**Kathryn Hendy-Ekers -** Thank you. Welcome to this Q&A webinar for VCE Art Creative Practise. My name's Kathy Hendy-Ekers, and I'm the curriculum manager for Visual Arts Media and Visual Communication Design. With me this afternoon, I have four experienced teachers on a panel to handle any questions you may have and discuss their approaches. So, I have Deryck Greenwood, who is the state reviewer for Creative Practise. Birra-Li Ward, who is at Frankston High School. Sue Sedgwick, who's at Ballarat Grammar School. And David Williamson who is at Camberwell Grammar School. So, they're all here to lend their experience, and please feel free to ask them any questions.

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 operate, this is only an hour, and we've found these have been very successful with the short timeframe for you to just really focus on one unit of the study. If you want to ask any questions, we have had some questions in already. There is a Q&A button. If you type your question in there, I'll stop every so often and see if there are any questions. And if any of our panellists want to give some advice about the Areas of Study we are looking at, they'll appear in that chat. I'll read them out, and then also you'll be able to hear the panelist's response. So just to familiarise, because, of course, every year, we have people who are new to the Study Design and new to VCE, particularly if you're a graduate. Welcome to a wonderfully supportive network of people and teachers.

So, these key documents, as you can see, is the Study Design page with the Study Design at the top and the support materials. So, we have planning materials for developing a programme, some implementation videos, and I will be updating one of those about the School-assessed Task in the next couple of weeks. Teaching and learning for units one to four with sample learning activities, and then there's an assessment tab which has general assessment advice, the administrative information for school-based assessment, which is the document you use to assess the school assess task. Professional learning videos like this one will be posted in that area as well, and any examination specifications and reports. So, for example, last year's examination and the examiner's report, which will be up in the next couple of weeks.

So just to have a snapshot of those three areas. So, you can see under planning, we have information about developing a programme, and we will put a timeline on there in due course. We have learning approaches, employability skills. Then under teaching and learning, you'll see there are teaching and learning approaches for each of the units, an Area of Study. And then under assessment, you have the assessment tasks for each, some sample assessment tasks for each of the Areas of Study across Units 1 to 4.

So, the assessment support material has information for Unit 1 and 2, Unit 3 and 4 a sample approach to developing the School-assessed Task and the School-assessed Coursework. So, the coursework task for Art Creative Practise is in Unit 4, in Area of Study 3. Then there are the Performance Descriptors underneath the sample approaches. So, they are the Performance Descriptors for the descriptors not as necessarily an assessment rubric for Unit 4, Outcome 3 with some examples of descriptors matching the Key knowledge and Key skills. As you can see, is also the Administration information, which looks like this. So, this has information about the Scope and Nature of the task, the assessment criteria, descriptors and evidence, the Authentication material, and a Scoring sheet.

So, also just be mindful, I was in a session earlier today for the Victorian Pathways Certificate, and they were talking about the Glossary of command terms that we now use in all our examination development, performance descriptors, and assessment rubrics. And you'll see in the revised assessment descriptors for the School-assessed Task, we update those every year, and you'll see that some of those have been updated to reflect the taxonomy in these command terms. So, the first part of the task, as you know, is for the School-assessed Task is for Unit 3, Outcome 1. So, the students develop personal ideas using research that examines one artwork and the practise of an artist and produce at least one finished artwork using the Creative Practise. So that assessment task is a presentation of the research conducted by the student using any one or a combination of the following.

So, you had the written report of 300-500 words with documented visual evidence, an annotated visual report, a critique presented in a digital format or an oral critique, and at least one finished artwork. So, for that task, you have four or 5 areas. You have research, exploration, documentation, resolution and presentation, and a critique. So, this teacher I had been talking to from Princess Hill Secondary College, and this is a bit of advice we give people, particularly when you're being audited. We do ask you how you unpack that assessment criteria for your students. So, you're using the Study Design to develop your teaching and learning for the task, and then explaining how you will assess it to your students. So, she actually does a mind map with her students about, and this is just an example of a reference she uses. And she gets her students to actually mind map the Key knowledge and the Key skills associated with each Outcome.

And then you can see, this is actually for Art Making Exhibiting, and you could apply it to Art Creative Practise. And this was for Unit 4. She got the students to list the key concepts, list the elements or principles from the Study Design, the concepts, processes, visual language, and inspirational artists where relevant, any materials they're going to use, and key features of various project ideas. And later on, as we go through the webinar, the teachers in the panel might be able to talk about how they start their students off for this first Outcome. And this is another example of her giving the students how they unpack.

