - Yes, yes, they're not final.

**Giuliana D’Angelo** - If there's a gallery that's nearby and it's not on our recommended list, you still can visit it.

**Kathryn Hendy-Ekers** - Yep, so on this slide you'll see the three areas, exhibition design, curation, and conservation. And when we reviewed this study, we had a lot of panel representation from key galleries around the state who gave us feedback and teachers, so we've put a lot of information into this area. We have a listing of four distinct areas that have replaced a bit of the mishmash that we had in the current study design. So, we have museums, galleries, other exhibition spaces, and site-specific spaces. Again, there will be further information in the Support material. We tried to get a lot of this into the study design, but it is the VCAA policy across all studies that the VCAA executive doesn't want things to be too prescriptive, so hence we had to remove quite a lot of the information you might have seen in the consultation draught.

All right, so again we've got those common terms that are used across both studies, the definitions of art elements, art principles, art forms, contexts, critique, influences and inspiration, and visual language. And for Art Making and Exhibiting, the only study in the country or internationally I know that has aesthetic qualities. So, we've made an attempt for you to define the word aesthetic qualities. Okay, just moving through to Unit 1 for Art Making and Exhibiting. So, you'll have the words explore, expand, and investigate. And across this study you have key inquiry questions for each Area of Study. So, you can see for the three Areas of Study, the first one is, "How do artists use materials and techniques in their art making?" The second one is, "How do artists use materials and techniques to represent ideas and achieve a style in their artworks?" And the third one is, "What role do artworks and their presentation play in society?" So, they're big overarching questions.

So, the students explore materials, techniques, and processes, and a range of art forms, they study the historical development of specific art forms, and the change in characteristics of the properties. They explore how artists use materials, techniques, and processes to stimulate ideas and working practises in the range of art forms, and the presentation of artworks and research with the focus on exhibitions. So that in a snapshot is Unit 1.

Okay, so again, this is the content summary for those three Areas of Study. So, in Area of Study 1, the students explore the characteristics and properties of materials, they look at their technical skill, they use materials and techniques to develop visual language and subject matter, and they document the process. Area of Study 2, the students make and present a finished artwork in a specific art form, they look at subject matter and representation of ideas, looking at what visual language is, and the documentation and presentation and evaluation of artworks.

Then Area of Study 3, it is a focus on Australian artists, including Aboriginal or Torres Strait Islander artists, they research artists and artworks, and there is a presentation of the information with an exhibition focus. Then the assessment, so for Art Making and Exhibiting, Outcome 1 is the visual journal, it is a visual journal, I think in Art Creative Practise it's a visual diary. And then Outcome 2 is the finished artwork, so they're quite clear. And then Outcome 3 is a really clearly defined task for you, and we did a lot of consultation with focus groups after consultation to really fix this area up because there was quite a lot of queries about it. And this was developed from feedback from those teachers, so there were a range of teachers with a range of experiences, from regional right through to outer Melbourne areas. So, you can see that it is clearly defined what this task is.

**Giuliana D’Angelo** - Yep, so it's a proposed exhibition, that's what we are looking at here in a format that's appropriate to a proposed exhibition, so it's got to be three artists, Australian artists, and including at least one Aboriginal or Torres Strait Islander artist, so that's important. And the formats, you know, here we've got one of the following formats that can be a guided introduction to the works in a brochure or a catalogue or a website, a guided tour of the exhibition, perhaps a series of postcards discussing each artwork, and remembering its one artwork or at least one artwork for each artist, and a review of an exhibition visited or reviewed. And further below we can see the presentation includes an artwork by each artist with all the important empirical data alongside it, information and overview of each artist, including the background of the artist, where they worked and their influences.

Probably another presentation should include the information, an overview of the exhibition of the artworks, and discussing the relationships between the artists and their artworks. Information about the materials and the techniques and processes used for each artwork, how does the artist apply the material techniques, some information about that, information about how each artist represents ideas, develops subject matter and communicates meaning in their artworks, and art terminology obviously relevant to the specific art forms and the exhibition. So, it's a very, very specific presentation.

**Kathryn Hendy-Ekers** - Thanks, Giuliana. So, there is a question about the postcard, I think what they're talking about is you'd have the image on one side and information about the artists on the other. We developed all these alternative approaches to address with students, and this was an approach from one of the panel members that was suggested. And that's really lovely to hear from someone that they feel that Outcome 3 for this particular unit really excites them, so that's fantastic. I think it was from the writer, it was a really great approach.

