**[Kathryn Hendy-Ekers]:** Hello and welcome to the presentation on developing the School-assessed Task for VCE Art for 2021. My name is Kathryn Hendy-Ekers and I'm the curriculum manager for visual arts, media and visual communication design. With me I have Rachael Miller, who is the state reviewer for VCE Art. This presentation will run through developing the School-assessed Task and can be viewed in conjunction with another video on assisting with School-assessed Task. I will take you through a series of slides and then Rachael will try to help you with some specific examples.

Initially, I'd like to acknowledge the traditional owners of the land on which we are presenting on of the Wurundjeri people and pay my respects to them past, present and emerging.

There are VCE assessment principles that underpin all levels of teaching at the VCE at senior secondary level. They identify opportunities for further learning, describe students' achievement, articulate and maintain standards and provide the basis to be awarded the VCE certificate. So as a part of VCE studies, all assessment tasks enabled students to demonstrate the achievement to the outcome or series of outcomes. And provide the opportunity for teachers to report our level of achievement of those outcomes at Unit 3 and Unit 4.

There are four assessment principles, valid, equitable balanced, and efficient. And you need to keep these in mind when you're developing your School-assessed Task work for your students.

So the first one, the valid assessment is relating to being able to make judgments about the demonstration of the level of achievement in a balanced way. So it relates to the timeline and teaching of the School-assessed Task. So the students must have clear instructions at the start of the task about what they're required to do. Those tasks must set conditions for students that are fair and reasonable. That they are able to conduct the School-assessed Task work.

So do any work in related to the task under fair conditions and those conditions are the same for all students. So whether you have students using different art forms you must make sure that the conditions for all your students and their access to materials and equipment is equitable.

That brings me to the next fair principle that they see assessment must be equitable. So you must ensure that no student undertaking the task is privileged or disadvantaged. So the information that you provide the students on the task must be really clear and accessible to all students, depending on their cultures linguistic backgrounds, physical disabilities social economic status, or geographical location. As it is school-based assessment, it is up to you to determine how those tasks will be organised. So you must ensure that there are similar teaching conditions for your students. So making sure they can all complete the tasks within given timelines. And some students are not being given additional time to complete the task.

Next principle is the principle of VCE assessment being balanced. So it should be designed the task provide a range of opportunities for students to demonstrate in different context and different mediums and materials, equipment different levels of achievement. So maybe ask yourself, are the student able to demonstrate these different levels of achievement. How students' assessment criteria unpacked and explained to students? Are the key knowledge and skills being covered? So it is really important and we will discuss that today and how you introduce those key knowledge and key skills to your students. Because essentially at the end of the year and the assessment criteria, the students are being assessed on those key knowledge and skills in the study design.

The task must be efficient too. So allowing the students to complete it so you can give them a robust judgement about their progress and the development within the task. School-assessed tasks are very different to School-assessed coursework, and they do there are several studies that have a task to go over several or both units, Unit 3 and Unit 4. So you really do need to at the start map your task out. So the tasks shouldn't generate any excessive workload of stress on the students. So it's really important at different times of the year.

If you have observations planned, keeping in mind the workload of students in other areas as well. So you need to think about how many times you observe and authenticate your student task, some aspects, if you're over assessing them and how you're going to asses them using the assessment criteria or provide feedback on their progress towards achieving those assessment criteria.

So there are a series of presentations online by the VCAA, that you are able to view about school-based assessment and they're available through that link there on the screen. So for units three and four, there is Administrative information that is published annually, and we do an update annually and it's available in the following document on the next screen. There's information also in the study design to demonstrate what is required as the task. So as you can see here, this slide shows a snapshot from the VCE Art study design on page 27 that outlines the outcomes and the assessment tasks. And on the right there we have the Administrative information for school-based assessment that's been published on the VCE Art study design page.

