UNSW SYDNEY Arts & Social Sciences

School of Education

EDST 5140
Critical Issues and Practice in Visual Arts Education

Term 1, 2019

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IMPORTANT :
For student policies and procedures relating to assessment, attendance and student support, please see website, https://education.arts.unsw.edu.au/students/courses/course-outlines/

The School of Education acknowledges the Bedegal and Gadigal people as the traditional custodians of the lands upon which we learn and teach.

1. LOCATION

Faculty of Arts and Social Sciences
School of Education
EDST5140 Critical Issues and Practice in Visual Arts Education (6 units of credit)
Term 1, 2019

2. STAFF CONTACT DETAILS

Course Coordinator: Dr Karen Maras
Office Location: 116 John Goodsell Building
Email: k.maras@unsw.edu.au
Phone: 9385 2542
Availability: appointment by email

3. COURSE DETAILS

Course Name	Contemporary Issues in Visual Arts Education
Credit Points	6 units of credit (uoc)
Workload	Includes 150 hours including class contact hours, readings, class preparation, assessment, follow up activities, etc.
Schedule	http://classutil.unsw.edu.au/EDST_T1.html

SUMMARY OF COURSE

In this course you will use a realist philosophical framework to explore critical issues and practice in contemporary visual arts education. Investigations of the complex relationships between practices in art and art education, creativity, and the nature of students' learning in art will provide a basis on which you can then critically examine a range of issues in curriculum design, implementation and assessment in Visual Arts in school, state, national and global contexts. Curriculum fads including visual literacy, visual culture and STEAM will be critically analysed in relation to the ways in which they may distort or support curriculum in Visual Arts.

THE MAIN WAYS IN WHICH THE COURSE HAS CHANGED SINCE LAST TIME AS A RESULT OF STUDENT FEEDBACK:

- *Topics have been updated to reflect current trends and issues in art education*
- *More virtual meetings have been added to support real time discussion of theoretical issues and content*

IMPORTANT INFORMATION

Assessment: Students must pass ALL assessments to pass the course. Only by passing all assessments can the AITSL Professional Graduate Teaching Standards be achieved.

Attendance: It is expected that any student enrolled in an EDST course with the School of Education will make a commitment to their learning and attend all classes in full where content is delivered in a face-to-face mode except in certain circumstances where absence is due to illness, misadventure or unforeseen circumstances beyond the student's control. A minimum attendance requirement of 80% is required for each course. In certain circumstances, a student may miss up to 20% of a course without formal documentation and up to 33% of a course with formal documentation (sent via email to course convenor) providing all the requirements detailed below are met. Students not meeting the

attendance requirements outlined above will be awarded an Unsatisfactory Fail (UF) for that course regardless of their performance in the assessment tasks or other requirements for the course.

Please note the following attendance expectations, requirements, and consequences:

- A minimum attendance requirement of 80% of all scheduled classes (i.1. lectures, tutorials, workshops, seminars) for the subject in which you are enrolled is required by UNSW
- Attendance in person is the only option for tutorials, seminars, and workshops.
- Where attendance is recorded for a scheduled class (i.e. lectures, tutorials, workshops, seminars) either by electronic means or via an attendance register it is the responsibility of the student to make sure they successfully record their attendance by providing all the details required.

It is the responsibility of the student to catch up on any learning missed due to absences.

The School of Education upholds the UNSW attendance policy and is in accordance with the Arts and Social Sciences guidelines and expectations. UNSW policy on Attendance and Absence that can be found at: https://www.arts.unsw.edu.au/current-students/academic-information/Protocols-Guidelines/#attendanceguidelines

STUDENT LEARNING OUTCOMES

Outcome		Assessment/s
1	Identify and explain the significance of particular issues and practice from a realist perspective including relations between art and art education and implications for their own practice and pedagogical choices with students	1, 2
2	Identify and explain how constraints function at a particular time in regard to relations between art, art education and practice in curriculum development and its assessment and in relation to what is possible for students to understand developmentally	1, 2
3	Understand how the innovations of the body of work and frames inform their own understandings in art education and the pedagogical choices available to them while marking our future trajectories for Visual Arts education	2
4	Identify the structural limitations of visual literacy and visual culture approaches internationally and assess their perceived political advantage of aligning the visual arts in education with either a basics approaches to the curriculum or the promotion of a deconstructivist agenda	2
5	Represent a range of meta narratives that explain powerful relationships between current curriculum concepts and concepts within the subject of the Visual Arts while understanding the significance of the artefact of curriculum construction as an outcome of practice that is historically and contextually dependent	1, 2

PROGRAM LEARNING OUTCOMES

		Assessment/s
1	**Advanced disciplinary knowledge and practices** Demonstrate an advanced understanding of the field of education as it relates to their specialist area of study, and the ability to synthesize and apply disciplinary principles and practices to new or complex environments.	1, 2
2	**Research-based learning** Demonstrate an in-depth understanding of research-based learning and the ability to plan, analyse, present implement and evaluate complex activities that contribute to advanced professional practice and/or intellectual scholarship in education.	1, 2
3	**Cognitive skills and critical thinking** Demonstrate advanced critical thinking and problem solving skills	1, 2
4	**Communication, adaptive and interactional skills** Communicate effectively to a range of audiences, and be capable of independent and collaborative enquiry and team-based leadership	1, 2

