**Kathryn Hendy-Ekers** - This is the VCE Art Making Exhibiting webinar for Introduction to the School-based assessments. So, this is the second of two webinars. The Art Creative Practise webinar was run yesterday afternoon. It has been recorded and will be available on the VCAA website in the next few weeks. My name is Kathryn Hendy-Ekers and I'm the Curriculum Manager for Visual Arts, Media and Visual Communication Design. And with me I have Guiliana D'Angelo who is currently the State Reviewer for Studio Arts, and who has been involved with the review process and the development of the School-assessed Task throughout the last couple of years.

Firstly, I'd like to acknowledge the traditional owners of the land I'm presenting from. The Wonrabarak, Juduwa, Jaduwa Jari, Wugaria and Japukak people and pay my respect to their elders past, present and emerging. So, you'll see that they are all First Nations people I've mentioned that I'm actually presenting to you from Horsham where I'm running a professional learning tomorrow. Okay, so just moving forward, I just want to quickly show you the Study Design page and where you find the key documents. So, we have the Study Design, support material, School-based assessment advice and School-assessed Coursework. And at the moment it's located on the Studio Arts Study Design page.

So, I'm just going to stop this presentation so I can go to a different page, and hopefully you will see the webpage. Okay, so if you go to the Studio Arts page, we're on, all the implementation. So, at the moment, if you scroll down the page, it appears like that, it comes down to a drop-down box. So, you've got the Study Design, the School-based Administration Advice, and the Authentication Record Form. So, we've published those early for you. Then we have the support materials, the teaching and learning and assessment and planning. We have the Art Making and Exhibiting exhibitions list that has been published, the recommended list. There are the implementation videos. So, I have been getting lots and lots of queries about different things. So, you please look at those implementation videos as well. And this recording of this will be published on that page. So, lots of the questions are being asked are answered in those videos. So, it makes it easier for all of us, rather than you waiting a bit of time for me to get back to you, I might direct you to that page with the respective video.

I know there has been quite a few questions about equivalent studies. That means a student who has done Units 3 and 4 of Art, sorry, Studio arts, cannot do Units 3 and 4 of Art Making and Exhibiting in 2023. They can do Units 3 and 4 of Art Creative Practise. And vice versa. If they've done Unit 1 and 2 of either study, not a problem. So, it's only the Unit 3 and 4. That was given out in a bulletin, as you can see there in March. So, your VCE coordinator, it is the VCE coordinator that needs to address this, not you as the teacher. So, if they are asking for you or you need to go and ask them, that's where they will find that information. So that video, sorry, that bulletin information is there. And it has information that will make sense to the VCE coordinator or the VASS person.

All right, just with the planning material, and this is a communications policy for the VCAA. The communications Unit follows government policy, and their decision is to publish everything online because we change things quite regularly. So, if you're downloading something, you've just got to be careful you have the right document. So, with the planning there is lots of information there. Particularly can I draw your attention to information about the visual arts journal, the critique where there is actually aims of the critique, how to run a critique, questions that could be asked during the critique and feedback. So, there's lots of information there. There are samples of critiques there as well. I don't want to spend too much time going through this information because we sort of have covered it earlier in the year when it was published. There is also information about developing a programme and the selection of artists for study. Then there is information about how to run critical and creative thinking and some questions and activities there for you. So, this is all under planning. And also, we have information. Sorry, there's lots here. About inquiry learning too.

And you will see, I will show this overview in a moment. So, you can see too, there's an overview of the 3 Areas of Study as well. So that's the planning information. So also too, we have teaching and learning tasks for each Unit. So, you'll see the Units are all listed. So, if you go to Unit 3, for example, you'll have some examples of learning activities for each Outcome with a detailed example. What you need to do is also relate that information to the assessment. So that's the third panel. So, each Area of Study, again, each Unit has information about assessments. So, for Art Making and Exhibiting is information about the School-assessed Tasks for each Outcome and the School-assessed Coursework. Now that is the same arrangement for every VCE study. So, it's not just for these studies, I know people would like to download the document, but this is the way the policy of the way the VCAA would like information. The communications Unit has directed us to present the information. So, I'm the curriculum manager, so I have to follow those instructions.

Okay, so that's that part of the website. So, I've spoken to you, there's the bulletin with the information about transition from Unit 3 to Unit 4. So, you will see that the studies are listed here. So, there is information for the VCE coordinator there if they would have an example. Yes, Peter Close is asking, is it downloadable? I've just explained why it is not, okay? So, it is a policy. So, it is up to you how you can collate that information for your students. Please be aware, there are several documents floating around that we've seen on social media that are not VCAA-endorsed documents. They seem to have a VCAA logo on them. We've asked them to be removed because they are not VCAA documents.

So, it's at this time I would like to urge you to be really aware of when you're looking for information where the source is. There are a lot of, I believe so-called experts out there who seem to be very supportive but seem to be often confusing people because they're providing their interpretation of the Study Design, without really checking with the VCAA. So, if you do have any specific queries, hopefully they'll be answered today, or you can email me or give me a call and I'll talk you through it. Okay, but I am out and about over the last two weeks in quite a few places. So, you might be at one of those places and you can come up and ask me any specific questions you would like.

Okay, I'm going to go now back to the presentation, I hope. So, I've just spoken through this information you can see on the screen now about the implementation. So, there is heaps of information there for you. You do have to be aware of there are several textbooks available. They are not endorsed by the VCAA, they're a commercial provider writers who've approached the Study Design and written material for you. So, fingers crossed they do address the Study Design. I haven't seen any of them. But the VCAA produces this support material, but not textbooks. Sometimes I think people get a little bit confused that we are textbook publishers, but we have all the information on our website. Okay, so I've spoken through the support material quickly. So, you can see it's always in 3 columns. All VCE studies are the same. You have planning, teaching and learning and assessment. Okay, also too, there is a link there, I'm sure you've all found it to the implementation videos.

So, for each Unit there is a video unpacking the Unit, unpacking coursework and the tasks. And there's one specifically on the critique. The ones on the left-hand side of the screen goes through both studies and explains the differences and gives you an overview of the individual Art Creative Practise or Art Making and Exhibiting. Now what we are dealing with this afternoon is the VCE Art Making and Exhibiting Administration information for School-based assessment in 2023. If you are audited, this is the document you are referring to. So, it has the Scope and Nature of the task. So that is important to read because that will provide you with the parameters for the task. There is assessment criteria, descriptors and evidence, which we'll go through this afternoon. The authentication material, as you see it's in a separate sheet and a scoring sheet.

Now, I just want to draw your attention to what we call the glossary of command terms. So, these were published mid last year. They are applicable now to all VCE studies. They have definitions of the words like analyse, apply, evaluate. So, all VCE studies, all assessment, all examinations have been written using those terms. So, they can be downloaded from the website. So, I'm just going to again, end the show to show you where they are. Okay, so we go up to the top of the page. I can't see because I've got a bar up there, So here's the glossary command terms. So, the link is up the top there. It's a bit hard to find, so I Google command terms in and I come up with the terms and you can download the terms. So, they appear in a document in a Word document. So, I won't dwell on them too much. But those words are really important, and I'll keep on referring to those throughout the presentation, because they do inform the descriptors in the School-assessed Task, the School-assessed Coursework, and in the examinations, you will see the sample papers and of course the Study Design. So that's a new approach for the VCAA, but it's really important that you do unpack those terms with your students.

Okay, so I'm going back to the PowerPoint. Okay, another very important page. You will see these have come directly from the Study Design. This is what you should be doing with your students over the next couple of weeks, and this study is familiarising them with these terms. So, they are slightly different for each study, for each Visual Arts study. So, for Art Making and Exhibiting, you've got art elements and art principles, a definition of aesthetic qualities, a definition of art forms. I'll talk about that in a moment. Context, so again, that is really important you understand what context means and your students understand what context means. The critique, influences in the inspiration and visual language. So, they're very important terms. So, we've put them in the School-based assessment advice upfront. So, you will be using those when you do assess your students work. Also, to just to draw from the support material are these key words that we use and these key areas. So that again, I would get your students over the next couple of weeks to familiarise themselves with what these words mean.

So, for making artworks. So, this study is about making artworks and exhibiting artworks. That's what differentiates it from the other study. The other study is about ideas and practise. This one is about art forms and making artworks and looking about how works are exhibited. So, you've got art forms, techniques, influences and inspiration, ideas and meaning, visual language, art elements and art principles, aesthetic qualities, materials, processes and techniques. And then we've got those keywords. So, you'll see again in the command terms Art Making and Exhibiting, like Art Creative Practise has been written as an inquiry-based study. So, these keywords you'll see at the end, a beginning of each Area of Study, the key word that helps you scaffold the students through their learning.