So it's very important you read about the scope and the nature of the task cause that gives you further information about how you're going to administer the task and provide that information to your students. So you must, as a VCE teacher develop and administer a school-based assessment programme based on the needs of your students and monitor student work and progress, particularly in the School-assessed Task over the year. And we will have another video on authentication that will help you with that.

So you must provide feedback to the students about how they're achieving the outcomes whether their achievement is satisfactory or non-satisfactory. And if it is non-satisfactory what you're actually doing with the students is to ensure that they do achieve a satisfactory completion of the outcome. And then you can determine the individual student's achievement for the School-assessed Task. So this is a bit of a checklist you can use making sure you're addressing any authentication issues. The task mainly needs to be completed within class time.

You will need to elicit at the end, although we give you the criteria, a spread of results amongst your students, because it is statistically moderated and it should be consistent for all students within the school. So if you have particularly multiple classes or in a partnership with another school you must determine the parameters for the task are the same for all students.

So again, I consider your cohort students what they're being assessed on. So the outcome, when you're going to time the activities or how you scaffold the task and where you are going and when you're going to assess the task. So you should give this written information to your students about the task at the start of the unit. So what they're expected to complete the conditions that you're setting for them, the submission and authentication of any work or any authentication dates any feedback you can give students, how are you going give it and naturally the assessment criteria you're going to assess them against.

So I might just hand it to Rachael now. And she might just talk about how she gives this information to the students. So Rachael, if you want to unmute yourself here, fantastic.

**[Rachael Miller]:** Great, thank you. Thanks Kathy, hi everyone. This is a little bit unusual. It's not quite our Coburg meeting. Hopefully this gives you lots of information on how you can actually approach the SAT it in your classroom. Of course there are multiple ways that you can approach a SAT and pedagogical approach will be different but these are some samples that might help you or might help unpack some of them purchase and the intentions of the study.

So I guess when we commence the start it's really important to meet all of those assessment principles that we provide the students with as much information in plain language as we can. The VCE study design is not necessarily written for the students, okay, it guides the teacher. So we want to unpack that for our students using the most simplest terms we can. So I would start with talking about a summary of unit, but anything really language that way it allows the students to sort of have that light bulb moment where they go, "Oh, I get that, I understand what you're saying now." And I do that with a summary of each unit. So here's what we're going to doing Unit 3 is how we'll move into Unit 4. And then again, the same with the key skills and knowledge. So that they understand what the whole point is.

Okay, it's really important that they understand how they're going to be assessed in this so that they can target their work to it so that their practice follows the assessment guidelines. I also at the onset give them a working timeline. And what I mean by working is that we all know as teachers that timelines cannot be fixed at the start of the year. So we've got best intentions. We create a timeline and then sometimes maybe we have the athletics carnival thrown into our double period with our students. So it needs to be a working timeline. You might need to move things around but the intention of that timeline remains the same. And that is that there is no surprises for the students the students understand what's coming and when it's coming.

So if, for example you had a factor and you needed to change that make sure you give them due notes okay. You don't want to give them a date and then change it the day before. It's like, Oh, by the way, this is what's happening. So it's really important that, you know, equitable and valid assessments that they know what's coming. So that timeline is environmental. So whether you put that up on your LMS or you print it out and give it to the students again, that's a teacher decision.

Now the authentication sheet is else that is vital to give to the students at the commencement of the undertaking of the SAT. They should understand what that authentication sheet is. Again, that is another way to document. It shouldn't be something that appears at the end of the year if you are to top up and suddenly we have to do an authentication sheet for submission. It is a very important document. If a student loses their visual diary, or it's gone up in flames got beat or something like that. The authentication sheet is an official record that you can refer back to and use for assessments, so it is vital.

