**Kathryn Hendy-Ekers -** Welcome to the Q&A webinar for our Art Making and Exhibiting for 2024. As you know, my name is Kathryn Hendy-Ekers and with me this afternoon I've got a panellist of people, experienced teachers to answer any of your questions. So, I have Lara from Prahran Secondary College, Lena from Melbourne High, Joey from Ruyton Girls' School, and Kirsty from Belmont Secondary College. But I'm very conscious that these sessions are only an hour, which is part of a Department of Education directive, so we probably will get started fairly quickly. As you know, the session is being recorded and hopefully our panellists can answer any of your questions within the hour.

So firstly, I'd like to respectfully acknowledge the Traditional Owners of Country throughout Victoria and pay my respect to the ongoing living cultures of First Peoples. So, the way these webinars work is you'll have on your screen a little panellist button that you can ask questions to the panellists. You won't be able to see the questions, but we will track through them as we go through and read them out and see if we can answer any of your questions. We've had a few questions in already that I've put on some of the screens, so we will be able to answer those.

So basically, this webinar will go through the first three Outcomes of Unit 3, and then later in the year we'll have another session for Unit 4. In a couple of weeks there will be an on-demand video that will unpack and explain the School-assessed Task and assessment, but we felt it was pretty important that we do have any questions cleared up that you may want to ask straight away.

So, you will be all aware of the key documents. I know that there are often many teachers who are new to Art Making and Exhibiting or any VCE study and often queries where to find things. So, you've got the key documents for the Study Design and then the Support materials for Planning, Teaching and learning, and Assessment. So, you'll see too particularly there is a 2024 Exhibition list published with some recommended exhibitions, galleries and spaces you can visit.

There is also a series of implementation videos under Planning that you are more than welcome to watch. Also, in the Assessment advice you'll see, and I'll go through that in a moment, where to find all the key assessment documents and in the Administrative information for School-based assessment and Professional learning videos. So, as you can see under Teaching and learning, you have a list of each Area of Study in each Unit where you can find teaching and learning activities. Just keep in mind we have a Glossary of command terms that we use in all our exams, Study Designs and assessment documents. So that's where you will see in the assessment criteria and descriptors for Art Making and Exhibiting this year, a bit of a change in the words in the taxonomy. So please make sure you are using these command terms and you'll see the link there on the website and I'm sure you've probably already unpacked that.

Also too is our assessment support material. So that's got key advice particularly for assessment with the Glossary command terms, Assessment Advice for VCE, and the examination webpage where the examiner's report will be published. Just to remind you, this presentation is on School-based assessment, not on the examination. I believe that there may be a session on the examination later in the year.

Okay, so the Assessment Support material is very important for you. This is where you find the key descriptors for the Unit 3 and 4, for Outcome 3, for the School-assessed Coursework task, and also the mandated assessment criteria for Art Making and Exhibiting for the School-assessed Task and the professional learning videos that you probably have seen throughout last year. So that assessment advice is where the assessment criteria is contained. It's really important that you read the whole of the document, not just go to the assessment criteria because it does give you the Scope and the Nature of task. So again, the Glossary of command terms and the scope and nature of the task. So that describes the task and it also describes the Scope of the assessment so you don't give your students too much work.

So, for the School-assessed Task for Outcome 1 for Unit 3, students are exploring three artists. So it is, I will clarify it is 3, and the use of visual language, and experimentation in two artworks by each artist, development of subject matter ideas, aesthetic qualities and visual language from sources of inspiration, reflection on the conceptualization of artworks and making and documentation in a visual journal. So, in a snapshot, this is what the task looks like, the exploration of three artists and two artworks developing subject matter ideas and visual language, experimentation in materials, techniques and processes, conceptualization of artworks and art making.

So, reflection and documentation. Now to help you, I've got this example from a teacher at Princess Hill Secondary College who spoke to me, or her student did, about the great way that she had a brainstorming map for students to unpack the School-assessed Task criteria. So, I've just put that on the screen for you where she got the students to really look at, she's got some steps there, the key concepts that they'd be looking at, the VCAA elements and principles, and link them so they know what they are doing when they come to the assessment for their folios. So that's a great way of looking at the assessment criteria.

Also too, she unpacks each assessment criteria. So, you can see on this screen, this is actually for Unit 4, her student was speaking about her Unit 4 work. So, you can see she has the assessment criteria there and steps for students to understand. Now in audit, that is what we want to see. We're asking for information about the School-assessed Task that you give your students, evidence of you unpacking that assessment criteria. Okay, so going on to the assessment criteria for the School-assessed Task, you'll see the first one is to explore and evaluate artworks artistic influences in inspiration in specific art forms to develop ideas, subject matter and visual language.

So, you can see I've got some circles here, which you'll see also in the on demand video, where at the very high there we are looking for students to evaluate those inspirations and critically evaluate artistic influences. And as per usual, the evidence is down the bottom. So, they're looking at specific art forms, it's very clear in Art Making and Exhibiting, students are looking at art forms primarily, then the development of subject matter and ideas and visual language. So, the second criteria is that Visual Arts journal showing that experimentation, exploration of materials, techniques and processes.