So, she takes each assessment criteria and evidence and gives the students a bit of advice of how they will approach each of those areas. So, that's a really good approach and it is documented. So, if you are being audited in particular, you might want to have a look very closely at this screen and see how you can submit that material and give your students that material if required. So, going onto this first criterion, which is research and analyse the ideas and issues explored by artists in their practise. Now, you see the coloured circles on the screen here. They're coming from the on-demand video that you'll see in a few weeks, just highlighting the descriptor related to the evidence. So, the evidence for this assessment criteria is documented evidence of the selected artwork, ideas, and related issues, and references to sources in the research as supporting evidence. So, you can see the 7 to 8 is examine and analyse those sources and examine and analyse any ideas and issues related to, explored in the selected artwork. And I know we have a few questions coming up about that particular area, but I'll just get through the first four criteria.

So also, too, you've got that presentation of that research that was outlined in the Study Design. The second criteria is exploring materials, techniques, and processes in the Creative Practise to develop a visual language. So, the students must produce a finished artwork that responds to the ideas explored using the Creative Practise. And again, it's really important that, and I was talking to some teachers this morning about Study specifications, really unpacking with your students the Study specifications in the Study Design, including what the stages or the aspects of the Creative Practise are. So, the first part is they explore, experiment, and consider the use of materials and techniques and processes to make personal visual responses influenced by ideas and issues in an artist's practise. And they also develop their visual language through the exploration of materials, techniques, and processes.

So, you can really see those command terms which are ones either explore and refine at the higher level in a relation to develop and explore and experiment. And they're coming from a taxonomy that we use in our exam development. Criterion 3 is that the students document and evaluate the Creative Practise using the interpretive lenses and to develop and refine at least one finished artwork responding to the practise of an artist. So, they must evaluate that Creative Practise and refine at least one finished artwork. They evaluate the development of visual language used to communicate ideas and issues and at least one finished artwork, artists in their practise and a selected artwork. Then you'll see the next one is use of appropriate interpretive lenses throughout the selective Creative Practise. And then the appropriate written and visual material that reflects upon and evaluates the Creative Practise, the response to research artists, their practise, and the selected artwork. In the on-demand videos... Not so much in this presentation, but in the on-demand videos, you'll see some samples of student work.

And I know the Top Arts website for this year has some documented folio pages going through each criteria. Then criterion 4, which is the critique presented in a digital format such as an online presentation or interactive website or oral critique with written and visual evidence. An explanation of the use of the Creative Practise to develop and refine at least one finished artwork that is a response to the practise of an artist. And that reflection and evaluation of the use of the Creative Practise to develop, refine, and resolve at least one finished artwork. So, you can see, again, we are using terms like examine and evaluate or explain and justify. So, it's really important you look at those command terms because they're also the terms that the exam panel, when they set the exam, uses in the exam development. And then you can see the second one is that appropriate written and visual materials to document, reflect upon, and evaluate the development and refinement of an artwork, and documentation and reflection of audience feedback to develop ideas in Area of Study 2. So that's really important as well.

The scope, which is how big the task should be so you don't over assess your task or set your students too much work is in the front of the School-based assessment Advice there. So, we did have some questions for Unit 3, Outcome 1. So, I will hand it to the panel in a moment to talk about how they might have structured the Outcome 1 assessment task. But I did hear from some students at 'Kickstart' a couple of weeks ago, and they gave some advice to other students about how they structured their tasks. So, you can see that on the screen here. So, students said, "I wrote biographies of artists that interested me and what the artist work meant to me." "I started my folio with artists that inspired me." "Illustrated the style of an artist that meant something to me." "Completed small drawings from the artist that inspired me as a starting point to decide which artwork I create." One student, "I started my folio with a brain dump collage, and then explored artist that use that theme." And then another one was, "I got inspiration from other subjects and then focus on artists who had a similar theme." So that's something from the students. Maybe one of the panel members might want to just contribute about how they structured their Outcome one assessment task for students. Does anyone want to volunteer first? Will I pick on you, Deryck?

**Deryck Greenwood** - I'm happy to kickstart. So, one of the things that I encourage the students to do is to start with a mind map. Exploring ideas that they're interested in exploring and researching rather than looking for artists that interest them, because I find a lot of them will then get sidetracked and get caught up in the technique and the subject matter of the artist, which isn't really the focus of this particular Outcome. So, starting with a mind map, getting ideas that they're interested in, and then looking for a range of artists. I suggest three artists that have artworks that communicate one of the ideas that they're interested in.

And then they'll do sort of very brief research of each of them, and then decide to focus on one of those to then research in depth in terms of their practise, selecting an artwork, analysing that artwork, and determining the ideas that the artist is exploring and any issues related to that work or the artist's practise

**Birra-Li Ward** - And I'd like to take off what Deryck said. I think my learning from last year, and suddenly the conversations I had with other art teachers and also from the exam feedback was that, or statistics, that I think I needed to look at more ideas and issues. What does an art idea and what does an art issue look like, and really help the students to unpack what that was, this year more so. Then I went and sent them off to look for a historical and a contemporary artist who explored those ideas or issues.

