**Kathryn Hendy-Ekers** - Welcome to one of the implementation videos for VCE Art Making and Exhibiting. This video will cover the critique across Units 3 and 4. My name is Kathryn Hendy-Ekers, and I'm the curriculum manager for Visual Arts, Media and Visual Communication Design. With me I have Andrew Landrigan and Birra-li Ward who are both experienced teachers of VCE Art Making and Exhibiting. Welcome to both of you. So, this presentation will cover the role of the critique in VCE Art Making and Exhibiting, the units, the focus on the critique, how to structure a critique, present a critique, and use feedback from the critique. So, here in this study design, in this study specifications, in the terms is a definition of a critique. So, a discursive collaborative environment that is organised to engage, explore, express, present and evaluate artwork.

So that's really important, those key words, that we're engaging, exploring, expressing, presenting and evaluating artworks. And to understand, reflect and improve the awareness of the characteristics of art making. So, the critique should assist the student to understand their work and how to develop their work, or evaluate their work. So, initially in Unit 3 Area of Study 2, the students are presented critique to receive constructive feedback on the progress of their art making, and to develop and extend their ideas, they present a critique of their artworks to their peer group. They show a selection of their developmental work and artworks from the Visual Arts journal in their presentation. So, after the critique, the students evaluate their work and revise, and resolve their artworks. Andrew and Birra-li, do you have any further ideas or comments you could make about the role of the critique in Area of Study 3 for Unit 3?

**Andrew Landrigan** - Teachers can work early with their students in classes to assist the students in developing confidence around presenting their work to their peers by formulating small working groups where they can share their developmental work with each other. This can be in a weekly class for a short period of time, between 10 to 15 minutes, where each student is given a couple of minutes just to talk about the progress of their work so far.

**Birra-li Ward** - It can also be scaffolded through short thinking routines that the students then can also work to share each other's work guided by those thinking routines.

**Kathryn Hendy-Ekers** - Thanks very much. So, this is the outcome for Unit 3 Area of Study 2. So, the student should be able to make artworks in specific art forms, prepare and present a critique and reflect on the feedback. So, the key knowledge and key skills, there are three bullet points in the key knowledge and key skills at least are related to the critique. So, the methods used to prepare and present a critique, how to use feedback to revise and further develop artworks, and the art terminology and visual language used in documentation, presentation, reflection and evaluation of artworks and art making. So, it's really important in the critique, you're not only looking at the artworks themselves, but the processes and ideas and techniques the students have used to make the artwork. So, the skills, again, is prepare and present the critique, document and reflect on the feedback and use art terminology and visual language. So, the assessment is, and this is part of the assessment for Unit 3 Outcome 2.

The students 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, that presentation is limited to 10 pages from their Visual Arts journal and two of their artworks. So, there's further information in the Unit 3 Outcome 1 and 2 video on the aspect of the assessment task, so it would be important that you look at that presentation as well. So, the students gather feedback from the critique, reflect on it to further develop their artworks in Unit 4, and you can see there are some examples there of how they can present their work. So, moving on to Unit 4 Area of Study 2.

So, this is the final work for the students, where they are presenting their finished artworks. So they will actually present their works in a particular area, they plan and present that display. They select their exhibition space that complements the ideas in their work, and they produce a short overview statement about the finished artworks, their intentions and information. So, in the critique, the students will discuss the subject matter and ideas in their final artworks, their use of visual language and the materials, techniques and processes used to make the work. So, they're discussed in the critique, so it's a record of the student's thinking and art making. Andrew and Birra-li, do you want to just elaborate on some ideas for the critique in Unit 4? I know, Andrew, you were talking about it being more of an evaluative process.

**Andrew Landrigan** - So the difference between the critique in Unit 3 and Unit 4 is that in Unit 3, the critique is formative, whereas in Unit 4, the critique is summative. Students need to present their work to the class and discuss their art making, and to do that, they need to present some of their exploratory material alongside the finished artwork. And doing so will help them talk through their ideas. They should also draught that short statement, that overview statement, and perhaps share it with their peers, and their peers can help add information about their work through the critique process. Birra-li, do you have anything to add?

**Birra-li Ward** - That was very succinct. Thank you, Andrew.

**Kathryn Hendy-Ekers** - So, here's the key knowledge and skills, and all the key knowledge and skills for Unit 4 Outcome 2. So, the students have to plan and display at least one finished artwork in a specific art form and present a critique. So, we've listed them all there. So, you've got an idea of what the student can present in that critique. So, looking at the finished artwork, how they critically evaluate their art making, how they explain their decisions, how they present the representation of their subject matter and ideas, and then, how they discuss and evaluate. So, here from the study design, is the assessment that is related to the School-assessed Task. So, they are displaying the critique, at least one finished artwork to their peers. So, they document that planning, 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 reflect on written and verbal feedback from the critique. So, that would be really great for you to give those questions to your students at some point in time in Unit 4, so they can start thinking about their critique. Okay, just moving on. We have some teaching and learning ideas here for the critique. Andrew and Birra-li, would you like to just elaborate on some of these ideas further?