The Visual Arts journal, I won't touch on that too much. This is the important thing about School-based assessment, it will be different in every school. There is no right way. It's not external assessment, it's School-based assessment. So, you are using all these documents to develop a learning and assessment programme that suits your students, that addresses the VCE principles. So how you do the Visual Arts journal is entirely up to you and how you do suits your students. So, you may have throughout the study students doing different things. So, if you want students to do digital folios, that's absolutely fine, as long as you can authenticate the material. They might want to use the old plastic pocket method. That's up to you, that's perfectly fine. So, it is you finding a method that suits your students. So just making sure that you can authenticate the work and the students have a copy of the Authentication Record Form.

It's really important that form because if the student is applying for Top Arts, we do look through that form to check that the work has been authenticated by the teacher. And often we do not select work that hasn't been appropriately authenticated. Okay, I'm going to stop there. This is about general information before we go into the individual areas. I'm just going to scan through the questions so we can have a look. So, someone's thanking us for the definition of aesthetic qualities. Someone has asked about changes to planning. Yes, any changes to a Study Design? The Study Design is published, so it won't change. So once the document is published on the VCAA website, something that is high stakes, like the Study Design, it doesn't get changed. But the support material, and this assessment material, before I go any further, we do update each year.

So, I said this yesterday and you're probably aware of it if you are in the presentation yesterday. This is the first year. So, it is like setting an exam and setting an exam with a marking guide without seeing any of the exam scripts. So generally, when you assess an exam, you meet with a chief assessor, and they've had a look at the assessment and the exam scripts, and you are able to discuss them. Like any study, it's new. So, there will be changes we will have to make, but we will not make them till next year. So, we update things with the assessment, the assessment only, the School-based assessment, we update each year. And if you've been teaching both studies for a long time, you will know that the VCAA, all School-based assessment studies, we do update the assessment criteria each year and change it based on what we see. Now, that's tricky for us and will be a little bit difficult throughout the year because we don't see a lot of student work because it is School-based assessment, it's not external assessment.

So, we might have this sort of available, we might throughout the year, sorry, I'm just trying to get my mind together about explaining what I was going to say. We will have opportunities for you to come together and possibly network and show each other's student work. So, as we go through the year. So please don't be too concerned that you are doing the wrong thing, or your students are missing out. The assessment is a ranking order. It's ranked, it is up to you not be comparing your students with the students from another school, okay? You're designing the assessment to suit your students. Steve has asked about a new art elements and principle handout. They've been published in the Study Design, Steve, so they will not change. So, nothing in the Study Design changes over the period of the Study Design.

Someone's asked about the Authentication Record Form completed using a platform like Google Classroom. If that's the approach you would like to use, that is perfectly fine. So different schools have a policy. I do urge you in your school, particularly if you've got several School-based assessment studies, that the faculties develop with the VCE coordinator or VASS person or assistant principal, whoever it is, some sort of policy for authentication, and that you are all using the same authentication methodology.

**Guiliana D'Angelo** - Kathy, there's a couple of questions. Should students use a fresh journal in Unit 4?

**Kathryn Hendy-Ekers** - No, no, no. So, use the same journal all the way through. So that's the other thing. This is a new study. So, what you've got to get your mind around is, it's like a blank slate. I know you've probably done things the same way in the previous Studio Arts Study Design, you've just got to think, new slate. There are new approaches. And this was the intent with reviewing both these studies. There may be things that you have done that you will continue. But again, the advice we give you today is what you can follow. We will run some more webinars early in March next year and then some possible periods where we will get together and have the opportunity to have a look at folios. Fingers crossed.

**Guiliana D'Angelo** - So Katherine Smith has just said might be good if the VCAA could make the image, the making artworks, I think the diagram, as a downloadable image for the classrooms.

**Kathryn Hendy-Ekers** - You know what you could do? Do a screenshot and put it on a document for your students.

**Guiliana D'Angelo** - Yeah, that's what I do.

**Kathryn Hendy-Ekers** - Easy. Yeah, so there are lots of ways of doing it. And I have seen different people do that and have that information for their students. And that's the sort of things we will be looking for in audit. Okay, so we're going to move on and then there will be questions I know after this first Outcome. All right, so this is where we are going to do a bit of clarification. And now Guiliana and I and Deryck Greenwood, who is the State Reviewer for Art Creative Practise met earlier in the week to discuss both these presentations. Some of the things we are going to discuss this afternoon, we have decided on that it will be like this for this year. And we'll see how it progresses throughout the year. And when we get to the end of the year and we have a look at student work, things may change, but we decided to make some clear decisions about things early on so everybody is clear about what they need to approach, and it will clear up some of these queries that I know have been escalating. And again, be beware of social media. There are some really inaccurate things being posted on pages. So wonderful sharing, but some people with certain interpretations of what they think it is posting and then it really does confuse people.

So, if you've got clarifications, please get in touch with me. And this will be the first one that you will want to clarify on. So, for Outcome one, so what I have done here, this information has come directly from the Study Design and the School-based assessment Nature of the task. So, students research and collate document in a Visual Arts journal that includes the exploration of at least 3 artists in a specific art form. Now, you can see that's been highlighted. In the Study Design, it does say specific art form. The assessment criteria says art forms. We are accepting art forms to start with. Now again, this study is about art forms. So, throughout the presentation when we finish, that's what you do need to consider about art forms. We're saying yes, start with a range of art forms, but the student will be really going through and investigating art forms. So, you saw the list in the Study Design, and I'll just read through it again. So just in case we have questions as we move through.

So, the list of art forms are painting, drawing, printmaking, sculpture, film, video, ceramics, sound, photography, digital artworks. So digital artworks there, so what we're saying, if a student is doing drawing, they can do digital drawing or digital painting. So, the art forms list has been developed for both studies. So, there may be some that are more applicable to Art Creative Practise than they are to Art Making and Exhibiting. Installations, performance, interdisciplinary practises. So, I know there's been a lot of queries about interdisciplinary practises. So, if a student is looking at interdisciplinary practise, so again, it is practise, not art form. They are looking at an artist who is really working across different art forms.

So, I've been lucky to travel with Melissa Bedford from Monash University Museum of Art today. And we were talking in the car coming up to Horsham about interdisciplinary practise and thinking about artists. So, we were thinking of artists like Jess Johnson, Haley Miller Baker, David Rosetzky. And it's about relational aesthetics. So, the student, if they are thinking about interdisciplinary practise. And the issue with the interdisciplinary practise in this study, it's about ideas and relational aesthetics. So, if a student is thinking about interdisciplinary practise, and it is not too late to switch studies, the students do not have to be enrolled in the study until April. But I know a lot of schools are set up. So, you may want to run with Art Making Exhibiting next year and switch to Art Creative Practise or vice versa. So, the first year is always something that's a little different. And we will talk through art forms as we go through. Guiliana, did you want to add?

**Guiliana D'Angelo** - We want to clarify that students will not be penalised if they select one art form. They are still allowed to select one art form throughout. However, we are trying to show that maybe, if they want to do more than one art form, they can.

**Kathryn Hendy-Ekers** - At the start?

**Guiliana D'Angelo** - At the start, yes.

**Kathryn Hendy-Ekers** - At the start. So, we will talk through going in from Unit 3 into Unit 4. One of the other things, please don't overwhelm your students with too many art forms. And I know people are going to ask me about numbers and limits and things. Again, those decisions are for you and your students. So, there's no wrong or right way.

**Guiliana D'Angelo** - No.

**Kathryn Hendy-Ekers** - So because it is School-based assessment, so you were developing it for your students. As we go through and we see what happens in the year, so next year, we might start thinking about things. So definitely, they won't be penalised. Okay, so we might move on because we will stop at the end of Outcome 1 for questions. Okay, so we have the development of subject matter ideas and visual language. The exploration and experimentation of materials, techniques and processes. Ideas and artworks developed from responses to sources of inspiration, experimentation and exploration. And then is that reflection on the art making and personal responses.