**Kathryn Hendy-Ekers** - And, David, do you want to contribute anything?

**David Williamson** - Yeah, my approach is a little bit different given maybe my cohort, but I actually like them to think about what it is that they want to achieve for the for the year. So, I actually look at it from a long-term perspective. And a lot of the times, we start off by looking at the Art Almanack and we look at the titles of certain shows that artists are producing. Then, after I look at those, and a lot of the times, they're at the very opening. For example, one of my students last year through looking at the Art Almanack, and having a look at the way that artists title their body of work, he decided that he was going to produce a body of work called "Nurse Me Back to Health." And that was all going to be about his experiences of his own surgery.

So, he then looked at what the possible ideas that were going to be about what his body of work was going to be about. And so, he developed ideas, and then found artists, just like Deryck was saying, and found artists that also had some sort of emotional quality about "Nursing Me Back to Health." And that was sort of their starting point, I suppose, was looking at what they wanted to create for the whole year, then look at the ideas that were behind that, and then find artists that perhaps supported that. And they were then going to use those artists, like Deryck said, as a jumping off point for the development of their work and this particular Outcome.

**Kathryn Hendy-Ekers** - Thanks, David. That's great. What about you, Sue?

**Sue Sedgwick** - Quite similar to everybody that's spoken so far, one of the things that I like to do is to use the lenses, particularly the Personal lens at the start. And once the students have identified an artist or artist that are interested, that they're interested in, then to really have a think about what those ideas and issues, what shape they would take for them and think about how the work reflects what the artist is experiencing, and then start to think about that in their own life. And that makes it quite a personal work and it helps them get a handle on the lenses too.

**Kathryn Hendy-Ekers** - Oh great. Thank you.

**Deryck Greenwood** - Kathy, can I just add, just in case, what Sue was saying in terms of the Personal lens and what David was saying in terms of finding an idea that was important to them. That's something I really encourages students to do, is to choose something that is important to them that they can focus on, whether they continue with it in Outcome 2 or not, but it becomes more real to them and allows them to really put themselves into the art and find a meaning in their art. So, I support that also.

**Sue Sedgwick** - Sorry to interrupt, Deryck. But it's crucial when they come to the critique. If they're not owning the idea, it's very hard for them to talk about the work.

**Kathryn Hendy-Ekers** - Yeah, that's great. That's great advice. So, that leads on to the next question. "How did you structure the critique, get feedback, and then get the students to reflect on their feedback?" "What did the students take from the critique into Unit 3, Outcome 2?" So, some of the students said, "My teacher sent directed questions to us in an email." Another student said, "It's just a talk of what you've been doing and what others have been doing, and you're trying to understand the story behind other people's work." So, does somebody want to start off about how you might structure the critique? How about you, David?

**David Williamson** - I'll start. Prior to actually doing the critiques, we actually talked about the different types of questions that you would ask, and we talked about both open and closed type of questions. So, I had my students get into groups and devise what they thought were open questions that would allow and facilitate discussion, that they would just questions that had a definitive answer and actually didn't go anywhere. So, after we'd made a list of open questions that were about subject matter, that were about the development of visual language, how they attended to the lenses throughout the exploration and development of their work, once we had got all of those, the students could actually select the ones that were pertinent to their work, and then they presented those.

**Kathryn Hendy-Ekers** - Fantastic. What about any of the other panel members? Do you want to just volunteer how you approached it?

**Sue Sedgwick** - We, as the last thing to do when they're getting their material ready to present, even though it's not part of the assessment, our students write a statement. A bit like one of those didactic panels you'd have in an exhibition. And it helps clarify what they see, what the work is and, I guess, what they'd like people to see. And it seems to give them a bit more confidence to start talking about the work.

**Kathryn Hendy-Ekers** - Thank you. Birra-Li, have you got any suggestions?

**Birra-Li Ward** - Yes, very similar, again, to David and Sue, but as well, I think that the question in the critique is a great opportunity for the students to ask questions back to the audience as well. So, that's a big thing I'm sort of focusing on this year. And I have 25 students, so time is limited. So, it's about making the most effective use of that. What can they get from the critique? What do they need to get to help them move forward into Outcome 2? That's a bit of a primary focus for us at the moment.

**Kathryn Hendy-Ekers** - Oh that's great.

**David Williamson** - And for those who are doing it for the first time, don't be concerned that some of your students may give negative feedback to their peers. Because in my experience, they don't do that. They give really supportive, encouraging feedback that actually builds collegiality. I didn't have any feedback from any of my students that were negative, that was negative, and that was, you know, putting other students down. That wasn't the case. So, if you are doing it for the first time, certainly don't.