Then I give out the assessment criteria and I give them a copy of the assessment criteria. And as Kathy mentioned, it's important that you don't just photocopy last year's assessment criteria because it's updated and it's added to a website every year. So make sure you print off your assessment criteria for the year in which you are doing the study. And again, going back to that first dot point I unpack that criteria with my cohort and talk about what does that language mean? You know, a couple of years ago we put those in the descriptions down the bottom and I think they've been really helpful for students to understand that and teachers for that matter a little bit, you know in a more clean way but I think it's important that you speak to your cohort, you know, your cohort the best. So you will understand how to phrase that and how to impart that on them so that they know what they're getting assessed on.

And then finally, I like with some examplars. And that might mean you show them previous visual diaries that you have but you don't always have those maybe your first time as their teacher. So at the top website is amazing. In that sense, you can go on there several years dated back of examples that that show you things that you might expect to see in a visual diary.

Okay. So that's just the start of it. We haven't even started teaching really yet, have we? So again, talking about that timeline I made sure I put in that timeline when I'm going to provide feedback so the students can expect it because you'll have students that work in different manners and some students want to work at the last minute, you know make sure they've done everything just before they're about to take back session with you but I think it's important that you put it in that timeline. Cause the student should expect feedback at week two, weeks six, et cetera. Okay? So that when it's coming, then it's not as sort of a surprise where to visual diary and I'm going to do a feedback session today.

So this is kind of what my timeline looks like. And like I said, it's absolutely a working document. These are my best intentions and the students can scroll through from Unit 3 all the way to Unit 4. And it includes things like you know, feedback sessions, authentication sheets. Maybe if I'm going to spend a theory lesson looking at the sec, that thing then it's a double with looking at that, that's all in there. I also put other dates in there for them like maybe there's, you know, carnival house count or whether it was asking me, I put those key dates in there as well.

Okay so if you do go about getting a commercially produced guide we don't really see that many of them in art, to be honest but if you do seek outside assistance, you must adapt it. Okay you must make the task suitable to you. So please check that any materials that you bought umbrellas and that they key to the study design because they don't always. There is an assumption I think when you hype something that it is true and correct. But VCAA are not affiliated with any of these companies and nobody takes over it. So the onus is on you to make sure that they are compliant with any VCAA requirements.

Okay, there is plenty of support on that study design page. It's for every year you should be going back and revisiting that, not stupid sort of your first year teaching or she says to you back make these page your best friends. There's lots of different points that you can access whether it's the Advice for teachers. I always do find myself going back to that art elements and principles document quite a lot but certainly become familiar with that web page. Maybe even bookmark it that's always quite handy.

Okay, the Advice for teachers, I think it's important while this is a great document, if not the study design. Okay, so this is exactly what it says. It's Advice for teachers. So make sure that you're not just taking something straight out of the box for teachers and that you've aligned it with the study design so that the students that meet all the requirements.

Okay, so the School-assessed task. We've actually started, you know, moving into it now. So in Unit 3 we want to start that investigation interpretation through art making. So either how do we start that? How do we get students at a starting point? And I find that this is the one of the hardest aspects of the art study, because it is so open-ended and you may have students that flounder quite a bit and you may have students who say "I know I'm going to do this, I'm going to do a, b and c." We really want them to come in with an open mind. We want them to hear it, you know really think about what they might like to create and be open to feedback. We want to guide them through the key knowledge.

So at the beginning, like I said you would unpack that and you would talk them through that key knowledge and how it's important to develop their ideas and to see a progression in the audience not only the conceptual development but their technical development as well. The cross study specifications. Now it's important to note that these are also examinable. So it's important that you go over these with your students.

The students should wholly understand art process. So they should understand, like I would say at the onset of the task, that you're not just coming into either I got painting in mind, and I'm going to do that exact painting. You need to give yourself over to the art process. So there needs to be an exploration of ideas. They need to experiment paints. They need to try different materials. They need to use visual language. So they need to understand all those aspects will be a process. And that it's important that they work to that.