So, it is really important you unpack those key descriptors, and Key knowledge and Key skills in the Study Design, and the Study specifications for the students. And you can see I've circled where they're at the very high, how students should be able to demonstrate exploring artistic influences and experimenting with materials, techniques to develop subject matter ideas in specific art forms. Then Criterion 3 is the documentation where students need to reflect on and evaluate the conceptualization of artworks and individual art making in sources of inspiration specific art forms. And they must identify, analyse, and evaluate the characteristics and use of materials, techniques, and processes in that art form.

So, I can see at the top there the seven and eight scale students are conceptualising artworks by reflecting, examining, describing the experimentation. So, the documentation is equally as important at this point in the School-assessed Task. So, we have some questions that I'm just going to put up on the screen here that we had come in and I might throw it open to the panel for these questions. So, one of the four panel members can chime in. We had a question about "how you might start your students commencing Unit 3?" "How did you start them investigating artists of inspiration, and how did you structure the start of that task?" So, would anyone like to contribute? I might pick on Kirsty.

**Kirsty Zahra** - Oh, I was about to put my hand up. Well, we do an early commencement programme in 2023, and I'm aware that you shouldn't be setting anything that's part of the Outcome. So, I start by unpacking the criteria from the Study Design into a student-friendly way that they can understand the SAT, and then I give them an art form research task. So, they do that during the two weeks where I ask them to pick at one, maybe two art forms and they research the sort of history of that artform, and the qualities of those materials. And then I will sit with them and talk to them about their ideas and if they know artists or I might know an artist, I might direct them somewhere. And then I get them to do a gallery visit as holiday homework. So, this is a formative task that I assess as a 'CFA on Compass' when they get back. And the idea is it's setting them up for Outcome 3. And also, I'm saying to them, "Well, if you go say to the Triennial", "have a look around, are there any artists that fit what you sort of have in mind of what you want to do in the art form?" And I really encourage them if they can, to find an artist that they can bring back over the holidays as one of their artists. And we also do a brainstorm at the start as well where we break down all the study terms and how that might, planning out the ideas that they're going to explore in their SAT.

**Kathryn Hendy-Ekers** - That's great, thanks Kirsty. What about any of the other panel members, Lara, do you want to contribute?

**Lara Karasavvidis** - Yeah, I'll just add in quite similar to Kirsty, what over the holiday, but in the early commencement I showed them a lot of different artists in different art forms and just kind of got them over the holidays to look at a range of different artists in art forms that they may have been interested in. But building on what Kirsty said, one of the things when they came back and once they'd selected their art form is after researching that art form, I got them to write down, create a little bookmark/glossary type thing that they kept in their Visual Arts journal so that they were using terminology throughout that related back to the art form and they were reminded about techniques and inherent characteristics and how they might continually undermine those inherent characteristics. So that just sat in their Visual Arts journal all the way through and I found that to be quite helpful with sparking ideas as they go.

**Kathryn Hendy-Ekers** - Great, thank you. What about you Jolenta?

**Jolenta Kirkwood** - I think definitely similar as being spoken about. I guess, I also say "Let's start broad with the research in the holidays". I don't get them to, I actually say, "Don't choose your artists." A bit like others was just saying like "Go to an exhibition, maybe the Triennial", is what I said. I say to them, "Find nine artists," but only because my students tend to want a bit of a number. I'll say, "Look minimum three, maybe six "but no more than nine," because otherwise they some do more. And I say "Don't analyse them, just find them" like others mentioned, I give them a PDF with links of suggested artists from different cultures and times that perhaps they're not going to find themselves. And I group them into art forms and subject matter and portraiture, and just different things that might be sparking curiosity. But I just say to them, go through, how to do the source, URL, the title, the date, those sorts of things.

So that they start their diary off well. Then when they come back, they, quite a lot of them, diligently have these nine artists. And then I unpack the problems like, finding one art form; "So are you going to take three from one art form?" "What's your art form you're interested in?" And sometimes we find some pitfalls in those early weeks where they maybe have an artist that doesn't have a lot of information about them or maybe they're really not committed to that artist. So, then we do a bit of a one-on-one chat and talk to the others and then they choose their three, directed from that real strong interest in the art form. So that way then I start to unpack the command words in the criteria and then sort of direct them to annotation once they've started.

**Kathryn Hendy-Ekers** - Just before I ask Lena, people might want to put into the chat any questions they've got about Unit 3 Outcome 1 before we move on to Outcome 2. But Lena do you want to contribute anything?

**Lena Torikov -** Because I usually have quite a small group, possibly ten or six students, I'm able to talk to each student the year before, and speak to them about what their interests are. I don't ask them who their artists are immediately or the forms they want to work in. I ask them who they are and what they're interested in and they might say, "I'm interested in town planning or "I'm interested in medicine," And I ask them why? "Why do they have those connections?" and "What is that interest?".