**Kathryn Hendy-Ekers** - I was even talking to some writers who are writing some study material for the Victorian Pathways Certificate and they're looking at, these are for students who have Foundational skills and talking about, we were talking about reflection and how great it is for students' wellbeing and how supportive it can be, particularly with collaborative learning. So that's some great responses. Okay.

**Deryck Greenwood** - Can I just add to it, Kathy? During the critique, I already encourage the students to use it as an opportunity to ask questions, both the presenter and the audience. The audience asking questions to clarify certain things that they are unsure about why a student might have taken a particular approach so that they could offer more constructive feedback. But also, if the presenter has got any questions that they have thought about after they've gone through the process, they can use that as an opportunity to direct specific questions to the audience to get feedback. And then it's really important for the students to record the feedback that they get in their folios, and then respond to that.

Because moving into Outcome 2, they have to also consider what they've learned in Outcome 1, the feedback that they got in terms of their approach, how effective their visual language was, how they can actually take that as a stepping stone, and then build on it moving forward into Outcome 2. So that feedback that they get from the audience is really, really important, and they need to respond to it, not just say thanks very much and forget about it. They actually do need to consider it, respond to it, and decide how they're going to move forward.

**Kathryn Hendy-Ekers** - Great, thanks, Deryck.

**Birra-Li Ward** - On that, can I also add to, like, how do then you collate that feedback, how do they get that? Because when it's real time and they're presenting, nerves can get a hold of the kids and they can't record the comments or the feedback that students are giving them. What I tend to do last year and this year is I have done a PowerPoint where the students get set number of slides and they have to put their work back into it. It's a one big, massive collaborative PowerPoint. And then the homework task is for the students to respond to every single person's critique, one comment and one piece of feedback. So, then it's real time, they can all see each other’s, it's very open, it's very transparent. And some people have given in the past quite lengthy, really encouraging and critical constructive feedback. It's then it's easier for the students to go back and reflect on that and have it there written and ready to go.

**Kathryn Hendy-Ekers** - Thanks. That's great, Birra-Li, thank you.

**Sue Sedgwick** - There's a question.

**Kathryn Hendy-Ekers** - I see this and I thought, so it might be good. That question is about documentation. And this is the next question. Is that the one you're thinking of? "How do you document, reflect, and annotate your folio?" So, some of the students said, "My research photos and annotations informed my use of visual language." One student said, "I used doodles to assist in documentation." And another student said, "I used annotations to refine the process." We've also got a question in the chat that says, "What were the quantity expectations for documentation Outcome 1, criterion 3 given the short timeframe?" So maybe one of the panel members might want to start by discussing how they get their students do that documentation and what the expectations are.

**Sue Sedgwick** - I don't know how other people go, but our students used to use their phones to document everything they did. And now we've got a no phone absolutely blanket ban at school. So, we're currently trialling webcams. And in printmaking, which I teach, you've got lots of trials that you can paste into your visual diary to talk about, but it's quite difficult for subjects like ceramics or sculpture where you don't have iterations of it. So, I would expect the students to make almost like a diary entry after each class or at least each week. And we expect students to be making the most of studio time, and then doing their folio work. a couple of hours each week is what I would say. And some students will do a lot. You can't specify pages and the amount of pages because it shouldn't be busy work, it should just be the documentation, whether it's photographs or sketches or written words.

**Kathryn Hendy-Ekers** - What about any of the other panel members? I know Deryck has seen quite a few folios in Top Arts, being on the panel. He might be able to talk about some of the annotation. I remember looking through some of your annotated folio pages, Deryck. Do you want to just speak about the use of the interpretive lenses, perhaps?

**Deryck Greenwood** - That really varies quite a lot from student to student throughout Top Arts. Some of them applying the lenses incredibly well, some of them very, very rarely. And it's something that we do need to encourage. It is part of the Creative Practise and should be evident throughout that Creative Practise, not just at the beginning and at the end, which some students tend to do. I really encourage my students to use it consistently throughout the process. It's not going to be used all the time because you're not talking about meaning all the time. So sometimes you're just making decisions that relate to the technique that you are developing. But as soon as a student is considering the impact of what they're doing on their visual language and communicating ideas, they do need to be applying the lenses. There is not a number of pages required.

Some students will also annotate very briefly as long as they're communicating, the length of the annotations is irrelevant as long as they're communicating clearly. Other students I find need to, for themselves, work through problems by writing, so they'll naturally have more annotation. So, there isn't a right or wrong way as long as they're communicating and gaining benefit from the annotations. The annotation shouldn't be seen as an add-on. There should be very real learning occurring through the annotation because they are making and responding constantly throughout that process. So, the annotation is helping them to then respond and communicate their thinking.