So how I explain that to my students? A couple of different examples. I have done with diagrams where I talked to them about, you know sometimes that feeds this way and it feeds that way and it's cyclical and we're going back and forth. You know, we've over the last couple of years we've used this sort of squiggle quite a lot as an analogy to say, you know, we started off with lots of different thoughts and we slowly refining those into a singular approach, you know but it's just a little graphic. You want to hit multiple learners in intensity but you don't want to just unpack it verbally. You know, some students will tune out from you within the first couple of minutes. Hopefully you guys haven't done that to me but that will happen.

So sometimes it's looking at the visuals that will help your students. So try and present the information in very format. So you might want to give them a handout. You might want to put something up on a display. You may want to do a PowerPoint. You may want to do a flip classroom and it's on your LMS and they can access it at some point and you reference it. So again, the approach that you take is entirely up to you. There are just samples to help you think about how you might approach the SAT.

This is an example I really liked this example, which I stole from VCD as an example of you could make up your own graphics. So the intention of what we're doing today is to just help you create your own classroom in a sense. So how do you want to deliver? What level are your students at? What's going to resonate with them? That's important because they're your students and you know them the best. So maybe they prefer less of what you just saw before with the visual, with those sort of, you know examples of photos and things stuck in.

And I prefer something like this, which has really refined and neat, which indicates, you know, and if he did this around the art process, you would have, you know the elements of the art process like exploration of materials and development of concepts and things in there. And you could put arrows around suggesting that it moves back and forth, Okay? Something again that you could create to help your students understand your process. So they are just two examples of how you might want to go about it.

Visual language, I think, is something that students and teachers have got exponentially better art in the last few years. I think initially the study, it confused them but we've seen a really big improvement in terms of how students are writing about visual language and how they're using visual language in their visual diary. So unpack it like, again, I think it's hard for students to understand what it's just taken from the study design. And I do it in this really simple way. I give them like I don't print these off or anything like that. I just had this attached to their learning management system.

And I talk about now, I know this handout is really small but I talk about, you know what happened in really simple ideas. If I have that triangle, the line on top what kind of feelings have I conveyed to the viewer, you know and they all sort of come back with the, "I feel balanced. I feel this, I feel that," Okay, I'm going to use the exact same elements, the triangle and a line. And I'm going to tilt that line suddenly, what do you feel? And they feel unsafe. And this is like a five minute, 10 minute task within class but suddenly, you know, it makes them think. Oh, If I put this here it may change the way my audiences view my work.

And I think that's a really neat way of unpacking that for them without having to use heavy language it's that kind of balance and imbalance and just a minor adjustment in your work could change how someone perceives that work. So then we can talk about elements and principles and you should get them to unpack that further if you felt that your group needed to do that.

**[Kathryn Hendy-Ekers]:** Rachael if you go the next slide I did pop in one. So this is an example that Deryck Greenwood who started the assessment video for us. So here he unpacks it further and talks about aspect like style, and these are annotations the student has written, so they've talked about technique and then we can see the elements and principles listed down the side there as well as like Rachael was talking about the imagery and symbolism in the images and how they convey an idea or a message. So again, there's a little definition down on the right-hand side there of what visual language means. So that might help you as well. We've we used that earlier in the assessment video. So you could go through a review that one as well.

**[Rachael Miller]:** I guess this is a great example and the previous slide is how you might talk to the students and this is what you would expect to see in the visual diary. So that's a good combination of things for you to sort of go back and review and see what, you know how you might unpack that in the simplest terms possible. And that's what I mean for aiming for the students having a full and working, understanding of the SAT and how it looks.

Okay the analytical frameworks, we all love these. I know we do. What does that look like in the visual diary? You know, what are our intentions? What do we want that to look like? It's up to the student, how they work if their preference is to create a key at the front and they want palette highlights and dots and things like that. Absolutely they can do that. I found in the last couple of years I've tended to guide my students away from that because I found it was enabling you got a scrapbooking or it put too much time they would write chunks of information and then spend three hours going back, highlighting things.