**Andrew Landrigan** -I think it's really important to note that the presentation of the artwork can be in the classroom, it can be the school somewhere, or it could be in a digital space. So there's different opportunities for students to access to present their artwork.

**Kathryn Hendy-Ekers** - Yes, it doesn't have to be in a dedicated gallery space. It could be somewhere in the classroom where the student is putting up their work and creating a little exhibition space within the classroom.

**Andrew Landrigan** -I think it's really important to model effective critique behaviours from the beginning of Unit 3, so that students are confident and comfortable with conducting their own critique. The main purpose for a critique is that the students collect information about their work. So some students might like to record the conversation so they can reflect on it later.

**Kathryn Hendy-Ekers** - Fantastic. And in the support material, we do have quite a lot of links to have a look at specific critiques and how students in other areas, in other locations have presented critiques. So, there will be some really valuable resources for you to use. Okay. So, just going through preparing for the critique. So, as Andrew has said here, the personal involvement of the student, how they're going to set up that narrative, their representation of work. So, there are some things here. Andrew, do you just want to discuss some of these ideas you've got here on this slide?

**Andrew Landrigan** -Students need some insight into the process of delivering a critique, and this might be a very foreign concept to them, so they need to be guided through this process. So preparing a list of questions for students to answer might be helpful in helping them prepare and get ready for the critique. Birra-li, would you like to add anything?

**Birra-li Ward** - Yeah, certainly as well for our diverse range of students that we all have, is even sentence starters, so the students avoid ‘I like’, sentence starters like that to give feedback to their peers. It's really important that you also help scaffold the language that they can use.

**Andrew Landrigan** - **T**hat reminds me too that the students might have a set of questions that they ask each other and prepare that in advance, and perhaps allocate someone to record the conversation.

**Kathryn Hendy-Ekers** - And sometimes, if the students have those questions maybe at the start of the unit, even Unit 3, so all the way through their thinking of the critique and their work and what ideas they're going to present.

**Birra-li Ward** - It also is a way, I think, is informal critiques that we all do in our classes is where we really raise our voice when we're asking students the questions and the what ifs, so that the students get used to hearing those questions being asked, but not just a dead end question, questions that lead on to more questions.

**Kathryn Hendy-Ekers** - Fantastic. So, here are some ideas for presenting the critique. So, students need to introduce the work and what was critical in the making of the work. And they should be able to differentiate, particularly in this study, about the representation of ideas and the communication of meaning. So, that's really important you unpack those two concepts with your students. So, they're very different. So many is related to interpretation where the representation of ideas usually comes through subject matter. So, also too, the student should be looking at their audience and thinking about how the audience should relate to their critique. So, they shouldn't be just explaining their work. So, maybe the group can write some notes about the work before that exchange occurs, so they can... Or the other students could be provided with questions to ask for answer and they could be collated and given to the student. So, there will be further questions available in the support material. Andrew, have you got any more suggestions about presenting for the critique?

**Andrew Landrigan** -For some students, this might be a really intimidating space, but to make it less intimidating, I think if the student records themselves presenting their work and watches their presentation, that might help to make it less intimidating when they come into the class and present in front of their peers.

**Kathryn Hendy-Ekers** - Thank you. And then, they need to gather and reflect on that feedback. So, they should take advice from the critique and think about how they constructively can use it in their work and the alternatives available to them. They might want to accept what's been told to them, they might want to consider it, reflect on it and make another change to their work related to what's been given to them. So, all the feedback from the critique must be supported with evidence so the students can take on those notes from their teacher or their peers, reflect on them, and as we've said, confirm or reject, so they can also identify any sort of comments that might be contradiction. And that's what art is about and looking at artworks is those different perspectives and viewpoints. Is there anything further the two of you would like to say about the reflection and feedback on the critique?

**Andrew Landrigan** - I think this is a good way of authenticating the students' work as well because recording notes or observations about the critique will help tick that box.

**Birra-li Ward** - And I was just going to say that particularly with this last bit, with the feedback from the critique, getting the students to actually engage with the feedback that they've been given through visual sort of notes on the pages or circles and then really engaging with it, rather than it just being a static piece of feedback.

**Kathryn Hendy-Ekers** - Thanks. So, finally, resolving the body of work from the critique. So, maybe these are some questions after the critique that the student could put in their Visual Arts journal and write an evaluation. So, how effectively did the critique help to clarify the communication of ideas to the audience? Did the audience identify new information or recommendations? Or how is the art making and visual language developed since the start of your inquiry, so since the start of Unit 3? And what the student might do differently to resolve the artwork? Is there any other suggestions that the two of you could provide about resolving post-critique?

**Andrew Landrigan** - It's a great opportunity for the students to listen to other people, collect ideas and put those ideas into practice.

**Kathryn Hendy-Ekers** - Fantastic. Okay, so that just brings us to the end of this presentation. If you have any further queries, here are my details on the screen. And I'd like to thank Andrew and Birra-li for assisting with this presentation. Thank you very much.

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