**Kathryn Hendy-Ekers** - You can see on this screen too, I've got the criteria and the descriptors up, and particularly the descriptors that are used for medium up to high. And really having a look and explaining to your students those, we use those words like evaluate and assess and evaluate decisions, identify and apply. So, you can see the different levels, what the requirement would be. Sorry, Birra-Li, I interrupted you.

**Birra-Li Ward** - Yes, no, that's all right. I was going to also say, I think the, and straight on the high and the very high use the word 'appropriate.' And I think the 'appropriate' is a thing the student needs to be able to show that they can know where to apply them. Otherwise, it can be very 'pro forma-esque.' And if they know how to select and apply appropriately, they're actually thinking critically about when it's needed and where and why.

**Deryck Greenwood** - Yes, before we move on... One of the things that we'll notice is weaker students tend to have very descriptive annotations. But in order to achieve high and very high, they really need to be critical annotations. So, they need to be evaluating what they're doing and communicating that through the annotation. Sorry, David, you were going to say?

**David Williamson** - I suggest to my students that they evaluate consistently through all process all parts of the Creative Practise. Some students find it really difficult. They tend to make and they want to write reflectively. So that's not necessarily going to inform their practise if they do that. So, what I tend to do with some of my students who find, like, writing a bit of a challenge is that they break it down into what am I going to do, how am I going to do it, why am I doing it, and then they evaluate. So, once they evaluate, it leads into the next stage of the development of their Creative Practise. Not how am I going to do it in terms of, you know, reading like a recipe, but how am I going to do it in terms of "how am I going to be organising my visual language to communicate the ideas I want?" So, if a student is really finding it difficult to write, that is something that I've found works really well.

So, it's, "What am I going to do?", which is linked to their intention or what the purpose of whatever they're doing is, "How am I going to do it," and then "Why am I going to do it?" in terms of the development of my ideas, the development of my visual language or what it is, and then evaluate. Because if they want to get a very high, they have to consistently evaluate. And in their visual diary, make sure that they are using signposts like headings. Lots of headings and subheadings that refer both to the lenses and to the Creative Practise. And evaluation should almost be punctuating every page. And your visual diary from my perspective should be able to be read by somebody's grandmother who has no idea about art, and that they should know exactly how a student has developed a piece of artwork by just looking at visuals, not even reading text.

**Kathryn Hendy-Ekers** - Fantastic, that's a great, great piece of advice, David. Probably, I just wanted to also touch on, before we move on to Outcome 2 with the panel, we've had quite a few queries about criterion 1, which is where you can see highlighted in red here about these descriptors related to sources related to the artist practise. So Deryck and I had quite a long discussion about this. Deryck, do you want to just explain how this descriptor works from your perspective as a teacher?

**Deryck Greenwood** - So, from my perspective, we're not looking at the source in terms of bibliography, but rather the source of the knowledge that the students are gaining. And that source is the information that they get through their research and the artwork that they are analysing, interpreting, is also a source of that information. So, they're evaluating this information, whether it's the written information that they've researched or the artwork itself, that's what they actually analyse and evaluating that information, and then making a decision for themselves in terms of applying the lenses to what interpretation they have. So, it's not about, a bibliography.

**Kathryn Hendy-Ekers** - I know. I think there's been a few queries about that, and I think for next year, we'll refine those descriptors. But thank you for clearing that up, and that's the intention of it. There was also a question about Birra-Li's collaborative PowerPoint. "Was it done post critique or after the students have presented?" So, while I flip through to Outcome 2, Birra-Li, you might just want to respond to that.

**Birra-Li Ward** - Yes, so certainly, I actually get them to do it before presenting, so that the documentation's there, the artwork that they've researched is there, the students can look at that, they can look at the students researching to that artwork and art ideas and issues. They then take some visual language pages from their Creative Practise and what they've done in their visual diary, and then their artwork. So that's sort of what constitutes the PowerPoint. So, they have to have that ready for the presentation. And as soon as the presentation's done, students can start giving feedback via the PowerPoint. And then it's accessible as we move into Outcome 2. Well, it's accessible then for them to do their reflections and actually pull it apart, put it into their visual diary, and quote students even from their class.

**Kathryn Hendy-Ekers** - And I think you'll see in the on-demand video, I think I've used some of the PowerPoint slides that you gave me of your student work, Birra-Li, so people will be able to see that. This is just a snapshot that we got some advice about how to structure the critique, looking at your successes, your challenges, your recommendations, and your future planning from the feedback. So that might be a great little screenshot to show your students.