So I've encouraged them more towards doing things in very real time. So select that analytical framework that they want to write about it and really write about it. So I would just say 'Write the heading above', 'Is that the structural framework? Just write the heading and start writing.' So that way they don't have to go back to it. There's no kind of, you know in hindsight thinking, "Oh, well, do I highlight all that?" "What do I have to do?" "Do I, you know, did I get my key right?" But that's my approach. So if the students still want to do keys that's completely acceptable.

It's about applying that analytical framework against their art-making. So they've got a framework to unpack that and discuss their intentions. But again, you need to break those frameworks down for the students. So it can be very overwhelming. Now, admittedly, this happens in unit one and two. So in unit one and two, you find into your explicit teaching about analytical frameworks but we all know that we sometimes get students in three and four, who haven't done one and two. You might want to have some handouts where you talk about what each analytical framework is. You know, how you might approach that a series of questions is one.

So you might have the structural framework. You sort of, what is the style? What is the material that I use? What is the composition? But you might want to do something else. You might want to do some really quick tasks. You might want to do games, quizlets whatever you think will resonate with your students, that will help consolidate that knowledge so that when it comes to Unit 3 and four that they can sit down on a second nature to them. They can sit down with a visual diary and they can write so frameworks and I can really understand them. So the more that they use those words the more that they will consolidate with them. Okay, so in terms of their metacognition, speaking it out loud, we'll help them consolidate all that information.

So I see some sample approaches that I use. And again, I apologise that they are really tiny but thank you for the presentation you'll be able to see them a little clearly but there's a couple of different approaches I take. So one is I create like a vocabulary list. So in a structural framework, these are the types of words you would be using in the personal framework. These are the types of words you're using and this might be something they having their theory book they stick it to the back of their visual diary. And it's something they look at often so that when they're writing those annotations they're inclusive of that language.

I have my bookmarks with some of that language on it, so that, you know they offer the page where we have the visual diary. They can look at that bookmark and it's in teacher and say, there's another handout here which could be a similar approach where you break it down for them and you break it down into simpler sections so that they can think about them in smaller capacities I guess, and not get overwhelmed by the entire framework.

They just are two examples. I'm sure all of you very smart teachers out there have multiple examples of how you might approach breaking down those frameworks. Okay, so the annotation, as we said, is a criteria. So it's important that the students understand how to do it. And when you were unpacking that criteria for them at the onset of the SAT, you will talk about this. So we're assuming at Unit 3 and 4, they've got a really good working understanding of the frameworks that they need to make sure that they are identified.

There's nothing more heartbreaking when you go through a visual diary and see great annotation in there but they haven't acknowledged what frameworks they've used or any framework within that, because that will have them scoring lowly on that criteria. So make sure you explain very clearly to your students that they need to acknowledge and identify which framework it is that they're talking about.

**[Kathryn Hendy-Ekers]:** When they're writing Rachael really writing with intense not writing thing, going back and highlighting and saying, okay, well I think it's this but really unpacking as you said those questions and then going into their visual diary. And when they wrote about imagery, really writing using that specific framework, because it also helps them in their written work as well in their written coursework tasks.

**[Rachael Miller]:** Absolutely, the more that I can use the better. And I know there are some approaches, Kathy and I've talked about this quite a lot about statements at the start and the end and while that's okay, it's not, you know it's not forbidden in the study. The intention of the study is to have them reflecting on their art making throughout the entire process. Okay, so we really want to see those frameworks within the visual diary. Here's that intention that Kathy's talking about so that you really embrace the intention of the study and they're reflecting all the time, okay. So not just putting a before and after statement.

So here's an example of what I mentioned in terms of the heading being real time versus the color-coded key. I just found that my students when they were doing this would just, it would sort of get to weeks before assessment and I'd be like, another thing perhaps with highlighters, you know just to me, the students were always highlighting. And I kind of felt that that may not have been the most effective use of their time. So I'd really encourage them to go to this, you know writing the heading real time and then they don't have to revisit it. But again, your decision, your classroom it's just an example of what might help.