Sometimes I realise they need counselling and these reasons are because the parents tell them this. But often if there are things about medicine, I'll ask them about what is the fascination about medicine. And they might say it's something about humanity. And so, then we start, I start looking at asking them to link into which artists do you think that can portray that and which mediums do they think that they could work with? Obviously, I'm making sure that they are working with a medium that they feel comfortable with at first and then they branch out with the exploration. I find that, and it's probably, I'm lucky because unlucky in many ways it's a small class, but lucky in that sense that I can actually tap into the child and the boy with the town planning, he said, "How could that possibly be art?". And so, I said, "Well, this is what I'm going to ask you", and "what is it about the town planning?" And he realises it was a visual way that he likes the way things are organised. And then we start looking at artists that do work on people, population and artists that perhaps use mapping and then we take it from there.

And so, when it comes to exhibitions, then they're obviously by then experimenting with their mediums and then we can look into exhibitions and see which of the mediums have worked for artists to portray what they actually are interested in.

**Kathryn Hendy-Ekers -** So there's a question here. It's about the art forms. We'll go through and then I'll have a think about what's being asked there just so I can process and give you a response that you're after. We're going to move on to Outcome 2. If there are any more questions about Outcome 1? And then our next question is about the art forms. "Is it okay for students to start with a number of different art forms?" Absolutely. But they do at the end of Outcome 2, have to have a specific art form that they have indicated. So, they can work across different art forms, but it depends on their study. Maybe the panel, how many art forms do you get your students to work with?

**Kirsty Zahra** - I tell my kids try not to do no more than two and those two should sort of maybe connect to each other. Some go for three and I discourage it, but if they really want to do it then it might be painting, drawing and ceramics. And then again, like you said, they should come into one art form by the end of the unit.

**Kathryn Hendy-Ekers** - What about you Joelinta?

**Jolenta Kirkwood** - I, it's the same, I sort of talked to them about how this study is kind of entering into the art form and said that early on, like you said you could start with more than one, but I sort of used that phrase becoming a 'jack of all trades, master of none.' So, I sort of say, "Look, it could be really good to have an inquiry that's really focused". So again, I talk to them about their interests and I always preface it with, "It's your work, your interests, so you should choose." But in this case, I had Year 11 students, and I knew their work, that they were already heading into painting and I explain there can be quite a lot of material investigation within that painting, and then I explained that to them, which they might've only ever done two painting materials, so we kind of expand that. And most of mine, I've got all of them doing one art form and one doing two. And like I think someone else just said, "They're quite related," but I think in some years or some schools that just wouldn't 'rock their boat'. So, I would let them know early on.

**Kathryn Hendy-Ekers** - Yes, it depends on the school. Yes, absolutely. So, there's no mandated number. So, what about you Lena?

**Lena Torikov** - I usually, it's pretty rare that people would do three, most students do one and then they don't realise they're doing the second one. But it's such a packed in course and there's so little time particularly Term 1 is very short with a lot of disruptions at the school I'm in. So, I discourage more than two.

**Kathryn Hendy-Ekers** - Great, thank you. So, someone says they focus on photography, somebody's put into the questions. So, moving on to Unit 3, Outcome 2, which is making two artworks in specific art forms, at least preparing and presenting a critique and reflection on the feedback. So just moving through. So, this is the task at the end of the unit. So, it is a presentation of 10 pages from the Visual Arts journal and at least two artworks. So, it can be one of the following listed below. And I might in a moment get the panel to talk about those experiences they've had with their students and the way they structure the critique.

Okay, so the criterion related to this is criterion a naturally Criterion 4 and 5. So it's the making of two artworks in a specific art form so they don't have to be finished works. We've been really clear about that all along, they must develop subject matter techniques and style and the use of materials, techniques and processes in those specific art forms. And looking at the development of visual language to represent ideas and communicate meaning and documentation in written and visual form to evaluate the art making. So, it's really clear that you do unpack those terms with your students, and in a way that they understand them using examples maybe from past student works or any of the Top Arts folios that you'll see online. And when we publish the on-demand video, you'll see some more examples work there. And the second one is that presentation of the critique and you can see it must be to a class or another group and it must be 10 pages from the Visual Arts journal and at least two artworks. And the student must get feedback from that critique and then reflect on that feedback to further develop artworks in Unit 4. And we're saying that can be a documentation of 1,000 to 1,500 words with visual information.

So, you can see that the taxonomy of the assessment descriptors, you can see it goes from reflecting on art making and describing to reflecting on the critique, discussing and then reflecting on the feedback from the critique explaining. So, in VCAA terms 'explain' is higher up the taxonomy. So that has been mandated by our exams unit. Okay, so this is just a visual of the critique and some recommendation I heard from a few teachers, students discussing the successes and their challenges in their critique, getting that feedback with recommendations and moving into Unit 4 with further planning. So, some of the questions that came through was, how the panel might talk about; how they move their students from Outcome 1 to Outcome 2 and how they might have structured that critique? And what did the students take into Unit 4? So, does anyone want to volunteer? Lara, thanks.

**Lara Karasavvidis** - Hi, I'm happy to speak about this. So, after Outcome 1, obviously the students had a lot of different trials and I sort of got them initially to just respond to the artists that they had as a starting point and those that were stuck to sort of do something in the style of the artist and then progress through. But by the end of Outcome 1 had lots and lots of trials and so without using the word 'Potential Direction', or anything like that, we just kind of went back through and looked at like what are some next directions? And I got them to fill out a table where they just had a few, they flagged some key trials that they were really happy with, and I got them to think for each one, well; How, what is the potential for further developing their subject matter ideas, looking at the criteria? What's the potential for further developing visual language? And then further development of materials, techniques and processes?