**Deryck Greenwood** - Kathy? Could I just touch on just something else about the lenses that I noticed when looking through a lot of the students? A number of the students are not applying the lenses explicitly in their annotation, which is creating problems because they might be thinking about the lenses annotating and giving information that they feel relates to the lenses. But if they haven't explicitly stated which lens they are applying, there's no way as an assessor we are able to determine whether they understand each of the three lenses as being separate and having different evidence. So, I really encourage the students to either just write down the word 'Structural lens', and then write a paragraph apply in the lens or embed the terms 'Structural lens' or 'Personal lens' in the sentence of their annotation. But if they decide before they start annotating which lens they're going to be using, then they are applying it accurately rather than going back afterwards and colour coding throughout their folio, which can lead to disaster.

**Kathryn Hendy-Ekers** - Thank you, Deryck, that's really good advice. There is a question that I think we do need to clear up that's been asked about criterion 1. "Say, the students submit a written report. Can my assessment be the written report with the work students have done in their folio or is the assessment only based on the written report?" What do you feel, Deryck?

**Deryck Greenwood** - I honestly feel that the Study Design gives a number of options that students can use. And I would basically look at both the folio and the written report in addressing criteria 1.

**Kathryn Hendy-Ekers** - I agree with you as well.

**Deryck Greenwood** - But I fill all of that information.

**Kathryn Hendy-Ekers** - Well, it does say in the evidence, "documented evidence of selected artwork ideas and related issues and references to sources in research as supporting evidence." And probably to get those 'examine and analyse' and 'explain and analyse,' you would have to have some folio work research. It does say, the criterion does say research and analyse. So, you wouldn't be just presenting research in a written report. Moving on to Outcome 2. And this is why we only have these as one hour. It is an agreement with the Department of Education for all government schools to provide professional learning in a restricted time. And I think this has been quite successful. So, this is for Outcome 2 where students apply and explore ideas and an area of personal interest using Creative Practise. So, the assessment task is that documented body of work that presents explorations and development of personal ideas within selected art forms using the Creative Practise and providing reflective annotations. So, students should be coming up with a range of visual responses, looking at areas of personal interests using the Creative Practise and using reflection using the interpretive lenses.

So, you'll see that criteria 5 and 6 relate to Outcome 2. So, you can see the first thing is 'personal visual explorations in selected art forms, demonstrating the selection and manipulation of materials, techniques, and processes throughout the Creative Practise.' And the second piece of evidence is 'use of materials and techniques to develop visual language that communicates ideas in visual responses.' So, you can see the differences between the medium to the very high, You can see how Level 5 is 'explore,' but 7 to 8 is 'used the Creative Practise,' and then 9 to 10 is to 'explore and manipulate materials, techniques and processes.' And the same referring to visual language for the higher. Then criteria 6 is the use of a body of work and documentation using written and visual material, demonstrating the Creative Practise used to develop personal visual responses, annotations, the selection and application of relative interpretive lenses in documentation, reflection and evaluation of personal visual responses throughout the Creative Practise, and that application of terminology. So again, you can see at the high to very high there how there is a difference in those criterion.

So, you can see how students need to examine and evaluate those personal responses, and then evaluate and apply the language using appropriate, as Birra-Li mentioned before, appropriate personal lenses. So, there's quite a few links to in those areas. So, moving on to questions for Outcome 2. "How did you start Outcome 2" and "How did you link it to Outcome 1?" So, advice from some students here. "I started with rough sketches from Outcome 1 to start Outcome 2." "I used my documentation from Outcome 1." "I looked at symbolism as a focus." "I prioritised visual language from my media trials and went from there." So, you can see these students in their responses are really understanding some of those concepts that are outlined in the Study specifications about visual language.

And then "I used the Outcome 1 case study and did these throughout my folio." So, that student has actually looked at that concept of a case study which they would've done, the school would've introduced that for Outcome 1, and they followed the whole process all the way through Outcome 2 and 3. So maybe the panel, we've got about 15 more minutes. Might want to just talk briefly about how you started out Outcome 2 and how it linked to Outcome 1. Maybe we'll start with Birra-Li.

**Birra-Li Ward** - I found there was, you know, I think it's been discussed before, like, to the students. "What happens if they want to change direction, what happens if they're on a trajectory that is comfortable and they know where they want to be heading with the feedback and from their reflection?" So, I think that's the interesting point of discussion that needs to be had with the students as well. Before they do go off and embark on Outcome 2, really get them to unpack that. the feedback from the critique and try and reaffirm to them that this is a little bit of a chance. For some students, a little bit of redemption almost, that they can now again kind of 'hit the mark' and keep going on a path that we'll see some success for them, for those students that possibly didn't have it. So, I actually really like that this Outcome is where it is in the course because it is that chance for the students that might be struggling to actually take stock again and find a new, not new direction, but, you know, like I said, a little bit of redemption. I think the students that are engaged and that had success from the critique and from the artwork, they usually are on their way to just start experimentation and keep going through that redirection of the Creative Practise.

