

## Q&A

with Emily Zhou, student and Katy Ward, teacher  
Somerville House

Visual Art, Internal assessment 1: Investigation — inquiry phase 1 and  
Internal assessment 2: Project — inquiry phase 2

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### Emily Zhou, student

#### Q: What did you enjoy most about Visual Art?

*A: I found Visual Art enjoyable mostly due to my peers, particularly observing the variety of unique interpretations of a stimulus or the individualised approaches to a task. We were all able to inspire each other, regardless of if we were painting, sculpting, filming, photographing, welding, printing or stitching.*

#### Q: How did you prepare for this assessment task?

*A: Reading the ISMG helped me realise that this task placed a strong emphasis on the developmental/experimental phase of the artistic process. With this in mind, I spent much more time than I usually would documenting my thought process, recording the problems that I faced and anything that remotely inspired me. Additionally, this assessment requires you to explain how the design choices that you make convey the meaning of the artwork. As the message I wanted to express was quite abstract and complex, I spent a very long time simply thinking of how I could use visual principles and materials, and the connotations they hold.*

#### Q: How did your teacher prepare you for this assessment?

*A: We were fortunate to have visiting artist workshops that introduced us to these artists' own unique artistic procedures and encouraged us to try something different. Most importantly, as this task was very individualised, we were offered support, constructive criticism and live feedback during the exploratory and making process.*

#### Q: What made you choose the topic or method of presentation?

*A: The topic of suppressed emotions, unseen struggles and the human experience is something that is incredibly important to me. I see it in myself, I see it in my friends, and although I might not see it in those more distant to me, I know they've experienced it too. I've watched the people around me break down in the middle of the day because it all got too much, yet simultaneously, they are the strongest, most human people I know. I wanted to use this project to record our stories and voices in the hopes that others will hear us, relating to our struggles and triumphs.*

#### Q: What is most important to you when you are preparing a response to an assessment task?

*A: I found it was very important to know the end goal, what was needed, what I liked and what I didn't like, as these thoughts basically guided my main overall decisions. When I was particularly stuck on a problem, sometimes a different opinion from a friend, family member or teacher was able to offer a new perspective. As I can be quite stubborn, I also learnt that you must be willing to change and discard an idea if it's not contributing to what you need.*

## **Katy Ward, teacher**

### **Q: What was the purpose of this assessment and what key decisions were made in the design of the task?**

*A: Internal assessment 1 and Internal assessment 2 were in response to an initial stimulus experience from a visiting artist, Jacqueline Scotcher, who guided students on a mindful walk by the Brisbane River and conducted a practical painting workshop. Students developed an individual inquiry question through their choice of contexts in response to this experience and investigated this question through key artists and experimental research. The focus that came from the Investigation task (IA1) informed the development of the body of work for IA2.*

### **Q: How did your teaching and the student learning experiences prepare the students to complete this assessment?**

*A: Students were given the opportunity to respond to the stimulus experiences in individual and unique ways. Through engagement with the art practice of a wide range of contemporary artists, students were able to develop their understanding of how to apply inquiry learning processes of research, development, reflection and resolution in response to their own questions and interests. Students engaged in both guided and independently driven experimental processes to develop work beyond initial ideas. Students were also encouraged to articulate and communicate their ideas with peers to ensure that they were considerate of audience responses and the potential for different display outcomes.*

### **Q: How does this assessment reflect the unique characteristics of your school and your students?**

*A: Somerville House is a boarding and day school for girls, situated in South Brisbane alongside the Brisbane River, with views of Brisbane City and Southbank. The stimulus experience for this assessment was the local surroundings of the school, allowing students to consider the cultural and historical aspects of place along with contemporary development and changing ways of living. Students could consider their personal responses to this environment, the school, city and changing suburbia. A number of Somerville students are national or international boarders, with a different experience and response to Brisbane City.*

### **Q: Can you explain the exemplary aspects of Emily's response?**

*A: Emily's response to IA1 shows an individualised and highly intuitive response to the stimulus. Through the personal context, she has explored personal memories and emotional responses through manipulation and consideration of materials and processes. Additionally, through consideration of the contemporary context she has incorporated the voices of her peers to communicate her ideas, and to create a collective work that represents individual experience but also a community of thoughts and feelings in IA2. Her chosen key artists have informed the direction of her initial experimentations and enhanced her conceptual understanding of artists' practice through her inquiry question. Emily's process shows her attention to detail and refined aesthetic control of visual imagery, along with a thoughtful and highly authentic consideration of the communication of meaning.*