So, the Scope of the task, which scaffolds the task for you. You can see exploration of at least three artists and experimentation in specific art forms. The development of subject matter, ideas, aesthetic qualities and visual language from the sources of inspiration, and reflection on the conceptualization of artworks and the influences of artists and artworks on the individual art making and documentation in the visual journal. So, you'll see it's actually fairly similar if you were in the Art Creative Practise session yesterday. Both studies do start off very similarly, but this one is particularly about art forms. Okay, so students, so it's scaffold, exploration and experimentation. Students select 3 artists to research and use as inspiration throughout their art making. Students reflect on the context of which artists are working and the use of subject matter, art elements, art principles, aesthetic qualities, materials, techniques and processes.

So, remember I said at the start really get your students' understanding of what those terms mean. So, they investigate how artists represent ideas and communicate meaning through the use of visual language. So, you know visual language is about art elements and art principles. So, it's really getting them to understand what visual language is. So, they also reflect on the artist's personal experiences and the influences they might have on the students art making. And they record all this documentation in their visual arts journal to demonstrate the connection to the artworks they develop in Outcome two. So also too, they develop subject matter and visual language. So, they research and develop an understanding of the inherent characteristics of properties and materials of specific art forms. So again, this is where this difference lies. They really do need to understand the characteristics and properties of materials.

In their visual arts, general students collect a variety of ideas from a range of sources to inform their experimentation and exploration of subject matter, ideas, and technical skills. So, you can see there's a real focus on materials, techniques, subject matter, and how they develop their ideas from there. So, they explore materials, techniques, and processes primarily more so than ideas. So, if your students are into exploring ideas, might be a good idea to consider the other study. So, using this research, students begin to experiment with specific art forms. They consider how they use visual language to communicate their ideas and experimentation. So, the documentation. So, there's some guides about the documentation. So, they look at the relationships between their experimental works and the artists they've used as inspiration, and they evaluate. So have a look at what evaluate means in the command terms.

So, the relationship and connections between their experimental works and sources of inspiration, the characteristics of, and the properties of selected art forms they've used in the experimentations. The use of materials, techniques and processes in each art form, and they use their visual arts journal to document all of that developing visual language and reflection, and plan and investigate further artworks. Okay, so we are just going to run through. So, what we've done, as you can see, there are criterion associated with each Outcome. So, this is the criteria for Unit 3 Outcome 1, first criteria, they explore and evaluate artworks, artistic influences and inspiration in specific art forms. So yes, they develop ideas and visual language. So, what you'll see on the screen, we've tagged the key skills. So, these are the key skills that are covered in this first criterion. So that leads you to ensure that your students are satisfactory meeting the requirements of the Outcome.

So, you can use those skills particularly when you're working through and doing observations and authentication with your students, to confirm that they are using those skills and they will meet the requirements of the Outcome to receive an S or an N. And you know I've always said this, and the VCAA is very clear, we do not say 'pass' or 'fail', the student has satisfactorily completed the Unit, or it is unsatisfactory. On the right-hand side of the screen, you'll see the evidence. So, the evidence is you'll be assessing the research and collation of documentation in a visual arts journal that includes the exploration of at least 3 artists and artworks in specific forms, the development of subject matter ideas and visual language. And you'll see in the evidence we refer back to the scope of the task if you are looking for further information. So that will help you as well. Up the top we have the descriptors. Sorry, I'm just going to move things so I can see. I always start at the medium because low and very low often for the students who have done the minimal amount of work. So, you can see that the student,

**Guiliana D'Angelo** - Medium is explains artistic influences. The other one, the high is evaluates, and then the very high critically evaluates.

**Kathryn Hendy-Ekers** - Okay, so just to explain again, you need to have a look at the command terms to unpack what those words mean. And we will wait to next year when I run the webinars next year and we'll really discuss these terms. This is just to give you an overview because at the moment you are just presenting the information from the Study Design to your students. You're not actually assessing it. But it does give you an understanding. And you'll see there has been the change, and we have made this change across the VCAA, across all studies where you will see that the performance descriptors for the school-assessed coursework and all the SAT information, the exam assessment marking guides. So, if you're assessing studio arts this year, you would've seen that change that we are using an evidence-based assessment process, and we will be producing some more information about performance descriptors as the year goes through.

So, it's really looking at evidence and using the command terms with the evidence. So that's important too because the exam questions will be based on the use of the Study Design and those exam command terms. So, Criterion 2 is experiment with materials, techniques, and processes in specific art forms, develop subject matter ideas and visual language. So, you can see that the evidence is the exploration and experimentation of materials, techniques, and processes in a specific art form. So, they may be doing multiple art forms at this point in time. But just be aware to score very highly, they will have to see. And you can see that those descriptors there are saying experiment with very high and critically evaluate the materials and techniques used to create a visual language and individual personal responses in specific art forms. So, you do have to be aware to start broadly with your inspiration. But when the students go into their experimentation that they do start to focus.

And this is how the Studio Arts, well, the current Studio Arts course was designed, it is about art forms and the unpacking of art forms. Okay, and then the third criteria is about documentation. So, the students document, reflect and evaluate individual by art making. So, they reflect and evaluate the conceptualization of artworks and the individual art making and specific art form. And they identify and analyse the connection between ideas and conceptualises artworks from the sources of inspiration in specific art forms. So, you are looking at the inspiration and what the students has produced from that inspiration. They identify, analyse, and evaluate the characteristics and use of materials, techniques and processes in specific art forms. So again, have a look at the support material. There's lots of information and questions that you can structure for your students.

So, you can see the descriptors are, and this is where the keywords are really clear for 5 to 6 describes art making to conceptualise artworks and specific art forms, conceptualise artworks through reflection and documentation of individual art making specific art forms. So really, when you come to assessing your students, you're really trying to differentiate between and have that fine grained tool of assessment to clearly rank your students. Okay, that's the end of Unit 3, Outcome 1. So, we'll just have a look at the questions that have come through.

**Kathryn Hendy-Ekers** - So, Bell has asked a question, "Theoretically you could have 3 artists in 3 different art forms or 3 artists in the same art form?" Absolutely, whatever is up to you. Catherine has asked, "Do they have to develop a theme in Unit 3 for artworks, or could they develop a variety of ideas and subject not basing ideas on one theme?" It's not about a theme, it's about materials and techniques. I think because it is related to Unit 3, Outcome 3, which is a School-assessed Coursework task. But just be aware, for the School-assessed Task, it is about art forms. So that's the differentiation between the two studies. So, thinking about the theme?

**Guiliana D'Angelo** - Art forms, ideas and subject matter are the 3 that we tend to focus on. There's nothing about a theme.

**Kathryn Hendy-Ekers** - Okay, Sarah has asked "Where can the school assessment task sheets can be found?" The administration document I showed you at the very start. It's about a 30-page document, I think. Let me see, I've just got it here in hard copy. So, it is downloadable in hard copy. Has 31 pages. And the assessment sheet that you use is on the last page.

**Guiliana D'Angelo** - So there is a question. "Are students required to create an exploration proposal for Unit 3 Outcome one?"

**Kathryn Hendy-Ekers** - No. So again, new study. Paula has asked, "Does one of the 3 artists need to be an Indigenous artist?" No. So in Unit 1 or 2, there is a specification, I know in the Art Creative Practise in Unit 1 there is. Somebody has asked, "If a theme is a part of their inspiration, can this be included in their folio to help guide them with their selected artists?" If you would like to do that, Madeline, that is fine. But that is up to you, again. We can't stress strongly enough the way you scaffold it, but we don't want the work of this particular study to be overtaken by the concept of ideas. That's for the other study. So, this one definitely is about making artworks and looking at the art forms.

**Guiliana D'Angelo** - So Outcome 1 from Imogen, "Can students work still have ideas and subject matter that is part of their work?"

**Kathryn Hendy-Ekers** - Imogen, you might have to clarify what you're asking there. We're not sure what you mean.

**Guiliana D'Angelo** - And John asks, "Does inspiration solely come from the artist studied?" No, not necessarily.

**Kathryn Hendy-Ekers** - To a certain extent, yes.

**Guiliana D'Angelo** - They can look at other sources but not for their research in Outcome 3.

**Kathryn Hendy-Ekers** - Yes, it is about materials and techniques and materials. Not sure how that other inspiration maybe to a lesser extent subject matter. And that's what we've tried to do with both studies is bring it back to artists and looking at artists. And that's the other thing, when the students are looking at their artists, and I've seen some great resource banks coming up of different people suggesting artists for this study. Really, I know a lot of artists, contemporary artists do post on Instagram. That's fine, just make sure the student is in their folio noting. Particularly if you've got somebody else moderating when they come to assessment, they know where that artwork or that artist is coming from. And this is why this study is about art forms. So, you really unpacking artists who are really investigating their practise, not somebody who might be an artist and do something that's highly aesthetic and quirky. Like I keep on thinking about Frankie Magazine. That they're really, as a professional artist, really looking at their art form and working in their studio. Elizabeth has said, "Without a theme, isn't it just play and the development of skills through medium?" Absolutely. So, this is what this study is about. That stipulation about retaking doesn't exist in this new study.