Okay, moving on to Unit 2, which is 'Understand, develop, and resolve.' So, there is research into art elements and principles to create aesthetic qualities, style and visual language. Students develop artworks from the set theme, so there's information about how the teacher and the students would develop that theme in the study design, and how exhibitions are designed and planned. So, the research of galleries, museums, site-specific spaces, and other exhibition spaces. So, there're the key questions there with inquiry focus, "How are thematic exhibitions planned and designed?" So, this unit starts with the exhibition as an idea. And then "How does the artist develop aesthetic qualities and style in artworks?" And then the third Area of Study, "How does an artist develop ideas and personal... Oh, I think I made a typo there, I must correct that.

Okay, so in Unit 2, you can see this is a content summary. So, Area of Study 1 is the design of the thematic exhibition, information about the artists and the artworks, the influence of context on subject matter and the communication of meaning. And then in art making in Area of Study 2, it's experimental, the students focus on aesthetic qualities to how they created and contribute to artworks. And then the next point is to demonstrate how art elements and art principles and aesthetic qualities represent subject matter and ideas in artworks. And then the third is the development of a finished artwork, so in brackets, from experimentation, and the focus on art elements, art principles, aesthetic qualities, style, and visual language, and the resolution of subject matter and ideas. So that's for unit 1.

**Giuliana D’Angelo** - Unit 2.

**Kathryn Hendy-Ekers** - There are a couple questions I'll just cover, "the differences between visual art diary and visual arts journal?" because they're different studies, there are differences between them, so you do really need to unpack that for both studies. So, this information in both studies is what those actually are, and there will be further information in the Support materials. I'm sorry, I know I keep on saying Support materials but that's the best way I can respond. So, there is a question about Unit 2, Area of Study 2, "Could the thematic exhibition be the students"... I presume it's "students own school exhibition at the end of the year?" I think it's got to be artists that the students have researched, so not necessarily the students own work.

**Giuliana D’Angelo** - Yeah, it's really related to the artists studied rather than your own work there in Area of Study 1.

**Kathryn Hendy-Ekers** - There's a question here, I'm not quite sure what the person is asking, "What is the difference between the focus on elements and principles in Area of Study 2 and 3?" Well, Area of Study two is more about experimentation, and then Area of Study three is about resolution. So, I think that might be the difference for you.

**Giuliana D’Angelo** - Yeah, so the resolution and stage two or Area of Study two is more about the experimenting and trialling. And then that becomes then refined and resolved into a finished artwork for Area of Study three.

**Kathryn Hendy-Ekers** - I've got two questions here, I think 1 person has asked, somebody's actually responded with an answer just coincidentally, there was a question about the incorporation of Australian artists is great, they felt it was restricted or limiting, but in that first Area of Study, students look at historical and contemporary artists. So, they do have to look at a range of artists from different cultures, it's not just Australian.

**Giuliana D’Angelo** - No.

**Kathryn Hendy-Ekers** - Okay, there, again, for the assessment, you can see for outcome 1, there is a really specific way of looking at this particular outcome and assessing it. So, there are some bullet points there, I'm not going to go through that in detail, it's in the on-demand video. So, I know there's a quite a lot of questions about this, there are three on-demand videos available at the moment where all these slides appear, apart from the first slides at the start, all appear for both studies. So, please look at those videos and a copy of the presentations for those videos are there. We do a lot of work in that respect, I know even cut for the current studies, and I still get questions and all I often now say is have a look at those videos because they will be really valuable for you.

So, there is a question there that somebody is asking for clarification on the set theme, in unit 1 the teacher sets it, and Unit 2, the class decides. Sorry, it's just flipped up because somebody's asked a question. As a group, I presume it's going to be pretty broad, any suggestions for themes. So, in response to that, yes, it can be broad, there will be suggestions in the Support material.

**Giuliana D’Angelo** - Yeah, in the Support material there are suggestions there of how that could be approached.

**Kathryn Hendy-Ekers** - There's a question here about outcome 1 again, the content of the thematic exhibition requires clarification, given that each student is undertaking the independent query it's difficult to accommodate every student's selected artist in the exhibition. I think in this particular circumstance, it is Unit 2 we're talking about, not Unit 3. So, you can get your students to look at the same sort of artists.