And so based on that, they chose a couple that they felt had the most potential for further exploration. And so that was really helpful. And then once they'd done that, I got them, I mean, to fill out a bit of a work plan but it was sort of week to, obviously it wasn't supposed to be too prescriptive, it was still meant to be exploratory. So, we kind of looked at it week to week, like at the beginning of each week we looked back over the week prior and set some little goals around all those key assessment areas. So that kind of kept them on track. And a bit like Lena, like I only had seven students in my class last year, so it was very much sort of a conversation with each one and they were all doing quite different things.

One, working in painting, installation, sculpture, photography across the class. So, it had to be quite individualised, which meant even though they... I had given them a sort of week by week, like where they should be at and how much should be done, I ended up finding that it was quite varied across the class.

**Lena Torikov** - Can I just add to that? I think that's really important the way that you set it out for the students and I find that... I think at that year level that many students are very overwhelmed with everything that they're doing and realise that Art is quite involved in trying to cover all the criteria. And so, as you are saying that with the handouts and the sheets and they had to fill in things, I think that's a great point because I think when students put input you say "this is your goal, this is where the criteria is asking you to land. What steps do you need to do to get there?" And we would have things even I'd have to be quite prescribed where in the week this, out comes the big whiteboard, and we go, "We've got three weeks in this week." "What do you think you have to be achieving in order to get to this goal?" And it's just a simple visual like a handout, but I have to put it in really big font on the board and act it out almost for them to realise the stages they need to be at. Because before they know, they go, "Oh my goodness." "It's already nearly the end of semester." "and I'm still playing with my Biro." So, I think all those tables and really big visuals are really important. And I have big dates and I said, "In between here you've got a swimming carnival," "In between here you've got this." And they go, "Oh God, what does this mean?" So, I think as clear as possible the handouts for some, I do a big whiteboard thing. I think that's really important.

**Kathryn Hendy-Ekers** - Thanks, Lena. Does any of you, maybe Kirsty, you want to talk about how you structure the critique too, for people?

**Kirsty Zahra** - Sure. I have quite large groups and two classes. I found that doing a critique to the whole class was not time effective and it was daunting for the kids. So, I put them into the... There's four tables in my class, large tables and they naturally go to that table group. So, within those table groups, about four to six students, we did the critique. So I wrote up a summative task on Compass , where they planned out their critique from a PowerPoint that I'd set, that they could use that as their template if they wanted to, or they could do an annotated report or they could mark pages in their folio and however, that they were comfortable to present it to the group, they came up with a few questions specifically about their art that they wanted specific feedback on.

And then in the critique I had a 'Plus, Minus and Interesting' document. So, as we were answering the questions and giving feedback to that student, we'd be typing in that response. And then down the bottom I had a summary. So, I set that task as a formative assessment that each student had to go in and summarise their experience of that critique. And then that document is done sort of pretty quickly after the critique and then they take that as their start to their reflection statement. And I found that I really enjoyed reading the reflection statements. I found that the feedback that the students gave each other was really valuable and how they talked about their art was really interesting. And I think a lot of students went into the start of Unit 4 knowing exactly what they wanted to do and how they're going to do it.

**Kathryn Hendy-Ekers** - Terrific. So, Joey or Lena, Joey, do you want to talk about maybe any of those questions, how you structure your critique that might be different or how you take the students into Unit 4?

**Jolenta Kirkwood** - So yeah, the critique, I had the opposite very small classes. So, bit bigger this year, which is probably nice. But with it, it was small. We went into a year 11 class and we sort of used them and invited some students who we knew were going on with the subject. So that worked well to sort of flesh out the numbers, also did a PowerPoint, gave them a template and they were so exhausted with the process that they actually all decided to follow the template. And that gave us quite a lot of structure with the new Study. And I think what I did do that worked well was we set out the protocols of how responding to feedback and guidelines and we had like these protocols that I actually wrote them down, what were they like, things like "be kind, be helpful when giving feedback" and made sure everyone had someone they had to respond to.

And the Year 11 students took it very seriously and they wrote down all their comments. We did a thing after; I think after I'd done one critique sort of changed one and always made sure that the students made comments before the presenter had spoken. So, there was this fresh kind of response and some questions and we had like comments, suggestions, or feedbacks and strengths. So, they all wrote that first, then the presenter spoke and then they had a chance to respond to some further questions. So yes, like you said, I think it was Kirsty, they actually had quite a lot of feedback. Sometimes you had to sort of talk to them afterwards about not necessarily taking the feedback that it is just feedback. Because some students were earnestly wanting to address every suggestion. So, we talked about it's your choice as an artist, artistic freedom to consider that feedback. And then, they wrote up a plan and that did really move them forward in Unit 4. They had a, I guess, a really clear direction. I thought it was, I thought it was really good, the critiques.

**Kathryn Hendy-Ekers** - Fantastic. One of the other panel members might want to contribute. I'll just wait tick if anybody wants to put any questions into the chat about Unit 3, Outcome 2 and we'll handle any of those at the time.