**Guiliana D'Angelo** - No.

**Kathryn Hendy-Ekers** - So Imogen is asking, "Does the focus on art forms in Outcome 1 mean the work they develop shouldn't have particular ideas or subject there? Absolutely, too but again, the subject matter and the ideas will come secondary to the study of the art form. And that's the differentiation. We had to differentiation in the two studies, and this is our approach to doing it. Elizabeth says, "How do we avoid students simply copying the artists they study?" It's not about copying the artwork, it's about copying, copying, sorry, exploring the art form. So, if they're looking at a ceramic artist, they will start to explore ceramics. I think, again, you might have your head in the Art Creative Practise where they do look at a specific artist and artwork. And we did speak about that yesterday.

I can't remember the discussion off my top of the head, but you will get the recording posted on the VCAA webpage and you can go through that. Cindy has asked, "Should the students choose artists they can see in their gallery visits?" Absolutely, because that may help them as well. And that's the point of this study too, is getting the students into art galleries and art museums. I don't want to spend too much. We've only gone through the first Outcome, and we've got 3 more to go. So, if we can just wait, we'll go through the other ones, and we may come back to some of these questions at the end.

Okay, so moving on to Outcome 2. Students make artworks by responding to influences of artists and other forms of inspiration. There you are, there's a response to that question before. So, this is the actual Outcome. They present their Unit 3 art making in a critique to their class or other group. They include all aspects of Outcomes 1 and 2. So the writer put a stipulation on this. The presentation is limited to 10 pages from their visual arts journal and at least two artworks. So, when you are making your decision about the critique for Outcome 2, it can be in one of the following formats. So, this is where it allows for differentiation with your students.

So, depending on your students, they can do this in any way. An oral written presentation with supporting visual evidence, an annotated visual report, an annotated postal display. So that means like an artwork on a page with maybe some annotations like you have in a folio page. A publication either in hard copy or online with written and visual material. A presentation in a digital format such as an online presentation or video with written and visual material. So, students gather feedback from the critique and reflect on it to further develop artworks in Unit 4. The reflection on the feedback must be documented in 1000 to 1500 words with visual information. So that's listed in the Study Design. So, for Outcome 2, it has three components. Making two artworks in specific art forms, preparing and presenting a critique, and reflecting on the feedback to further develop artworks in Unit 4.

So, this is the other question I know will come up. Students plan and make two artworks in specific art forms inspired by the sources of inspiration, ideas, techniques, and style that have been developed from exploratory work in the visual arts journal and Outcome one. So, the two artworks should demonstrate the development of subject matter and ideas from the exploratory work, the development of visual language to communicate ideas and further development from exploratory work using materials, techniques and processes. Students produce artworks that are undergoing development. There's no requirement to refine and resolve finished artworks in Unit 3, Outcome 2 of the School-assessed Task. They may present two finished artworks, but it is up to you. So that may help as well. So, they don't have to be finished works. And this is where there is the emphasis I'm making. So as someone said before, they do play with different materials and techniques and then they start to refine and resolve an artwork, the two artworks.

So, they present for the critique 10 pages their visual arts journal and the two artworks in the critique. They select the 10 best pages that reflect their art making and demonstrate how they've integrated the inspirations and influences of other artists and expanded ideas in their artworks. So, these artworks may be at various stages of development when they're presented in the critique. So, there it is again. So, students explain and evaluate their art making and the links to the inspiration and influences of other artists. They reflect upon and evaluate the use of subject matter and the ideas in the artworks they've made, and use of critical and reflective thinking to consider the successes of their art making and artworks and further the improvements they can make. And the critique is presented in one of the formats recommended on page 41 of the Study Design and must be presented for audience feedback.

And then in bold there, feedback from the critique must be documented and supported with evidence. So that's part of the assessment criteria. As again, I said at the start, this is the first year we see how this goes through and then from what we see and questions you ask, then we begin for next year to refine. So, there will be no disadvantage to your students this year. It happens every year. And just keep in mind again, you are ranking your students in terms of their achievement of the key knowledge and key skills of the Study Design. So, we're suggesting that students can take their own notes and receive notes from teacher or their peers. And it's recommended that the critique is no longer than five minutes and can be recorded. That's to compensate, particularly if you do have large classes. And we've sat down and thought about this, that it would be only five minutes.

Now these assessment criteria and descriptors were developed with two focus groups of very experienced teachers who'll be working with me throughout the year, really unpacking these criteria and see how it's developing in their classroom. So hopefully we will have some samples of work beginning to evolve throughout the year. Okay, so the final part is the feedback and reflection from the critique. So, remember at the start of the presentation, so if you come in later, I explained at the start there was support material with specific questions about a critique on the Study Design page. So, as we've said there, this specific information about the critique and the planning, teaching, learning and assessment. So going on to Criteria 4 and 5, just to remind you too, Criteria 1 to 5, which is Unit 3, will be entered into VASS probably in July. I don't set the dates; I work in curriculum.

Particularly I get a lot of queries about dates and things. It's best to go to student records and results or also work with your VCE coordinator. Because it is really important, they understand the dates and your timelines so they can factor them in or the VASS person. So, they can factor them in, because you don't want them coming to you two days before the results are due into VASS saying they want them. So really work with them quite closely. And often I know some of those people are not a teacher. So, it is really important to seek out your VASS person and make sure they understand. And again, if you work in a faculty with several SAT studies, there should be a consistent approach across all SAT studies.

So going onto this criteria. So, it is 'develop and make specific art artworks in specific art forms'. So, this assessment criteria is about two artworks, it's about the artworks. So, it's not the visual diary, it's the artworks. So, they must show the development of subject matter techniques and style, the use of materials, techniques and processes in specific art forms, and the development of visual language to represent ideas and communicate meaning. There is information about documentation there but remember you're looking at 10 pages.

So, you can see the descriptors there. Now, we're not quite sure how this has come through publication, but you might find in some of the criteria there are two boxes of descriptors. What you need to make, ensure that when the students are being assessed, they must achieve, if there's two boxes with two sets of criteria, they must achieve the higher score. So, to achieve 8 out of 10, they must, not in this case, but if there were two boxes there, they must achieve the descriptors in those two boxes. If they're only achieving one, you'd be giving them a 7. So, it might make sense later on. So, this is for Criteria 4. So, they're responding to artistic inspiration and influences to make two artworks in specific art forms and develop ideas and visual language using materials, techniques and processes. So, you can see the 5 to 6 only apply. And then 9 to 10; 'develop two artworks from sources of artistic influences in inspiration, demonstrating understanding of style and visual language to communicate ideas and meaning'. So, it is looking at the materials and techniques of the art form and the subject matter, how that communicates ideas and meaning.

Okay, Criteria 5, which is the second criteria, is about the critique. So, prepare and present a critique of art making and reflect on feedback. So, you can see here that is the presentation of Unit 3 art making in a critique to the class or other group as listed in the scope of the task. Must be 10 pages from the visual arts journal that represents Unit 3, Outcome 1 and 2 and at least two artworks. So, you can see there, students gather feedback from the critique and reflect on it to further develop artworks in Unit 4. The reflection on the feedback must be documented in 1000 to 1500 words using visual information. So, this is what I was talking about earlier where we have two boxes of descriptors. So, to achieve a 6, they must prepare and present a critique that explains the students art making and present it to an audience, and document or reflect on their art making. If they maybe do this, prepare and present a presentation for the critique at level 6 and they reflect on it for level 7, they can only get the 6. That's what we're talking about. So, they must achieve both to get the higher score in that criteria.