Okay, just moving on through to Unit 2, the assessment. So, for Outcome 1 and 2, so there's the experimental artworks and documentation, and then on a subject matter and a selected theme, and then the finished artworks. So, the students present at least one finished artwork. Okay, moving on to Unit 3 and 4, just in a snapshot. So, the students, the content is they research three artists as inspiration for art making based on a selected art form, development and presentation of two artworks in a critique. they resolve and refine a finished artwork to present in a critique, and then research assignments. So, this is Unit 3 and 4 rolled into one. Then they research assignment on exhibitions and a proposal for an exhibition using three artworks and two artworks by each artist. And then the third, the last is a curatorial case study.

So, the last two bullet points are the School-assessed Coursework tasks. Okay, Unit 3, so just running through, the students look at art making in a selected art form using materials, techniques, and processes based on the exploration of context, subject matter, ideas, and visual language. There's documentation of art making in the visual diary, there's presentation of a critique of art making and artworks, and there's research into the planning and presentation of an exhibition, including the role of a curator. And there are inquiry questions here. Here's our content summary for the three areas of study. Again, this is in the on-demand video as well if you're looking for it.

So, the students research the inherent characteristics of a specific art form, so three artists as inspiration. They collect ideas to inform the experimentation and exploration of subject matter, ideas, and technical skills. So, the idea is they're looking at three artists and using those three artists and their work to develop their own work. Experimentation materials, techniques, and processes, and how artists represent ideas and communicate meaning. So, then Area of Study 2, they make artworks in specific art forms based on influences, exploration, and reflection. They develop visual language to communicate meaning, they document art making, and they present and prepare a critique. And then the third Area of Study is the investigation of how curators plan exhibitions, prepare and display artworks, they plan and develop an expression proposal for a specific space based on the artist in Area of Study 1, they explain the thematic connections between the artworks in an exhibition the student has prepared, and they present and discuss didactic information for an exhibition of artworks. Okay, so there's the assessment for the School-assessed Task.

Now someone's asked about the Exploration Proposal. Again, this is a totally new study, so no Exploration Proposal. And that was one of the reasons why we did make a big change, because that was the advice, we were given that the students would be coming too locked into templates and structures, so hopefully this will broaden it out a little bit. So, you can see the assessment task there, particularly directly from the study design. So, this is the assessment for Area of Study 3 for Outcome 3, so from the study design, it's an exhibition of artworks for three artists, so it's a description of the exhibition, a description of the space or exhibition, that includes the description of the exhibition design, an overview of the theme of the exhibition, a description of the connections between the selected artworks in the exhibition, information about the artists and the artworks in the exhibition. And then there are the presentation formats.

**Giuliana D’Angelo** - Forms of presentation, yes, that you could do, yeah.

**Kathryn Hendy-Ekers** - There is a question too about the critique, the person who's asking that question, I think we said earlier, in the Support material there'll be lots of information and there are on demand videos for both studies about how to apply the critique. Okay, Giuliana and I recorded one yesterday.

**Giuliana D’Angelo** - Yeah, we did this yesterday. So, this is Unit 4, 'Consolidate, present, and conserve.' So, what students do here is there is a consolidation and extension of the ideas from Unit 3 in their art making. So, they're continuing on with the ideas from Unit 3, and they also use the Unit 3 critique to then move forward and broaden their ideas and their art making. The focus here really is about resolution and refinement. And there's also the focus on the presentation of the finished artworks from their art making. And then we also need to look at research into the presentation, conservation, and care of artworks. And as you can see here, the three Areas of Study, the inquiry focus for Area of Study 1 is consolidate, refine, and resolve. Area of Study 2, present, and they present their works and another critique as an exhibition. And then Area of Study 3, you know, we look at the conservation of their own works and as well as artworks or artwork they have viewed in exhibition, so it's present and care.

**Kathryn Hendy-Ekers** - Okay, so therefore, here's a bit of a content summary of the three Areas of Study. So, the students refine and resolve one artwork in a specific art form, they document and record their art making, they extend and resolve ideas from Unit 3, and they extend and refine the use of materials and techniques and processes from Unit 3. In Area of Study 2, they research and discuss the display of artworks and specific exhibition spaces, they plan and document the display of one artwork in a specific space, they present and evaluate the artwork in a critique, and then they evaluate ideas, subject matter, materials, techniques, and processes. And then the third Area of Study, which is School-assessed Coursework, are the methods used and considerations in the presentation, conservation, and care of artworks, and discuss the relevant conservation and care methods to artworks on display, handling storage and transportation, including their own artworks. So, this is the assessment task. So, the two Areas of Study for Unit 4 outlined directly from the study design, so you can see, and again, that will be available, more information will be available in the School-based assessment material. And thank you very much to Geoffrey O'Neil who is the VCE Unit Manager, who's handling some of these questions about publication of documents, that's very much appreciated. I think it does take a lot of time, we can't just publish these videos, we have to have them captioned, we've got to get them approved, so it does take a bit of work with our publishing unit.