**Lara Karasavvidis** - Can I just add just what Joey said about opening the discussion up. I also found that to be really helpful. One of the things I noticed with these, my students, was that some, they wrote five questions that they were seeking feedback on, but sometimes they were just looking for reassurance about the things that they were already do. They didn't want to take a risk. And so, on a resource I saw, there were these like two pages of little cards of questions and I just had them around the classroom. They were like wild cards or things that you could respond to about someone's artwork. And so, in addition to the questions that the student put forward, students who were giving feedback could take one that was relevant and fill it out and give it. And I thought that, that worked really well. And the other thing I did when they were writing their reflection, I got them to highlight where they were evaluating the feedback that they'd received and then a different colour, "How am I going to move forward?" And that visual I think helped them to see if all they'd done was evaluate without setting up some goals for the future for Unit 4. And that was also really helpful. It was actually one of the students' ideas just started doing it and then I was like, "Oh, yeah, that's awesome. "We should all do that, everyone's going to do it." So sometimes that's how things work.

**Kathryn Hendy-Ekers** - We might move on to Outcome 3 because I think I'm predicting there'll be a few questions about that and we can always come back. So just to flag, there has been a change to the Key knowledge and Key skills in Unit 3, Outcome 3. So, you'll notice that the Key knowledge and Key skills have been restructured. So, it is on completion of this unit, the student should be able to research and plan an exhibition of the artworks of three artists. So, you can see that instead, of the change has been, where the students are looking about the relationships between artworks and artists in the exhibition, that's probably one of the key changes that word 'thematic' has gone. Just to give the students more breadth to link the artworks they may have been studying in Outcome 1.

So just to break down the Key skills, I've actually broken them into three distinct areas you can see there. So, 'develop an exhibition proposal for a specific space using the works of three selected artists from Unit 3 Area of study 1', and 'discuss the characteristics of artworks, exhibition spaces, artists and artworks using art terminology.' But you can see there is 'research and discuss the characteristics of exhibitions and exhibition spaces' and 'research and discuss the responsibilities involved in curating an exhibition.' And then in the red 'discuss and analyse the curatorial considerations and the relationships between artworks of artworks in the exhibition.' 'Explain and analyse the presentation of artworks in the exhibition and the relationships between them' and 'present and discuss didactic information, artists and artworks.' So again, the task has changed, it has now gone to 'research, plan and propose an exhibition of the three artists who have selected in Area of Study 1 choosing two artworks by each artist and the artworks in the exhibition.' And then we have the following formats that they can present their information in. So, it can be 'an oral presentation, annotated visual display, digital presentation with written visual documentation and an online presentation.' So, at that point in time, we didn't have any questions so maybe we'll just sit here and wait to see because I'm sure people online have some burning questions.

So, you are anonymous so I can just read out your question. But maybe one of the panels while we're waiting might just want to talk about how they're going to structure; planning on structuring that task this year. Who wants to volunteer or put up their hand?

**Kirsty Zahra** - I can Kathy.

**Kathryn Hendy-Ekers** - Okay, Kirsty, thank you.

**Kirsty Zahra** - I split the 50 marks into two parts last year and I've done the same this year and this year I've done it in reverse. So last year they did the proposal of the exhibition and they planned it. Some kids did 'art steps' or virtual exhibitions, others drew annotated diagrams, others did dioramas. I even had a kid who did a roadblocks animation of him walking through this sort of LEGOLAND thing, which was quite cool. And you know, they do the didactics and all that sort of thing to put together the exhibition and come up with that common. What was a theme now is that sort of idea between the artworks and relationship. And then the second part was directed, based off a sort of, an exam style SAC where they talk about or discuss their experience at the exhibition they visit. So, 25 marks was for the PowerPoint or the exhibition design 25 marks for the written SAC. I found that really helpful. Because coming into exam preparation, the kit that the students had already had a really good go at responding to those questions. This year I've swapped it around the other way just because there was an exhibition I was desperate to get to before it shut. So, they're doing the written part first and then next term they'll be doing the ongoing exhibition design.

**Kathryn Hendy-Ekers** - Okay, fantastic, Kirsty. Any of the other panellists want to talk through their process? So, as you can see there are all different ways of approaching the task. Maybe Joey, do you want to talk about what you did?

**Jolenta Kirkwood** - Yeah, I did, also two parts, and I did some questions, for structured questions, and they did those in class after seeing the exhibition and taking notes. And I think we did some, like just, what we'd be looking for. But then they wrote questions with evidence from those exhibitions and evidence statements and then a PowerPoint for documenting their exhibition design, draw diagrams and all sorts of ways they delivered it. But the didactics, I thought that was quite good that worked well. We looked at didactics and how to write them and there was quite a lot of documentation I found on gallery websites about writing didactics. So, we actually wrote broadly and then edited them down and then talked about the language and that actually turned out to be quite a helpful way of getting them to understand their artists and so forth. So yeah, similar to Kirsty, haven't decided how I was going to do it this year exactly?