**Kathryn Hendy-Ekers** - But that's probably something further on down the track.

**Guiliana D'Angelo** - Kathy, if we're looking at 5 and 6 in the medium, and they do only one of those?

**Kathryn Hendy-Ekers** - Yep, they get 5.

**Guiliana D'Angelo** - Thank you.

**Kathryn Hendy-Ekers** Okay, now we'll go to questions again. So, these will be questions about Outcome 2.

**Guiliana D'Angelo** - We do have a few.

**Kathryn Hendy-Ekers** - Okay, I'm just scrolling through.

**Guiliana D'Angelo** - So Cindy, "How resolved should the two artworks be? Can they be in the journals?"

**Kathryn Hendy-Ekers** - Well, as we've said, they could be, if that's what the student is selecting as their two artworks and they're presenting that, that's entirely up to you and the student. So again, you've got to think about equity amongst your students. So again, this is a bit of an unknown. So, it's whatever you think, and we'd be really keen to hear from you throughout the year about what you have developed for your students. So again, it's not like external assessment where there is somebody saying this is what it is, it's School-based assessment and therefore it is a collaboration between you and the students. We might just go back to some of these questions while we've got time. There are no limits. Francis has asked about limits of nationalities of inspiration of artworks. Unit 1, yes, we specified Australian artists in Outcome 3 I think it is. But Unit 3 and 4 they can do, if they're interested in particular art form and artists, that's fine. Can one student explore a painting, drawing and photography in Outcome 1? That's a lot to explore, a lot of art forms. But I would be only looking at two.

**Guiliana D'Angelo** - Two, max.

**Kathryn Hendy-Ekers** - Not 3. Yeah, two at the maximum. It's about workload for students. I think if you're trying to explore 3 artworks art forms in depth, that's a lot of work.

**Guiliana D'Angelo** - "For a student has, for example, chosen fashion textiles as an art form, the Unit 3 artworks may not necessarily be whole garments?" Yes, that may not be.

**Kathryn Hendy-Ekers** - No, but they do have to talk about them as artworks. Yes. So, they're not like, and I think this person is thinking about potential directions. They're not potential directions, they're artworks. So again, start thinking...

**Guiliana D'Angelo** - Forget PDs.

**Kathryn Hendy-Ekers** - Yeah, forget the old Study Design and start really thinking about this new one. So, there aren't potential directions.

**Guiliana D'Angelo** - "What are the parameters of the evaluating subject and ideas if the students have not been told to focus on idea development in the beginning, but on art forms?"

**Kathryn Hendy-Ekers** - Well, we will find out as we develop through. So again, we had to make a differentiation between the two studies, and this one is about art forms. So, we'll see what the parameters come up with.

**Guiliana D'Angelo** - But we've got a couple of those. It's fairly, yeah, hard to determine. "What does ideas in artwork mean?"

**Kathryn Hendy-Ekers** - Ideas and theme are slightly different. A theme is an overarching idea that connects things. So, you could have individual artworks with different subject matters. So subject matter is the content of the artwork. The theme is like the artist communicates through their visual language ideas and meaning. And that meaning is interpreted by a viewer. So different viewers can interpret meaning in artwork. So, it's how the artist represents that subject matter. So again, have a look at the definition of visual language. That will help you with that relationship between materials and techniques and ideas. And it is there. I'll just quickly read it out, so you do know.

**Guiliana D'Angelo** - It's a combination of art elements and principles from materials and processes.

**Kathryn Hendy-Ekers** - "Visual language combines the art elements and principles with materials, techniques and processes to communicate meaning and personal, cultural and contemporary ideas to an audience." And "influences and inspiration?" "Influences occur when you use throughout art making and include artists and artworks. Inspiration can be moved broadly and includes objects, memories and contexts that are personal to the artist. And the definition of context. "The context of the artwork is the frame of reference that allows the meaning of the artwork to be interpreted. Interpretation of the meaning of an artwork can evolve from the context. The context of an artwork can be the location and time in which the artwork is made, presented or viewed. Context can also be economic, philosophical, historical, social or cultural influences on the practice of the artist, the artist's intentions and their representation of ideas, values and beliefs in their artworks."

I'm sorry, I'm reading this out, but probably as I'm reading through, it might make sense. "The artist's intentions for the presentation of their work, it's exhibition in current and subsequent locations, and the values, beliefs and interests of the audience also provide the context for the artwork." I think a lot of people are struggling. This course has been developed if a school was offering, and this was sort of always the way. So, for 15 years, if a school was offering two art studies, this would be the secondary art study. So again, if you go through this year, maybe if you're looking about this idea of ideas, you might need to start switching to Art Creative Practise. There's some lovely comments about the critique being beneficial. "So does the presentation for the critique need to be documented in their visual journal?"

**Guiliana D'Angelo** - Yes it does.

**Kathryn Hendy-Ekers** - So there's 10 pages.

**Kathryn Hendy-Ekers** - Yes. It's School-based assessment, so you're designing the assessment. We give you the assessment criteria, and it is up to you as the individual school and teacher how you apply it. So, we don't check you. We check and order what people do against the Study Design, but we don't check how you are assessing because that's where statistical moderation assists. With regards, again, Steve, we don't know until we see what students produce in terms of limits. And it's very, very difficult. Okay, Tora has pointed out the evidence for the criteria states. "There's two artworks in a specific art form, but the key skills mentioned art forms." Okay, this is where it's become complicated. There is a slight discrepancy in the Study Design that we're going to have to live with. That's why we are trying to clarify it in the assessment advice. You can work in art forms. So definitely in Unit 3, it can be different art forms. It is the level of how you work with those art forms. This is why we're saying probably two, and Guiliana, as an experienced teacher is saying two, is probably the maximum.

**Guiliana D'Angelo** - I'll be honest, I'll be encouraging my students to do one and they'll have to negotiate and talk to me about if they want to do two. Because I just feel that the nature of the Scope of the task, the assessment criteria, really, I can't see them how they're going to manage to do 3 or more.

**Kathryn Hendy-Ekers** - And we have a question about mixed media. Just a moment I have a look.

**Guiliana D'Angelo** - Yes, I saw that.

**Kathryn Hendy-Ekers** - I thought we have mixed media in there.

**Guiliana D'Angelo** - I don't think it's an art form.

**Kathryn Hendy-Ekers** - No. I would say probably under painting or drawing.

**Guiliana D'Angelo** - I don't think it's an art form on its own.

**Kathryn Hendy-Ekers** - It's the extent of where they're exploring. You wouldn't want them to do a collage and just say, "I've done a collage." If they're doing collage, they really have to explore collage, I think, as sort of a two-dimensional art form. Again, we're not going to check what they are. And again, what we see throughout the year, we might in the assessment device clarify further.

**Guiliana D'Angelo** - Yes.

**Kathryn Hendy-Ekers** - Exactly, Elizabeth, she's saying "they'll produce some wonderful work, but it was simply depicting subjects beautifully orchestrated, but not about anything." Yep, because, and again, that's the difference between the two studies, and that's what the current Studio Arts course has been. We've seen a lot of work through not only in Top Arts, that is beautiful. It's aesthetic.

**Guiliana D'Angelo** - I think you just have to get rid of this word theme. We do have ideas that we are being assessed on ideas, subject matter and technical skills. So, it's about ideas. I don't know, for me, I don't think ideas is a theme.

**Kathryn Hendy-Ekers** - Yeah, that's why we removed theme because the theme is in Art Creative Practise. Otherwise, if we put theme in, we'd have two studies the same.

**Kathryn Hendy-Ekers** - No, the definition of ideas is not in command terms. The command terms are verbs or adverbs. So, words like apply, analyse, describe, discuss. So, ideas, again, look up a definition of ideas. I'll start looking up definitions and maybe we'll put that in the advice.

**Guiliana D'Angelo** - I think so. "Can collage be an art form?" I don't know. Is it a technique or is it an art form?

**Guiliana D'Angelo** - It's a bit of a tricky one.

**Kathryn Hendy-Ekers** - Because I think otherwise, we get bogged down. I know there are a lot of questions. But yeah, yeah, it just gets a little bit complicated. So, students make at least one artwork in a specific art form that expands on the artworks they completed in Unit 3. So at least one finished artwork must demonstrate the refinement of materials, techniques and processes explored in Unit 3 in a specific art form. So, you'll see that's highlighted. And I'm going to show you a slide in a moment about that transition for Unit 3 to Unit 4 because I can see what's going to happen. Demonstrate the extension and resolution of subject matter and ideas from Unit 3. So again, the word ideas and subject matter is there, and demonstrate the resolution of visual language in the finished artwork.

So, Unit 4 is about resolution. So, this is the first task. So, students present the documentation to inform art making in a visual arts journal, including reflection on and evaluation of the resolution and refinement of at least one finished artwork. Now, that finished artwork, So the finished artwork needs to relate to one of the art forms or art form that they studied in Unit 3. So, the design of this study was for, and I had in mind when we were writing it and the writers were writing, they're looking like at sculpture, they're looking at ceramics, they're looking at drawing. I'm a drawer and painter, and really investigating that art form. So, they can't switch art forms in Unit 4. So, the artwork in Unit 4, so it's only one artwork at the moment, at least one. They can do more than one if they want, but it must be in a specific art form that they've explored in Unit 3. Yeah. So, now, we've got this in both studies. This is what we have defined finished artworks are.