**Giuliana D’Angelo** - So, Kathy, there's a question there about Unit 3 finished artworks are not fully realised artworks, they are critiqued and further worked on in Unit 4 to a fully finished artwork. I think it's more about creating a finished artwork there.

**Kathryn Hendy-Ekers** - Yes, in Unit 4.

**Giuliana D’Angelo** - Than continuing on the same work.

**Kathryn Hendy-Ekers** - Yes, yes.

**Giuliana D’Angelo** - It's not the same artwork that they're continuing and then trying to improve. I think we have to make that clear.

**Kathryn Hendy-Ekers** - Yes, it's a new artwork.

**Giuliana D’Angelo** - It's a new artwork.

**Kathryn Hendy-Ekers** - Okay, so for the final outcome, Outcome 3 in Unit 4, students present a case study with written visual material outlining the conservation and care of selected artwork viewed in an exhibition in the current year of study. So, you need to look at specific artworks. So, we've tried to remove all the generic terminology that often was associated with this unit. And they have to do a conservation method used for the display of their own artworks. So again, you can see the five bullet points there of how the student can present that information.

There's a question here, "Is the critique similar to the pitch in visual communication design?" This is a different study, so it will be very different. As we've said all along, there will be implementation programmes through a series of on-demand videos, we've worked really hard on those over the last six weeks, and they're currently being recorded, and you'll have those available to you early in Term 3. And also, there are two other sessions dedicated to Art Making and Exhibiting and Art Creative Practise. So, I think from this session it might be really valuable that you have a look at everything, and some of these targeted questions that we've being asked are really, really valuable to help us through what information you need. I'm quite happy to sit here with Deryck and Giuliana and answer any questions we can.

**Giuliana D’Angelo** - There's a good question here for Art Making and Exhibiting, "Are students required to view at least two exhibitions in the year as we do this year?" That has not been specified in the new study design, no.

**Kathryn Hendy-Ekers** - It does say though in Unit 3, just a moment, I do have it in Unit 3 and 4, it does say they do need to study one exhibition space in Unit 3 and a different one in Unit 4. So, at the start of Unit 4 it says that and in Unit 3 it says the same. "So, the purpose of the critique in Unit 4 is to really further unpack and present the student final artwork?" There's a question about where the student would present their work for Unit 4 Area of Study 2? Giuliana, we discussed that yesterday in the on-demand video, didn't we?

**Giuliana D’Angelo** - Yes, we did.

**Kathryn Hendy-Ekers** - It can be in the classroom; it can be in a space that the student creates.

**Giuliana D’Angelo** - It can be hypothetical, it can be, you know, there are sort of websites where students can actually insert their work into gallery space, so yes, you know, it can be digital, it doesn't have to be a physical space. I think that's what we said yesterday in the recording there that it can be either hypothetical, a digital format, or it can be a physical one as well. So, there are options.

**Kathryn Hendy-Ekers** - I'll tell you what I am going to do which will be helpful, I just want to go back to, I think it's this slide here, just to help people.

**Deryck Greenwood** - While you're doing that, Kathy, there was a question about the reason for Art Making and Exhibiting specifically studying Australian and indigenous artists but not the Art Creative Practise. In fact, Creative Practise, it is required that you have a look at indigenous Australian artists in Unit 2, so it is definitely part of the study as well.

**Kathryn Hendy-Ekers** - So I'm just leaving that slide up about transitioning from Unit 1 and 2 VCE Art, and then I'll switch it over in a couple of minutes to the Studio Arts one so you can have a look at that just while you're here. And I know I had a question emailed to me earlier this afternoon, I don't know if the person is in the session, after examples of student work reflecting both studies, the examples I showed you from Top Arts are perfect to show that demonstration.

So, as I've said, some of these slides will be excellent for you for presentations. I know there's a person who is really dedicated to these artists, mentioning international and Australian artists, I know, in the Support material, I know writers have mentioned and suggested artists that are both Australian, international, historical, contemporary that students can study. So, there's lots of information in the Support material. There is a question about schools offering one study. I would personally, if you don't specialise, I would look at Creative Practise because it does give the students that scope.