**Kathryn Hendy-Ekers** - Thanks, Birra-Li. What about Sue? What did you do?

**Sue Sedgwick** - The same as Birra-Li, I had a student who did really good work for the first Outcome, and she was very disappointed with the direction she'd taken and decided to change direction. And I just encouraged her to be really quite reflective and to document why the change. And sometimes it's easier to know what to do when you know what you've done wrong or, you know, poorly. And she sprang out of that. Once she'd done that reflection and done the deep thinking, she was really buoyed by that. I think she felt quite mature, like, she was owning what she'd done and moving in a new direction. But other students I think were really frightened. They were confident, they came out of the critiques confident and knew what to do. And I encouraged them not to commit themselves too tightly to what they thought they wanted to make, knowing that there was another critique coming where they were going to get even more useful information because they're at that early stage of the idea development. I think this is a great Outcome. I really love it. The students really enjoyed it.

**Kathryn Hendy-Ekers** - Yes, it's a great Study. There's study is a lot of freedom in it and you do have that structure of the Creative Practise and the interpretive lens supporting it. So, that's really great. I'm just going to flick through just to make sure we haven't got any more questions. Ah, this is the next one, and I think I will just touch on this last question before we open for any more questions. "How do you explain what a body of work is to your students?" So, I have on the screen here what a body of work is from the Study Design. So, one of you, who would like to volunteer how you explain to the students what a body of work is?

**Sue Sedgwick** - I usually just show them somebody else's folio, a good example of a folio and talk about how it's the evidence of the artistic or the Creative Practise. It doesn't seem to be a problem.

**Kathryn Hendy-Ekers** - What about you, Deryck?

**Deryck Greenwood** - I also emphasise the fact that it's not just about the finished artworks, it's about everything that goes into making those artworks. The body of work is, the successes they have, as well as the failures, it's whatever process they go through as their trials, as well as their finished artworks. Some of them will have a single finished artwork, and some of them will have 20 finished artworks. And it really doesn't matter. The entire folio is still their body of work.

**Kathryn Hendy-Ekers** - Great.

**Deryck Greenwood** - I do want to also touch on something else with Outcome 2...

**Kathryn Hendy-Ekers** - Okay, we'll just let David contribute about the body of work, and then we can come back to your other piece of advice. Thanks, Deryck.

**David Williamson** - There's some really fantastic YouTube videos where artists discuss their body of the work or how they develop their ideas or, you know, how an idea will progress through experimentation and trials or influences and how it will stop, and then they'll restart and then, you know, what they see as a body of work. So, if you're looking at interviews on YouTube, they're a really great place to start, too, because other artists explain their process.

**Kathryn Hendy-Ekers** - And also, I hate to mention the jurisdiction, but New South Wales has a whole unit on a body of work. So, I would even have a look at that as a resource as well. It's a great little resource to use.

**David Williamson** - It is. The one of Ben Quilty explaining his development, his body of work.

**Kathryn Hendy-Ekers** - Sorry, Deryck, what did you want to contribute?

**Deryck Greenwood** - Just going back to the criteria 5 and 6. One of the things I just also want to emphasise is the fact that criteria 5 and criteria 6 are done concurrently. Students will not do criteria 5 and then start criteria 6 and annotate after the fact. It is a combination. So sometimes you'll find students trying to do address criteria 6 after they've completed criteria 5. But that's not the intention. So, just to make sure that that happens. And just in terms of, again, going back to the body of work, one of the things that I think is important is the students decide on an idea that they're exploring in Outcome 2 and that holds their body of work together as well. Because everything's responding to that idea that they are exploring. Whether it's the same as they did in Outcome 1 or a different idea, that's what binds their body of work together.

**Kathryn Hendy-Ekers** - Fantastic, thank you, Deryck. So, we are getting towards the end of the hour. My contact details have been put on the screen there, but I'm just having a look at the chat. Somebody has asked, "Can you share advice on how you organise your timeline for Unit 3?" "For example, where you place the critique?" So maybe the panel might just want to briefly outline how long they spent for Outcome 1, and then Outcome 2 might be helpful, and how long the critique was structured for. I think it often depends on the size of the class, from what I understand. Some of the students, I heard at Kickstart were only in classes of two or three students. So that must have been very easy to run a critique. So, but I know people like Birra-Li. I think you have quite large classes, don't you?

**Birra-Li Ward** - Yes, 25. So I think I've limited the critique to two to three minutes max. And again, that's where the PowerPoint for feedback comes, it becomes really important in the process.

**Kathryn Hendy-Ekers** - We have done a timeline for Art Creative Practise like we did for Art Making and Exhibiting, but there's still a bit of a hold up on our publication. So hopefully we will get that up in the next, before next term.