So, at least one finished artwork based on the ideas explored in artworks in Unit 3. So, the consolidation of ideas and the use of materials and techniques and processes in one specific art form. So, we are looking at one art form in Unit 4. So, they can have connections from previous works and demonstrate the way artists, artworks, and influences have expanded the students' ideas and style. So, if they want to do more than one artwork, they can, but it must be in the same art form. So, they can't have two artworks in different art forms. So, if they are doing a ceramic work and a painting, painting as their art forms in Unit 3, they either pick and they've to do more than one in Unit 4. So, this is why we have at least one for differentiation. So, some schools might say to their students they need more, it's up to the school, but we're saying one.

So, if they're doing painting and ceramics, the second work in Unit 4 would be either painting or ceramics. They can't do one painting and one ceramic work. So that's why we are trying to get them to explore and expand on. So, if they're doing multiple art forms in Unit 3, they only pick one to carry into Unit 4. So that's the decision we've made for this year. So, the connections from previous works demonstrate the way the artists, artworks, and other influences have inspired and extended the artist students ideas and style. Just be important too, style is included in the aesthetic qualities. So, the refinement of materials in the use of, sorry, skills in the use of materials and techniques. So again, this study is about skills and materials and techniques. And the resolution of subject matter, ideas, visual language, style and aesthetic qualities. So, all finished artworks should be influenced by the nature and complexity of the art form undertaken by the student. So, they're the decisions based on your school and based on your students you need to make. So, I've got a little diagram here.

So, Unit 3, at least two artworks in specified art forms. So, for example, I've got two here, artwork one in a specified art form or artwork two in a specified art form. So, what we're saying in Unit 4, one must be one art form from Unit 4. So, they might have, select artwork one and all the finished artworks in that specified form or artwork two and specified art form. So, one art form. So, I hope that's clear for you. So, we'll go through and then they have documentation. They document and record art making and the resolution and refinement at the least one finished artwork in the specific art form in their visual arts journal. And the documentation and annotation of art making, the visual arts journal assists their students with a reflective evaluation for Unit 4, Outcome one. So, there are some inquiry questions in the support material that will help you with that documentation as well. Okay, so there's a list here. I'm just getting conscious of time, and we've got another Outcome and criteria to go through. So, the documentation includes the extension and resolution of subject matter, the refinement and resolution of visual language.

Again, this is why I'm saying you need to get your students comfortable with these terms. The application of materials, techniques and processes used to refine at least one finished artwork in the specified art form. Evaluation of how subject matter and ideas are extended from Unit 3 and resolved in at least one furnished artwork in the specific art form. Evaluation of the use of the materials, techniques and processes used to make at least one specific artwork, sorry, in the specified art form. Now the methods used to conserve and care for the materials in that specific art form, and terminology used to discuss the conservation and care of materials in a specific art form. So, you'll see in the support material, again, there's lots of information about care and conservation. So, it will be referenced in Unit 4, Outcome 3. So, we're not going to talk about that today, that's the focus on the SAC. Okay, or SAC, sorry, today's about the SAT.

So, here's the Outcome. Extend and resolve ideas explored in Unit 3 and at least one finished artwork in a specified art form. So again, so you've got the finished artwork, extension and resolution of subject matter and ideas in at least one finished artwork in a specified art form, and the resolution of visual language in at least one finished artwork in a specified art form. So, if they're doing more than one, they must to achieve 7 and 8, high, a very high, in all those artworks. They've got to have all the achievement in those higher descriptors. So just be aware of that. You don't want to work your students too thinly on the ground by saying they've got to do too many artworks. So, they extend the ideas from Unit 3. So, their ideas are there, so just keep that in mind. Maybe you need to give your students some ideas. I'm just thinking through some of the questions that have come through. They refine and resolve those ideas using subject matter and visual language and they are for very high; they synthesise the ideas from Unit 3. So, the command terms do have synthesised listed.

All right, so that's Criteria 6 and 7. So the refinement and resolution materials techniques and processes, and at least one finished artwork in the specified art form. So, you can see that that specified art form expands on the artworks that students completed in Unit 3. So, one finished artwork must demonstrate. So, this criteria is about the artwork itself, the refinement of materials, techniques and processes, the resolution of one finished artwork in a specific art form using materials, techniques and processes. And there was the definition I read out. So, all the information on the screen, all these criteria and the written information the scope of the task. So, I know somebody very kindly cut and pasted all that onto a PowerPoint presentation. So that's perfectly fine. You could do that for your students and really explain to them. And it would be a good idea if you start to explore possibly some student work from our previous presentations that you think may be applicable. So that's what students need to see, is some of those examples.

Okay, so Criteria 8, which is again about the documentation and recording of art making and the refinement and resolution of that one finished artwork. So, you can see that the documentation used to inform art making in a visual journal, that reflection and evaluation, the discussion of the methods used to conserve and care the materials in at least one finished artwork in a specific art form. And we've got further information, the visual art journal. So, you can see up in the descriptors there, the words refine, resolve. So, I think at this point in time you're just really looking at what the evidence are for this year if you're working in your step-up programmes, that your students really getting used to the language of the evidence and the command terms. And just keep in mind that when we audit, we are looking to see that this student is started their assessment work at the start of the year or study. So don't start them too early. Okay, so we're going to move on to questions for Outcome 1, for Unit 4. I'm just scrolling through. Nora you're saying, "Can the two artworks respond to different themes?"

**Guiliana D'Angelo** - Not themes.

**Kathryn Hendy-Ekers** - It's not themes, it's ideas.

**Guiliana D'Angelo** - Different ideas, yep.

**Kathryn Hendy-Ekers** Michelle, I know you have a question because you've come in late. The video, the transcript and the recording of the webinar will be available later. So, at the end we might go through some additional questions. So, Sarah has a great question. "So, if a student selected painting, they're focusing on developing their skill in painting and the handing of the materials?" Yes, exactly. "Would the visual journal require tabs to identify?" It's up to you, Emily. If you would like to structure your visual journal in that way, could be easier for you to assess, that's absolutely fine.

**Guiliana D'Angelo** -Kathy, the one by Dawn. "Please, could you let us know when the Advice for Teachers sample Outcome examples be available?" Do you want to answer that one?

**Kathryn Hendy-Ekers** - Well, it's in the support material, Dawn. So that's been published since the middle of the year.

**Guiliana D'Angelo** - Thank you.

**Kathryn Hendy-Ekers** - I hope that helps.

**Guiliana D'Angelo** - "The two artworks in Unit 3, can they be a fresh idea subject matter?"

**Kathryn Hendy-Ekers** - Yes, well it does say in the Scope of the task, Sarah, that the ideas need to be extended from Unit 3.

**Guiliana D'Angelo** - It's synthesised. So yes, couldn't probably have a fresh idea.

**Kathryn Hendy-Ekers** So Helen has said She's taught photography in Studio Arts, "but my students have had photography as a base, but do photographic etching into Perspex or laser, cut their photograph into wood and then print from it." I don't know, it's hard, Helen.

**Guiliana D'Angelo** - That's a hard one.

**Kathryn Hendy-Ekers** - This is the change for these two studies. I'm not sure. I know it's limiting, but this was the purpose of having the two. So maybe if they want to work that way, they go to Creative Practise, maybe take it as photography and printmaking, and then decide in Unit 4 if it's printmaking or photography.

**Guiliana D'Angelo** - Because here it looks like it's photography or sculpture.

**Kathryn Hendy-Ekers** - Because I would say, Helen, that if they've taken a photograph and laser-cut it and printed it, it's printmaking. Unless they've considered the depth of field and the way the photograph has been composed.

**Guiliana D'Angelo** - But if you print it up, do we look at it as a photograph or a print?

**Kathryn Hendy-Ekers** - It's the way they present it. I wouldn't say they would be presenting the photograph and the print; I would say they'd be just doing the print. Or maybe that's an example of interdisciplinary.

**Guiliana D'Angelo** - Maybe.

**Kathryn Hendy-Ekers** - Because I was talking about Jess Johnson before who does painting and then transposes them into videos.