**Kathryn Hendy-Ekers** - We do have a question. "Do teachers tend to choose how students present or do you let the students choose what they want to do?" This teacher has around nine students and says, "I was comfortable with choosing in line with VCAA advice on what students can do." "Do you find that students achieve a good result when it is less directed?" I think it probably depends on your students, doesn't it?

**Lara Karasavvidis** - Do you mind if I have a go at answering this one? Because one thing I found with my students was that initially they got quite caught up in how they were going to present but then, and in the end I said, "I said a PowerPoint would be fine, but in the end, thinking about this, this SAC as being preparation for the exam, what was really most important was the way they could justify the choices that they made. It wasn't so much about how they could visually represent them, but more around what they wrote about those choices. Because when it comes to the exam, they get these three artworks and they've got to be able to justify these choices that they make about how the works were presented. So, I'm not teaching Art Making and Exhibiting this year, but if I were to do it again, Well, I think leaning into just simplifying the mode of presenting but really focusing on justification would be the thing that I would do.

**Kathryn Hendy-Ekers** - Great. There's another question. "How did teachers actually link the artists and the artworks the students researched and the exhibitions they visited?" "Is it about using a specific gallery in their approach or style?" I don't know, I would say you look at the gallery and their style, but whether that affects the way it should give the students some sort of indication of how they should present their work. And definitely in Unit 4 they do have to look at an artwork in the art form they're working in. So, I don't know, does the panel have any advice?

**Lena Torikov** - Yes, can I just add something to that? I think before we do that, I always take them to a trip to the city, very far, and we see, say this year would see the Triennial, but I also take them to see 'the lane ways' and ask them "How are these works sitting together and why do some artists feel that they're..." "Is this just some of the artists that make work there?" "Why do they choose to put the work in that space?" "and others choose to put them on little pieces of paper," "and other artists choose to put a frame around it." These are all the street graffiti type laneways. And I found that also, so I guess what I'm asking them is, Do they think there's a theme here? Do they think it's a medium? Do they think it adds meaning to the space? Does it create an impact on the onlooker? If this artwork was not in the street and it was in the gallery, how would that change?

We went to see the curated space in Collins Street 101 last year and they have some permanent things there or maybe semi-permanent. And then they had an exhibition there that is curated and moved and there was a lot of information on the website about what the curator's intentions were and how that adds to the meaning. So, it's, so when they're starting to curate their own works, they're not just thinking perhaps it's through the medium or through the idea or the influence. It could be various other things that, reasons why it works curated in a certain way.

**Kathryn Hendy-Ekers** - Fantastic, thanks Lena. Any of the other panellists? Think about that relationship of the gallery you're visiting and the artworks, the artists you select.

**Kirsty Zahra** - Kathy, I strongly suggest to my students, given that they have to do wall text didactics, exhibition proposals, that they treat it, it's a good idea to maybe model it on a public gallery because it's so specified as to how they operate and I feel like it fits into the criteria. They learn about all types of spaces, but if they say I want to do a site specific or artist run space and they can justify that, then yes, that's great. Like that's awesome, they can do that. Yeah, so I think it's just being flexible with the kids, giving them options, letting them do what's right for them and, and just talking to them about what, what they want to do.

**Kathryn Hendy-Ekers** - And the Exhibition list we published, all of those galleries and museums on that list made a commitment to, in order to be on that list, they were to provide support to schools. So, I would definitely have a look at that list and the different galleries. And we did put in applications from quite a few regional galleries to help teachers in regional areas. So, are there any other questions while we are sitting here? So, we are doing quite well. So, we might open it up to any general questions while we've got 15 more minutes and if we don't have those questions, we can all have a bit of an early mark. So please this is a great opportunity for you to connect with some really experienced teachers from different schools and it would be great if you have any queries to put them into the Q&A.

So, we'll just sit here and wait or you might have some advice yourself. I know somebody posted before that they do as their art form: Photography, because there's so many diverse approaches and there's a lot of exhibitions on with photography at the moment at the NGV and with 'Photo 2024.' So now a question has been asked about timelines and deadlines for different School-assessed Tasks and School-assessed Coursework, SATs and SACs. We've got to understand that every school is different and it's very, very hard to say, but probably the key thing is to make sure you talk to your VASS coordinator or your VCE coordinator, the person who enters the schools into VASS. They're aware of the timetable, you are aware of the timetable and talk to, don't fly solo, make sure you're connecting with a Head of faculty or a school leader in, particularly if you are in a smaller school. So, everybody knows that you have a mid-year date and when that is, so, so they don't come running to you and say, "Oh I need the scores now." And you go, "Well, my folios aren't due in for another 10 days." So just make sure you're connecting with that person.

So, somebody has asked for, "What are the expectations for referencing or bibliography for School-assessed work?" We don't suggest a bibliography, so I think this might be referring to sources in the visual diary. So, it should be 'the title of the artwork, the artist,' and if it's from a website, an artist's website, not Pinterest, it should be the 'artist's website.' So, it just shows the student has done a little bit of in-depth research. Does any of the panel have advice about sourcing or referencing artworks?