**David Williamson** - My intention was to start critiques at the end of this term. So, in week nine. I think you've got to be really flexible and respond to the needs of your students. Given that next term is 11 weeks, I'm sort of going, I'm going to push it out a little bit and probably do critiques in maybe the second, maybe first or second week back, I think. And then maybe dedicate a whole week to, or a couple of, maybe a week to the critiques and the reflection on those. So, my advice is, give them obviously a teaching and learning schedule but also respond to the needs of your students.

**Sue Sedgwick** - I think it's worth looking at the marks according to each criteria and try not to give too long to something that's only worth 10. So, we do Outcome 1, Criterion 1 is finished by the end of week 2 in term 1. It's a bit of a squeeze. And then we get on with developing and documenting, and then critiques in week 9. And then over the holidays and coming back for the first week of term 2, reflection and then submission of everything. So, they have the holidays to reflect on the feedback they got from the critique and to tidy up what they're submitting. And then at the start of week 2 in term 2, we start Outcome 2 which seems to work for us. But we have fairly small, maybe 10, for the critique, groups of 10. So, Birra-Li for large groups, that must be a real challenge to get 25.

**Kathryn Hendy-Ekers** - What about you, Deryck?

**Deryck Greenwood** - So, the critique for me is done once the artwork is completed for Outcome 1. So, the students do not work on the artwork again after the feedback. The feedback is basically applied to what they then do for Outcome 2. So, my critique is done week 9, and then they've got the holidays to reflect on that and decide where they're going to be going without Outcome 2.

**Kathryn Hendy-Ekers** - Thank you. So, are there any more questions or anything the panel would like to add? Just while, the questions do take a while for us to come through, so maybe the panel needs to, has got any other pieces of advice they could give about Art Creative Practise?

**David Williamson** - We didn't touch on exploration, which is criteria 2.

**Kathryn Hendy-Ekers** - No, no, sure. Go ahead.

**David Williamson** - So some of the students find it really difficult to decide upon which art form or art forms that they possibly might be using. So as a starting point, those artists that they may have gained inspiration from when they were researching, they could form some of the materials and techniques or visual language development that they could use in response to the artists that they've selected. And I also make them do at least 6 experiments before they then start to develop the work and those experiments are documented. So, their experiments not only of materials and techniques but also experimenting with specific visual language in response to what they're trying to communicate.

**Kathryn Hendy-Ekers** - That's great, David. That's a great approach, a good structured approach. Any other pieces of advice or suggestions?

**Sue Sedgwick** - Can I ask Birra-Li a question? You said that you had your students investigate a historical and a contemporary artist. Was that for the start of Unit 3?

**Birra-Li Ward** - It was, just because, again, to just give them some exposure, maybe hedge your bets a little bit in terms of then me helping them. Some of them haven't done art since year 8, so it was just a nice entry point to sort of, "Let's have a look at what your knowledge is, what's your exposure?"

**Sue Sedgwick** - And did you use those artists in Unit 4 for the preparation for the SAC?

**Birra-Li Ward** - No. So that's very much for Outcome 1. It's what's sort of the starting point for their Creative Practise and body of work. And then in Unit 4, different artists.

**Kathryn Hendy-Ekers** - But you could use similar artists if you wanted to. That probably would particularly help some of the weaker students you might have. Any other questions?

**Birra-Li Ward** - Actually, I will just further add onto that, Kathy, and everyone wants to know. I did though, then narrowed it down. So, I looked at two, they started doing research, and then they naturally started gravitating to one as well. And also, then it helped me to go, "That's probably not a great one to use, let's go to another one."

**Deryck Greenwood** - I'm just going back to those artists that they research as well. Very important for them to consider artists where they can find information about the artist. So, the tendency to go to Pinterest or just find an artist online, and I think, "Oh, I like this artist and I like their work," and then they struggle to find any information about them. So, I really encourage them to just look a little bit further, not just grab the first one that comes along, and make sure that they've got sufficient information that they can research that artist and artwork.

**David Williamson** - And another one that I was going to say is that reinforce with your students that in this Outcome, they're responding to the ideas and the issues. They're not interpreting the actual style of the work So always get back to, you know, "What is the idea that you're responding to?" "What is the idea that you are developing?" "What is the issue that you are touching on?" you know, not the appropriation of a style or a technique by that artist or the artwork itself.

**Kathryn Hendy-Ekers** - Fantastic. And somebody has suggested that Microsoft Forms on MS Teams is a good critique for feedback as well. So, I know if you're in a government school, every government schoolteacher has access to Microsoft, the Microsoft Office products. So, I think most schools do too, so that's perfectly fine. so, I think we might finish it there. I'd just like to thank our panel for their time and their advice. I think it's been great. This is a new format we're trialling for these webinars, and we think it's been quite successful. So, you will get a recording of the webinar and we are looking at possibly publishing them on our professional learning pages. So, thanks very much, and thank you to the panel.

**David Williamson** - Thank you.

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