**Guiliana D'Angelo** - Maybe. That's a tricky one, that one.

**Kathryn Hendy-Ekers** - Helen has asked, "What defines a finished artwork?"

**Guiliana D'Angelo** - Is that for Unit 4?

**Kathryn Hendy-Ekers** - Series of photographs, she said, or just one painting. A finished artwork is what you define as the finished artwork. So, I would say a series of photographs is a finished artwork. A ceramic tea set is a finished artwork, or one painting maybe a finished artwork. Again, it's the complexity of the work. Jess has asked, "Is the line between photography and digital art quite blurry? Won't this impact the notion of, there is digital art works and photography as art forms listed in the study." Someone said the idea of one art form Stella has asked about a number of art forms "If it's installation?" It's installation. So, installation is listed as an art form. So, you would have to look at the complexity of the artworks in the installation.

**Guiliana D'Angelo** - "When can students start working on Unit 3 work?" We sort of suggested, well, if you look at the planning, the timeline in the support material, we sort of think that Outcome 1 should end, that that task should end around week 4, week 5, and that's where they should be starting to make their works in Unit 3. If you look at the support material that has been posted.

**Kathryn Hendy-Ekers** - Yep, thanks Guiliana. Naomi has something about ceramics as an art form and creating a vessel, but the student wants to paint on it. I said no, that's ceramics.

**Guiliana D'Angelo** - Definitely.

**Kathryn Hendy-Ekers** - Yeah, definitely. We're going to go on because I can see a lot of these questions are going to evolve as we go through. It is really hard at the start to clarify things when we haven't been through the year. So again, as I said at the start, we just do need to be patient. Work through the best of your ability. If that's what you think it is, that's great. And then we can have a look at it as we go through the year. Because otherwise we're going to really get bogged down. And I think that's where you do really do throughout the year, have a look at both studies and consider them and consider which study you might move forward through in 2024.

Okay, so finally, the students present a display and critique of one finished artwork to their peers or another group. So, they document the planning for the display of the finished artwork. They display that work considering the specific exhibition space and discuss their art making. And they discuss the representation of subject matter and ideas and the communication of meaning in at least one finished artwork. And then they reflect on the written or verbal feedback from that critique. So just see there too, they are reflecting on the meaning in that one artwork. So how people respond to that. So how an audience responds to the artist's intentions of where the work has been displayed. Okay, so it composes of 4 parts for Unit 4, the planning and display of one artwork, the display of an artwork in a real or hypothetical space, the critique, the evaluation based on feedback collected and critique, and it is presented in the student's visual arts journal. So again, they don't have to present the work in a physical space, it can be a virtual space.

Okay, Criterion 9. So, the last two criteria relate to the planning, the display of one finished artwork in the specific art form. So, they have written a visual documentation for the planning of the display of one finished artwork. So just be aware, they need to research and discuss the characteristics of that exhibition space they're considering. They discuss and research and discuss the display of the artworks in the exhibition spaces. So, there might be something creeping in there where they have had a look at exhibitions, and a plan of the display of one artwork in the selected exhibition space. So, it's all presented in the visual journal. So, you can see the criteria from 5 up to 10 scoring the descriptor, sorry. And this is where the students have to achieve both those descriptors to score a 6, in say that medium criteria both to score a high, sorry, an 8 in a high, and both to achieve a very high.

So, they must discuss the characteristics of specific exhibition spaces and explains the presentation of one finished artwork. So, they will have already done a bit of that in their School-assessed Coursework task in Unit 4. So, this is where we will be looking at this moving through next year. So just to see what's happening. So, they also need to explain the connection between the subject, ideas and communication of meaning to the display of the artwork. So, considering where it's displayed and how that meaning is communicated to the audience. Then for the second criteria, they prepare and present art making and at least one finished artwork in a critique. So, there's the evidence for the critique.

So, they display the finished artwork, they discuss their art making, they discuss the representation of subject matter and ideas and communication of meaning, and they present an overview statement, of at least one finished artwork in a specific art form that explains their intentions as well as the didactic information. And they reflect on the visual and complete it. So, there is that reflection there. So, we haven't at the moment, and I've just realised, we haven't put a word limit on it. So again, it's just at the end. So, this is where you really have to be mindful and thinking through the year. And that's where I'll be looking for feedback from you to what extent this. So, as I said at the start, these for 2024 may change.

Okay, so we've got questions for this second Outcome of Unit 4. So, Madeline has asked, "Hypothetical, can there be artwork used on a stock display image?" Yes. Yeah, if you want to download one of those spaces, yeah. So, Sandra has asked, "If a student develops an artwork which includes several different materials, for example, textiles, which include plastic." It's a form of mixed media. So, I would be looking at a form into the sculptural. So again, it's really hard to, at least those art forms we did in the Study Design, if you can justify why it's an art form and using those descriptors and how intensely the student is unpacking that art form, that may be fine. They will not be asked in their exam to discuss their own art making.

So those questions will go. And touching on the exam, because I know I'm going to get a question at the exam, specifications will be published by the end of the year, and there will be a sample exam appearing. But we were really aware that the focus for the start of the year with these two studies was the School-assessed task. Grace, I know you look at thematic exhibitions, I think people are trying to fit what they want into the study. This is why we have made it ideas. If you want to talk about themes, you can put themes in, but just make sure your students understand what ideas are. That might be the way you approach it. But we do have to differentiate between the two studies. And this is the differentiation. Again, if you're looking at ideas, switch to Art Creative Practise. I've checked with student records, and students can change, but I know schools have locked in information. But at the end of the day, if you ask a student, particularly students who turn up with their work for Top Arts selection, you ask them what study, and they say, "Oh art." Okay, well you say, "Okay, it's going into art." And then suddenly it becomes Studio Arts. So, I think they just think they're doing Visual Arts. They don't know the terms.

**Guiliana D'Angelo** - And VCE coordinators can't differentiate.

**Kathryn Hendy-Ekers** - But we wanted two studies, feedback said, so we have two. Okay, I'm not going to answer any questions about Unit 3, Outcome 3. Yes, it is based on curated ideas, based on ideas or a theme.

**Guiliana D'Angelo** - Yes, it is.

**Kathryn Hendy-Ekers** - But Outcome one is based on artworks and art forms. She said lots of clarification. So, we will sit here, I'm just going to run through this last part of the presentation just to remind you to prepare for your authentication material. So again, I said make sure in your school you have a process of authentication. We do ask for those documents or copies of the documents in order to check that you are authenticating your student work and how you are doing it. So, there are numerous ways of doing that. So, make sure you have that all in mind. There is information at the moment about authentication on pages 77 to 79 of the VCE and VCAL administration handbook. So, I know there is a... Well, we do know there's a senior secondary reform programme going on and I think the title of that document will be changing, but at the moment it is still called the VCE and VCAL administration handbook.

And this is the copy of the authentication record form. You'll notice it has changed slightly. We have questions relating to each criteria and the opportunity for you to have comments. So again, you need to probably set your authentication dates for your students over the first, you might want to do it for Unit 3 and then for Unit 4. But generally, we recommend, I used to do it when I was teaching about once a month. So, it's up to you, and you do need to give the students feedback on their process, written feedback, to ensure that you are delivering and assessing the study applying the VCE assessment principles.

**Guiliana D'Angelo** - There are a couple of questions there.

**Kathryn Hendy-Ekers** Okay, so just to clarify, we will be running webinars with more assessment and more clarification earlier in the year. And they will be advertising in the February bulletin. Generally, we don't publish the assessment advice until February of the year. This year it was particularly because we knew you required it for 2023. So, the information for 2024 will not be published until the beginning of 2024. The other reason is too, there is one of me and we are undergoing four VCE reviews. So, two of the studies, these two being implemented, and then there will be implementation material for VCE, Visual Communication Design and Media. I will be running face-to-face regional session in March, May and September.

So, I will be working with the other curriculum managers for school assess tasks to determine where we'll go. We're thinking maybe it will be the Geelong area. And we're also talking about developing a network programme with newly accredited schools. So, there are quite a few schools, I think there are about 25 schools that are newly accredited. There are a lot of younger teachers out there, I know some of you are here today who have just finished their pre-service Master of Teaching and they are teaching VCE. So particularly in some of these newer schools, those teachers really do need some support. Okay, so that's the final slide. Okay, the killer question, the killer question has been asked, "After five years when there is a distinct possibility, the two Visual Arts will turn into one. Do you have any ideas in your head how that will look? I get the feeling Art Creative Practise seems to be the one that is the primary." I can't answer anything, but you might be going down the right track.