**Torikov Jolenta Kirkwood** - I started doing something last year, which was also because I had another Study, which was Art Creative Practise, but with, instead of being a bit more explicit with how I expected articles, so as we always do with artists and you said, no Pinterest or maybe putting the 'title, the date, the URL setting', that from the start. And I've now got, someone shared with me in my department, a document where they can actually have a Word Doc or Google Doc and they can save URLs as they go because often they want them later. And so anyway, we set that up but whenever we get an article or I'm trying to get them to read deeply about their artist or the art form, I actually get them to print it off and put it in their diary and then locate the source as well. And then that's actually been sort of something that was required for Art Creative Practise, to sort of to acknowledge sources and so forth. But I found that's good for art making as well, just to kind of push them to read something about the artist rather than just responding to art images. And some of the students who are really competent, it really pushes them further, and sometimes I can then read it, and we can find more things in that article and they just stick it in the diary and they annotate down the side. And I just find that it's good.

**Kathryn Hendy-Ekers** - It's not to use it..... the question is about referencing like texts and things. It's not an APA reference, but you know if it's an article, if you have a look in any of our VCE exams where there is a commentary, you'll see that it has the source, it might be 'Artlink’, just that and the date and the person who wrote it, that would be handy. So that, and it does prepare them actually if they're going into tertiary study, it does prepare them. So, we've got a question: "What do you do with the images of inspiration come from Pinterest?" Well, usually with a Pinterest, the person curating that Pinterest; you should be able to do a reverse Google of the image or there will be some information about whatever the image is on Pinterest. I would be very wary of finding artists who are actually not sourced; on Pinterest. If it's just an image, you really need to know where that image is coming from. There is also a comment, somebody has a student who "today told me he's changed his overall concept and he needs new artists, brainstorming and creating imagery, should I see this as a problem?" It's very hard to ask that answer that in a public forum given we don't what the context is.

**Jolenta Kirkwood** - Kathy you've said that the concepts really emerging out of Outcome 1 anyway, are not really defined. So, if they're changing their artists, they wouldn't really know their concept yet. They're just doing experimentation. So, you could probably say, "Well, if you have to choose new artists," "if that's what you want to do." Then they just have to choose the new artist. But they should only be doing experiments.

**Kathryn Hendy-Ekers** - Yeah, this is Art Making and Exhibiting. So, it is focused on experimentation and art form. So, students shouldn't really be starting with a concept, they might have a range of ideas but not a fully formed concept at this point in the year.

**Kirsty Zahra** - Kathy, if a student came to me with that, we've just got them to submit the three artwork analysis, three artists, two artworks, the written part. I'd actually say to them, they're your influencers. Use them in Unit 3, Outcome three and just add inspiration now that relates to this change. Like I wouldn't be getting them to write more and I don't know, it just seems that that's a lot of work for them and you can, you should be at a point now where they've written everything they need to write about those artists.

**Kathryn Hendy-Ekers** - And again, it's a school by school basis, so different schools approach things differently and we all have different students and we do know their capabilities. So that's where it is very difficult to answer a question like that in this forum.

**Lara Karasavvidis** - I'm with Kirsty. Like I did have a couple of kids last year who... Where that happened probably around this time and same thing I just, "Don't write more, just add them" You should be constantly researching anyway, you'd have your eyes open all the time for new inspiration and that's part of the process. So, I didn't see that as necessarily being an issue and that was just richer for it. So yeah, I think that's fantastic, sounds fine.

**Lena Torikov** - I'll just add something to that. I just want to add something small. I think sometimes when you get to the... I mean I don't know this child, this is the thing or the folio, but sometimes when you get to the crux of what they're trying to do and then you see what they've already been researching and looking at the artist, sometimes there is still a link, there is still something that you can salvage and use to then keep continuing experimenting in the folio. So sometimes they think, it's completely waste of time, a waste of my time, this is not relevant. And then you say, "But all these things that you've been doing are still relevant even though the image might look slightly different."

**Kathryn Hendy-Ekers** - Yes, that's great advice.

**Lena Torikov** - It's hard to tell because I don't see the work.

**Kathryn Hendy-Ekers** - I think we can't really focus on one particular student of all the five and a half thousand students we've got. So, I just think we might leave that for a moment and see if what other questions there are, and thanks to all the panels tonight with their time. There is a comment that about assessment, that person can actually email me directly and I can have a commentary about why external moderation does not happen in Victoria. This is a good question: "What blips did you have over the year" "you encountered and what tips can you give?"

**Kirsty Zahra** - My big tips were 'smarter, not harder.' So, I've like found ways where I can combine stuff so there's less work for the kids. So, for instance, let's say we're just all probably getting through criteria 1, I'll say to them, well, that's your research that you're doing as a curator for your didactic. So, if you do it properly, you should be able to take the context information and everything else and turn that into a beautiful little didact or you know, a wall text. So, things like that where I've just found ways of combining certain things or having more structured documents when they're responding to the visual language and things like that that help like just make the tasks a lot more streamlined for them.