Okay, so when it comes to our SAT we obviously our mandate is to create a finished art work but what determines the final artwork, it's important that as much as teachers we can sort of, you know lead the horse to water. Final artwork is what's judged by the students to best demonstrate the acquisition of that key skills and key knowledge for the outcome. So if a student says to you this is my final artwork, that's their final artwork. I think that's really important to note that it is their art practice. It's their decisions about how they breached that. Of course, we are going to supply lots of feedback and we're going to find information on, they could move up or down that specific criteria, but it's deemed their work.

So it's judged by the students to be the final artwork in terms of a difference between Unit 3 and Unit 4. We expect that there would be a development in skills. Like particularly if a student comes in and they're using a medium first time that they've not used before, you would expect that over the period of the assessment cycle that they would improve and then that you would see some more technical competence.

That's not always the case, you know, we at times have students come in that are amazing and they have incredible technical skills. And we certainly don't detract from the assessment. If that's the case if you can't put a pinpoint point where, you know its technically improved, because they're already excellent at what they're doing, you would expect to see, I guess some refinement in thinking. So it might be their conceptual development that has shown a progression. Again, you as a teacher will know that student and you will know how their study has progressed throughout Unit 3 and 4.

So we're moving into Unit 4 and the students have submitted any Unit 3 artwork. So they've really got a good handle of what the SAT looks like at this point. And now we need to guide them into Unit 4. And how are we going to do that? And it's important that the students understand that part of the criteria asks about clear links from Unit 3. So we don't encourage them to get a new visual diary. We don't encourage them to start a new idea and just, you know, start something completely different. We want them to draw links with Unit 3 and just continue with that process. So just give them to turn the page from Unit 3, and next page on, suddenly we are in Unit 4.

I get my students to write a little heading up the top stating it is Unit 4 so that the teacher can differentiate all the assessor or someone who's cross marking with you to see the Unit 4 connections. That's always good. So you can understand, because it's obviously very important that the work is not assessed twice. So you don't want to assess aspects of Unit 3 again in Unit 4.

So again, it might be worth revisiting the key knowledge and key skills and unpacking that for your students moving into Unit 4. You know, it's been awhile since the start of the study, they've done Unit 3 but what do we need to achieve in Unit 4? So again, go back to those key skills and key knowledge and unpack it for them in plain language.

**[Kathryn Hendy-Ekers]:** Look at those action words there, particularly in the key skills where we're talking about resolution and realisation in Unit 4. So there should be that idea. If a student is actually pursuing something in Unit 3 they can continue it in Unit 4 but there has to be additional level of skill and a level of resolution of that work in Unit 4. So they should be that clear progression from Unit 3 into Unit 4.

**[Rachael Miller]:** And that's what I'm saying is the skill is already amazing that it's that idea that's refining and resolving itself. It's that conceptual development and it might be combined with the skill but you want to see that realisation and resolving of an idea. So, you know, how is the student communicating that? And that's where you as the teacher and facilitator will really pace the student and you'll give them lots of feedback so that they can refine that idea.

So again, the Analytical Frameworks are evident in Unit 4. We want to select them. So make sure that the students are writing the heading of what framework they're writing to. That they're consistent that the terminology is there and they are evaluating new reflecting on decisions so that they're thinking, working and talking about it. And they genuinely talking about it.

In saying that, that doesn't mean they need to write three pages of writing though. We know that some students like to extend themselves by wanting to write a lot. But I think it's important that we remind students that this is a visual study. The emphasis is on the visual. So if you have more writing in your visual diary, then you do visuals, then maybe you want to try reign that writing in a little bit. We also don't want to make it more arduous on the students than it needs to be. So if they're writing know really large chunks of writing, I would talk to them about that, okay.