I'm wondering. There has been a question about where the videos are located? Maybe Ruta or Geoff might be able to put in the link to the VCE professional learning page for teachers so they can actually have a look. There's a question about, "Do visual diaries or journals have to be annotated?" Yes, you'll see in all the assessment tasks it talks about annotation. That's very strongly built into the process.

**Deryck Greenwood** - Just to answer the question about the videos as well, as soon as you go onto the study design page, the page for each of the studies where the actual study design itself can be found, below that the professional learning video link is also in there.

**Kathryn Hendy-Ekers** - There's a question about Art Making and Exhibiting that says, "What evidence will students and teachers need to supply with regard to the exhibiting component of the course?" I think that question might be asking whether of the student's own work, maybe in Outcome 2. So again, we will think that through, thank you for that question. See, these are where these questions are very valuable. I'm just going to transit to the Studio Arts one.

There's another question about the critique and what it will look like? I think I did answer that, we have a video, I'm really sorry I keep on mentioning this, but the videos we're working as hard as we can to get those up, but there will be a video available that goes through what a critique will look like. Yes, it can be a conference, it could be a casual discussion, we've provided you with formats for the critique. So, what I've done is put a lot of information into these videos that is in the Support material to support you until the Support material comes out. That's the best I can do.

And somebody has actually posted the link, I think Geoff has posted the link to the videos, but Deryck is quite right, I forgot that you link through from the study design page. Also too, please look at the videos for the current study, like this information about assessing Unit 3 and assessing Unit 4 as well, and coursework, and authentication, and copyright, which I'm still getting questions about. "Which subject would nerdy academic types enjoy?" Both, they're both equally academic. This was the main reason, the catalyst, to make two equitable studies.

**Deryck Greenwood** - It goes back to content again, what is the student going to enjoy doing the most? What are they wanting to pursue?

**Deryck Greenwood** - Just one of the things, obviously it is addressed in the videos that are going to be available, but with the critique, we do obviously need to be conscious of differentiation within our classes. One form of critique is not going to affect all students, so we just have to be conscious of that when we do our critiques.

**Giuliana D’Angelo** - I think it also needs to be scaffolded for students, you know, set their parameters, a structure for them, guiding questions perhaps, especially just to ease them into the whole idea of a critique, I think there has to be some structure at the beginning. And I think as time goes on, students will become more confident in knowing how to, you know, sort of involve themselves in a critique. But yeah, it can start from a very small scale in a casual conversation. And especially students that maybe, I know I have students in my class who probably would find this really a daunting task and probably are not, you know, English, isn't their first language, they would find this quite a difficult task. So, I would have to really think about the students in my class and work out a way in which to scaffold these sort of important areas and make it sort of like they can achieve and achieve a level of performance in it.

**Kathryn Hendy-Ekers** - Now, I'm just going back to some of these questions. There's one about which study students would take if they really want to make art? Again, the studies are equitable in that respect, the other thing is to consider VET Visual Arts, and if you look at the video on the three studies, we produced a video looking at the three studies and there's information about VET Visual Arts in that particular area. And there are details on the website about the VET Visual Arts course. So, somebody might be able to post those details for me.

Now, I'm just having a look, that's a really great comment, someone has said, "I think Art Making and Exhibiting has a lot of real-world content. Real world application in the exhibiting aspects." There's another one, "Do the students all get to choose their themes in Unit 1 and 2 for Art Making and Exhibiting? And can their thematic exploration for an exhibition be or different?" I think for Units 1 and 2, based on experience I would say that probably maybe select a common theme for all students. Again, there's another question about Art Making and Exhibiting, "Do students only focus on one art form?" No, they can focus on several. They do have to really unpack that art form and the materials and techniques.

There's a question about if the schools don't specialise in the art form, "Should we consider going with Creative Practise?" Creative Practise is quite broad, so it is about the practises of artists, so that may be more suitable for the school. Again, it depends on the school and the teachers. There's a question about summarising, sorry, I'm just going back to the slides, so to answer the question about summary, sorry.

**Deryck Greenwood** - While you're finding that, Kathy, there was a response that supported the idea of scaffolding, the critique, this person writes that they already do critique, and they use the tag model. 'Tell something you like, ask a question, and give a suggestion.' So, that's the idea of actually scaffolding those critiques, that is one way of actually going about it.