**Kathryn Hendy-Ekers** - Any other questions?

**Jolenta Kirkwood** - I think last year being the first year of the Study, and I'm sure there was some questions before about the timeline. I used the suggested timeline and then sort of followed that along. I think that really spending time to explain what an experiment is and what an unfinished artwork is for Unit 3, so that, and really demystifying the fact that we're not looking for refined, and perfection in the work. We're really, and I, in speaking to the other colleagues and how they were doing it, I was reassured that, if we had did a plan for a week and they were going to do an experiment based on artist A that and it was sort of half finished, I said, "Yep, that's okay." "That's an experiment, and onto the next one." And then they would say, "Oh, well, I need another week", or "I'm just still finishing this." And this year I'm a lot firmer with that and I feel like I've been in more charge.

So, I've been saying, "Let's stop that, "put it on the drying rack, start the next experiment "that's on your plan," and so they're getting lots of experiments, even if they're incomplete or unfinished just to keep the ball rolling. And I think that's important. I did the same for the artworks. Some students came back and I was a bit like underwhelmed with some of their artworks in Unit 3 and I was expecting more from them that I'd seen in previous years. But because of the new Study, and we were through the SACs, I just had to accept them. But it actually worked fine. The works weren't that refined but, and they didn't do as much as I'd sort of hoped they would, et cetera. But they still had plenty to write about in the critique and they still had plenty to... They knew what worked and what didn't and they were kind of ready to move on and start making a work. And I was surprised that it worked okay. It was actually less onerous than the older study, if that makes sense. It felt okay.

**Kathryn Hendy-Ekers** - Okay, great. I'm just going to answer a question here and I can answer it quite directly where somebody has asked that the Outcome 1 art research does not have to be inspiration for their own work. Sounds like it's mainly about using the info for Outcome 3, the Outcome actually says, "on completion of this unit, the student should be able to collect information from artists and artworks in specific art forms to develop subject matter and ideas in their own art making." So, I think that probably answers that question. There's a question too, "When looking at different exhibition spaces, do you have them all focused on the same one or have them look at different exhibitions in their own time?" "I'm having trouble students attending excursions from a regional school." Lara?

**Lara Karasavvidis** - Look, I found it beneficial to, or go together if it's possible, but I understand that at a regional school that might be trickier, but I felt that we could have really rich discussions about the curatorial decisions and also just build out terminology, build out a shared understanding, really go deep and analyse the presentation of specific artworks that everyone had seen. So, I feel like perhaps if we'd all been at different exhibitions, that it just may have been harder to get the kids to understand deeply what some of those decisions had had been. But other people might feel differently about that. I don't know, I just know with my students also, it just doesn't matter how many times I tell them to go see way more exhibitions than I take them to. They rarely do. So, yeah, I don't know if other people have the same issue.

**Kathryn Hendy-Ekers** - And too, they can always use a virtual exhibition to, for if they need to study an exhibition, there's no issue with that. So, some of those galleries on the exhibition list had a virtual exhibition listed and I know a couple of years ago, we had students writing in the exam on an exhibition in the State library, that was a virtual exhibition. Probably we are just close to five o'clock to finish up. There is a question about how teachers probably see the clarity on the finished artwork? Or they don't have to be finished artworks for Unit 3. What do you take as the final work for Unit 3? Probably for Outcome 2, any ideas? Is it a finished work or is it... Just keeping in mind, the students still have to expand on what they've done in Unit 3 and Unit 4, so if it's finished, I think that's going to be quite difficult to expand upon. So, any advice?

**Kirsty Zahra** - Yeah, I think the kids tend to gravitate towards their two most successful trials or works whether they're nearly finished or half-finished or completely finished. So, they will sort of go towards something that they know they want to explore.

**Lena Torikov** - I agree and I think it's something about what have they resolved in their research or trials and think that they're resolving something. The thing that I have to be careful of, I still get people coming in and saying, "I know what I'm doing for my final." That's really drives me insane. I say, "Really?". And then, “What are you going to do for the rest of the year?" So, in that case I get them to start, "What do you think your final is?" And "This is what I'm doing." And I said, "And how does this then tick all this criteria and get you..." "Where is your research? "Where is your trial? "Or how are you going to do that?" "Oh?", and then off they go. And then it's really not the final, it's perhaps the final of what was in their head over the holidays and then they continue with that. But sometimes, the works that my students have and they think they're the two resolved ones and they look very unresolved. So, I get a bit nervous with that as well.

**Jolenta Kirkwood** - I had a student doing print making and screen printing last year and I think for Unit 3, Outcome 2 she did a one colour screen print and then in Unit 4, develop the imagery recut, redid the stencil, recut it, and then introduced more colours. So that was kind of like a much bigger, so it was a whole new piece. But I don't know if this is what others did but, I sort of got them to do three experiments and then from those experiments they had to do two artworks. And what I said for an unfinished artwork was "you wouldn't probably be that proud if you were putting that up at the art show at the end of the year." Maybe it's gone; canvas paper, not canvas or stretched canvas.

**Kathryn Hendy-Ekers** - Well, that was some really great advice. So, I think on that note we might finish there. I hope, again, I'd really like to thank them. So, thank you very much particularly to our panel for finding the time to answer some of these questions and working with me in preparation for this webinar. Again, if you need any further details, I'll just put my details on the screen. But those details are also on the Study Design page for Art Making and Exhibiting, and we hope to see you again and at the next webinar. Okay, thank you very much.

**Lena Torikov** - Thank you.

**Jolenta Kirkwood** - Thank you.

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