But we're going to see if we can maintain two for the next five years, and then we'll see what will happen. But that may help you with your resourcing. Mel has asked about the justification behind the students not having questions about their own work on the exam. It's called "invent your own story", Mel. So, we found in assessment that students were preparing for those questions, not really adhering to the work they had done. And we have evidence of that. So, the new studies, there will be a new structure for both examinations. So, panels are working on those sample papers at the moment. You might want to independently email me with your question about which study you should go through with. Thanks.

Kelly has asked for a tangible example of an idea versus a theme for clarification purposes. You know what Kelly? If you email me, I'm going to think about it. And because just on the spot... A theme is, it's an overarching concept that has multiple ideas. It's a bit like the old, this is me just I've got to go away and research off the top of my head. But the panel, these are not developed by me alone. So, there is a panel. And the panel worked with the writer. So, they came up with the... And I remember them discussing themes. I think it was because they wanted students to develop different artworks with different ideas, not be stuck to the one vague, not vague, but stuck to the one idea. Kelly's just said that VCE literature looks at theme versus idea. So, I'll talk to the curriculum manager for English and see what she says.

**Guiliana D'Angelo** - I feel like a theme, you're a little bit locked in for the year, whereas I feel with ideas...It can be more organic.

**Kathryn Hendy-Ekers** - It's more experimental. You've got to consider moving away from the old Study Design where you did have that overall conceptual possibility. So, this is about multiple artworks in art forms. So, we didn't want you locked into one idea.

**Kathryn Hendy-Ekers** - Mejin, I believe you have a question about Creative Practise. You were in the session yesterday, so that recording will come out in the next... It does have to be edited and then it has to be transcribed. I have to go through the whole of the recording. And just consider, I think I will go on leave, I think it's December 24 or 25. And I've got a lot of PD coming up. There's only one of me. So, we'll try and get it out as quickly as we can. I do apologise if people do get in touch with me, I might take a while to get back to me because I'm doing a lot of professional learning over the next couple of weeks. And I also have a Victorian curriculum review on as well. So, there's a lot of work for me at the moment. And like all of you, I've been working for the last 3 years, and I do need a break. Claire, thank you for that comment about the exam. I'll take that on board when I read through the exam panel, the comments, the questions, the exam panel have written.

**Guiliana D'Angelo** - Bethany Nichols has an example of ideas over theme. about Cindy's Sherman who explores a range of ideas, but consistently experiments with our art form photography. I think with the idea and theme thing, I think just think about, let's see what evolves. If you think it's going to be a theme, go with a theme. We're just saying it's going to limit your students and it's going to confuse them with our creative Practise.

**Kathryn Hendy-Ekers** - Particularly in a school where two are offered, so.

**Guiliana D'Angelo** - And I think also we don't want it to be like a remnant of Studio Arts where we did have a theme and we did write an EP and all of that. So, we want to sort of move away from that thinking.

**Kathryn Hendy-Ekers** - Yes. We did talk about ideas and theme, and we did settle on ideas. So, we discussed it.

**Guiliana D'Angelo** -I find, it's probably a little bit more liberating just to look at ideas. You feel relieved that we don't have to have a theme allows for much more exploration.

**Kathryn Hendy-Ekers** - See, both studies have never had the word theme.

**Guiliana D'Angelo** - We had conceptual possibilities.

**Kathryn Hendy-Ekers** - Okay, Jessica has a question about weightings of Outcomes. The Outcomes are not weighted, Jessica. So don't think about them being weighted. Because again, all you do when you enter into that, you're entering into scores, a score out of 10 for 10 criteria. So those criteria are all worth 10 and the SAT is worth 100. So, they're all worth 10. And they cross over. See, the key knowledge and key skills between Outcomes crossover.

**Guiliana D'Angelo** -From Francis. "I also noticed there are some big changes with the SAC, when we'll explain these parts. By the way, I support explaining with tangible samples. So, SAC explanations, Kathy, when are they coming?"

**Kathryn Hendy-Ekers** - I will do some videos over the next couple of weeks. Some on-demand videos that we will publish moving forward. But the descriptors, I just have to, they've just come back to me from editing. So, they will go up in the next couple of weeks. I think this is why we did switch to this idea of ideas. Simone said, "I think it'll be great if I had one more student say, 'Oh I'm going to explore emotions as my theme.' I would lose it. I think it will free them up without having tied to a theme." Exactly. How many works did we see in top arts shortlisting, Guiliana, that dealt with myself? So, I know teenage students do love teenage angst. Sarah said, "So to extend ideas, that mean a student might start the year with an idea, but let it grow and develop through experimentation over the course of the year." Excellent, that's a great, great example.

**Guiliana D'Angelo** - Look, I'll be honest, I'm excited about this aspect of it. Have you taught studio and feeling that students have locked themselves in very early in an EP, where they've picked their theme or I and their conceptual possibilities. And then throughout the year, they sometimes go off path and say, "I want to do this." And I say, "No you can't because you said these were your 3 concepts or your ideas." So, they really couldn't because they'd already stipulated, and they had to follow the EP. This time round there's no EP, and their ideas can grow, and they can think like an artist will, really. And that is to your ideas do change and they do grow, and they do develop. So, I think this is more of a liberation for me personally.

**Kathryn Hendy-Ekers** - And one of the reasons probably too, we always have newer people in and those who've been here for a long time. The VCAA does not publish examples because if we did so, and we talked about this with top design selections, if we published an example, everybody would do the same thing and it would become... And that's the exciting thing about art education in Victoria, that we have a curriculum, we don't have a syllabus. So, everybody does how they approach the study and their interpretation, and then it's statistically moderated using the exam. So that's why I was talking about the terminology at the start, they have to be familiar with that terminology because that's the terminology that will be assessed in the exam.

**Guiliana D'Angelo** - Sarah Lowe, "for me the worry is, how do I keep them moving without that structure of an EP?"

**Kathryn Hendy-Ekers** - Now Manan has asked "What was the rationale behind Art Creative Practise being primary and art making exhibiting being secondary? All along, I said back in June. And Studio Arts was always developed as a secondary study to VCE Art. So, it was developed for students who wanted to explore art forms in more detail. And over time it had the two courses that evolved into one. So, when we went into the review, we did survey teachers, and everyone said they wanted to maintain two studies. And it's particularly for schools who do offer two. Because the reason was, again, because of the study of art forms, we discussed this back in June that students do, particularly in Studio Arts, do focus on a particular art form. Primarily it's been Photography. And we wanted to maintain that for certain schools. So, we're not saying the study will disappear, but there may be an amalgamation, because to be honest, it's hard work maintaining two. It is really hard work maintaining two. But let's move forward through the next few years, see what happens. Like I'm not predicting anything at the moment. I'm not saying that part of both would completely, one would completely disappear, but then maybe one evolving that has aspects of both.

**Guiliana D'Angelo** - There could be a hybrid.

**Kathryn Hendy-Ekers** - Sarah has asked, "How do you keep them moving without the structure of the EP?" That's why one does have a structure, and this one has, it does have the structure.

**Guiliana D'Angelo** - It does have the structure.

**Kathryn Hendy-Ekers** - That diagram I showed you at the start with all those terms is where the structure is. Yes, Michelle. Semantics of secondary, semantics of lots of things that you unpack in this job. Beata has asked about annotations. Beata, there is information in the planning about annotations. So have a look at that. Again, new study, it's not Studio Arts.

**Guiliana D'Angelo** - No.

**Kathryn Hendy-Ekers** - So we might finish up. I don't know, I just put on the last slide. Most people have my details, but just in case. Exactly. Margaret has said a great thing, and I know the recording is still going, so I'm going to say this. "What I like about the change in this new study, it allows the student to extend the skill without the need to rely on a theme. The focus will be more on the process of working with the medium development or reform, resolving and exhibiting of an art form." Thank you very much Margaret, that is a fantastic comment. I'm going to cut and paste that.

Okay, I think we might finish up there if there are no more questions. Justine is asking about the exam. The exam specifications will be published by the end of the year, Justine, which we'll show the breakdown of the exam structure. Justine, if you are asking about the exam weighting and then the SAT weighting, it's in the front of the Study Design on page, just having a look now, on page 10.

**Guiliana D'Angelo** - And just off top, it's SAT is 60%, SAC, 10%, external, 30%.

**Kathryn Hendy-Ekers** - So just with this particular study, you have one SAC in Unit 3 and one SAC in Unit 4. Okay, we're going to finish up now. So, thank you very much and thank you. I know it's a busy time of year that everyone has stayed and asked us some great questions. I hope it's been useful for you. And if you do have specific questions, please get in touch with me. Thank you.

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