**Kathryn Hendy-Ekers** - That's great, I've got a collaboration, that's fantastic.

**Giuliana D’Angelo** - Kathy, there's a question from a teacher, she's really wanting to do Art Making and Exhibiting, but is put off now because of the specialisation. And I just sort of want to clarify there, at our school I do offer Studio Arts and we don't have a specialisation in one art form, I don't teach them all one art form, but I think, you know, you have to look at your school and you have to look at the teacher's expertise and what you feel, you know, there might be some limited art forms that you choose, what do you think about that, Kathy? I think some are putting off by the fact they think it's just a specialised.

**Kathryn Hendy-Ekers** - Well, it is about materials and techniques, and this is what the original Studio Arts course was, and that's why we had to. So, it is focused, and I've got the slide on the screen now for someone, it is on materials, techniques and processes, and art forms.

**Giuliana D’Angelo** - But are we saying that the teacher must direct that specific art form or can the student?

**Kathryn Hendy-Ekers** - No, the student can, for example, your student, Giuliana, investigated that art form herself.

**Giuliana D’Angelo** - On her own, completely on her own. And this is what I was saying, my students all have different art forms, but they specialise in their art form and I'm more of the facilitator who is helping them, assist them in what they want to do. So, yeah, I think there might be this sort of misconception that you have to run Studio Arts in photography for Studio Arts in Ceramics, and everyone's got to do the same art form. That's not what we're saying, we're saying it's a specialisation.

**Kathryn Hendy-Ekers** - But some schools do do that, and I know there is a lot of schools, and I've had a lot of queries about photography, and I think photography might be the main art form in Studio Arts. So, this will cater for those schools to continue to do that. For example, on the screen here, I have two works that are in Art Making and Exhibiting at the moment.

**Deryck Greenwood** - Actually the one on the right is in art.

**Kathryn Hendy-Ekers** - Yes, they're both in art, Deryck, so they're both in art, so they're both are really intense study of the art form, like of painting, and they've been instigated by those students. The other work I can think of is the work when you walk into Top Arts, the painting on the wall, that student, remember, Giuliana and Deryck, we looked at, he really investigated painting and he investigated Ceramics.

**Giuliana D’Angelo** - Yes, that's right, it was Studio Arts, but yep, he just went off on his own, preferred art form and he went and delved into that on his own. That is my approach, students can select their own art forms, but obviously you have to restrict them in their art form in terms of they really should be specialising, and I'm more the facilitator in helping them out.

**Kathryn Hendy-Ekers** - And again, I'll stress, this was what the original Studio Arts course was designed for. So, that's why we've gone with this approach because that's how we initially had two different Visual Arts studies.

**Giuliana D’Angelo** - And also, you know, as a really good comment here, it also depends on your facilities and what you can offer to students.

**Kathryn Hendy-Ekers** - It's been cases of trying to fit probably a couple of square pegs into round poles, which is hard, so what we're trying to do here is give those options to schools and teachers. And also ensure the future of the Visual Arts studies. There's a question about Art Making and Exhibiting Units 1 to 4. I'm not sure, it seems to be about the Australian artists. So, I really will have to unpack the study design and have a look at what seems to be burning away at you. It's just a bit hard, there's so many things going on, probably in the Art Making and Exhibiting presentation, I know that's in August, but we will have those videos available before you go, so, you know, before you make those decisions, we just felt it was really important that you did have an understanding of both studies at the moment.

There's a question about Art Making and Exhibiting Unit 1, "Can the students can experiment in a wide variety of art forms and techniques?" Absolutely, and again, that start in Unit 1 in Art Making and Exhibiting, you're looking at the characteristic of art, art forms and artworks.

So, we're just on six o'clock now, so I think we need to start finishing up. There's a question about Art Creative Practise in Unit 2 in collaboration artworks. This person is asking, "Assuming the students work individually, what would be the best approach and practise in running this outcome and maintaining equity?" Again, the on-demand video, I will ensure, and I know it does have information about collaboration and how that can be run. Somebody said they're make that decision before August; this is why we are running this session now. Thought it was very important.

So, you will get a copy of the presentation and you can take that in, there is a lot to take in. Okay, so thank you very much, and we'll look forward to seeing you for the next presentations.

**Giuliana D’Angelo** - Thank you.

**Deryck Greenwood** - Thanks and bye.

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