So how do we get them to the refinement, realisation and resolution of their ideas? They might've had this great idea in Unit 3 and they've got it to a point, but you know, they've completed a final artwork but they still want to revisit aspects of it and push it a little bit further. So I get them to look at things. So I provide feedback, with question prompts, like, you know what are your key ideas? Have you, do you think in Unit 3 targeted all your key ideas, have you got them? Is it there in your visual diaries? Are they there in your final artwork? You know, what techniques and materials have you used? How could you push that? How are you going to refine that? Is there anything else you would like to do? You go back and you look at your visual language ask somebody, does your work communicate your key idea?

And if it doesn't then maybe, we need to go back and have a look at it and why it doesn't. So have lots of discussions with them. I really love critiques. If you've got a group that can do critiques and you can scaffold it appropriately for them I'd find that multiple sources of feedback are better than just my voice. And it really helps them to move forward. I also give them time to assess themselves against the rubric. And I'm always blown away at how accurate they are. Like the students actually really know. They don't all just give themselves, you know, 10 out of 10. They're actually really honest in the end.

Most of them know where they sit and you know they'll quite often go, yeah, I'm down in the low for that. but it's a really good marker for them to see in Unit 4. "Well, this is where I can move up. So, you know, I'm aiming for this. I want to be in this high, very high range. What do I need to do?" So it's a really nice little check-in point and it's also really quick. He can send them home with that and bring it back. And then you can use that starting point for discussion.

**[Kathryn Hendy-Ekers]:** And it's also a good idea Rachael, for them really to have look at those descriptors for each criteria and unpack some of those words that they use there and discuss with you and with other students, what that actually means for that student. Because as we've said, all along, it's school based assessments so your students in your class will have a particular understanding that is unique to that class of what those words actually means. "So what does refinement mean?" "What does resolution mean and what is the level of refinement or resolution for the class?"

**[Rachael Miller]:** Absolutely. I've had dumb conversations with students who say, "Well, you know, what is resolution? Because I could keep doing this for years." Absolutely you could, but we want to resolve it to a point. So you can have that. You can talk about semantics with some of these students but as long as they understand where they're heading to. Okay so the progressive resolution of ideas and concepts, like I said, I really critiques. I think that they are a great way to get students thinking about how they've progressed because other students will ask them, "Well what did you do there?" "Cause I'm not really familiar with it." Whereas you, as the teacher are very familiar with each student's work. So it's cool to have others asking them those questions that it really gets you thinking. And that's a lot that metacognition them thinking about their thinking and how they're doing it is vital to their progression I think.

Of course you have critiques are not for everybody and it kind of, as Kathy said you know your cohort better than anyone else in each classroom is unique and I've been in classrooms where that was not a viable option but you know, perhaps you could set them up in that sense, you could say, or maybe you could do that. Or you could give them a sheet where they take it home. It takes something home. And they have question prompts where they could talk to their parents, or they could talk to somebody at home to give them some feedback. Or another teacher particularly one who understands Art.

There are other platforms that you can take that feedback out, either technique like that is appropriate to your classroom. And also there is, you know it is a big consumer of time doing critiques because sometimes we get into discussions that probably take up more time than we would like them to. And sometimes I tell them to stop, because unfortunately we have that timeline back from the start that we need to adhere to.

So again, you know, you might want to flesh that out in a different way. So again, we've got to get to that resolution and the final artwork. So as we mentioned earlier, that final artwork is judged by the students to be that final artwork. So whatever it is that they think justifies their key concepts and how they've resolved them in that work, it's important to note that that final artwork should be out of their visual diary. It should not be contained within their visual diary.

**[Kathryn Hendy-Ekers]:** So suddenly once you've viewed this you might have some additional questions. You can always contact me. We are running an online webinar in early March where you will be able to submit questions to Rachael and myself. And we'll be able to answer those in the online webinar or it might be another experienced teacher presenting. So please go back through this video and really follow us along. And in last, some of those slides and you might be able to come up with some questions and further inquiries for us. Okay, thank you very much Rachael.

**[Rachael Miller]:** My pleasure.

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