	International outlook	
5	Demonstrate an understanding of international perspectives relevant to the educational field	1, 2
	Ethical and responsible professional practice	
6	Demonstrate an advanced capacity to recognise and negotiate the complex and often contested values and ethical practices that underlie education	1, 2

4. RATIONALE FOR THE INCLUSION OF CONTENT AND TEACHING APPROACH

Offered in an online environment the course will rely on your experience as a teacher as the foundation on which ideas presented in the readings will be introduced and against which they will be critiqued. We will use these experiences as both a lens through which to examine the content and develop responses focused in the assignments. The teaching, learning, and assessment activities in this course are designed to provide opportunities for students to develop theoretical and practical knowledge and understandings of contemporary issues in visual arts education that extend beyond those addressed in undergraduate programs and school based professional development. The approach will contribute to students' critically evaluating published chapters, articles, curriculum proposals and legislated documents in order to enhance their understanding of how various issues are represented in educational and art education discourses and as they relate to practices in classrooms. Further, active participation in the course will facilitate students' capacities to analyse, evaluate and interpret current issues in art education within broader educational and art frameworks and from theoretically informed points of view.

5. TEACHING STRATEGIES

The course will be offered online with several seminar meetings via virtual platforms. The course is designed to provide a collaborative and mutually supportive environment in which you and other professionals can contribute to online discussions to capture the evolution of common thinking about critical issues and practices in visual arts education. In order to develop both theoretical and practical knowledge and understandings, the course will involve selected readings, teacher input, (re)view of short video clips and other media, peer discussion, structured research activities and individual reflection which will provide students with opportunities to engage deeply, dialogically, and reflexively with the topics and their application.

COURSE CONTENT AND STRUCTURE

Date	Content
Week 1	**Module 1:** Constraints on art education: realism, art and art education
Week 2	**Module 1 Continued:** Constraints on art education: realism, art and art education
Week 3	**Module 2:** Developmental constraints on students' understanding and knowledge in art Critical reasoning in art
Week 4	**Module 3:** Explanatory Frameworks in art & design education
Week 5	**Module 4:** The body of work in artmaking Creativity in artmaking
Week 6	**Module 5:** Assessment
Week 7	**Module 5 continued**: Assessment
Week 8	**Module 6:** Visual literacy Visual culture The STEM/STEAM debate
Week 9	**Module 7:** Australian Curriculum development and the Arts The Arts in the Australian Curriculum
Week 10	**Module 8:** The Visual Arts, the Arts National Curricula in the Arts – global responses

All required readings below are available on the course Moodle site or through the library. Selected recommended readings will be added to Moodle during the semester subject to their availability and their meeting copyright requirements.
Please note the readings highlighted in blue are included in the text assigned to this course. Details of the textbook are noted on the last page of this document.

Module	Lecture Topic
1	**Constraints on art education: realism, art and art education** ***Required readings*** Brown, N. M. (1993). Making art a real thing in *Occasional Seminar in Art Education 5: Reconciling art and objectivity in art education,* pp. 61-66. Paddington, NSW: School of Art Education, College of Fine Arts, the University of New South Wales, City Art Campus. Brown, N. (1993). *Aesthetic fallacies in perspective*. Unpublished paper in course reader: *Theories of aesthetics and practices of art criticism in education, Professional development program in art education short courses,* University of New South Wales, College of Fine Arts. ***Recommended readings*** Brown, N. (1993). Art education and the mutation of art. *Visual Arts Research,* 19, 1(37), 63-84 **Module 1b: Constraints on art education: realism, art and art education** ***Required readings*** Bourdieu, P. (1997). The logic of practice (extracts Chapter 5) in *The Logic of Practice*, pp. 80-82, 86. Cambridge: Polity Press. Brown, N. (2000). The representation of practice, *Working Papers in Art and Design 1*. Retrieved 25.10. 2005 from http://www.sitem.herts.ac.ul/artdes_research/papers/wpades/vol1/brown2full.html ISSN 146-4917. ***Recommended readings*** Searle, J. R. (1995). *The construction of social reality*. London: Penguin. Searle, J. R. (2002). *Consciousness and language*. Cambridge: Cambridge University Press.
2	**Developmental constraints on students' reasoning** ***Required readings*** Brown, N. (1992). Research into children's cognition and knowledge in the visual arts in P. McKeon, G. Sullivan, D. Walker and A. Weate (Eds.), *Occasional seminars in art education 3, Theoretical perspectives: Research into children's cognition and knowledge in the visual arts,* pp. 67-74. Paddington, NSW: School of Art Education, College of Fine Arts, The University of New South Wales, City Art Campus. Freeman, N. H. and Brown, N. M. (1998). Putting a theory of pictures to work. In J. Swift (Ed.), *Art education discourses, Vol 1 Root and Stem,* pp. 141-156, Birmingham: ARTicle Press. Parsons ***Recommended readings*** Bloom, P. (2005). *Descartes' Baby: How child development explains what makes us human*. London: Arrow Books. **Module 2b: Developmental constraints on students' reasoning** ***Required readings*** Maras, K. (2012). Mapping ontological constraints underlying children's developing theories of critical meaning in art, unpublished paper Maras, K. (2010). Age-related shifts in the theoretical constraints underlying children's critical reasoning in art. *Australian Art Education,* 33 (1), 20-28. Jones, S. (2001). In the eye of the beholder- Conceptual change in school aged children's understanding of the role of the beholder in art. Available at: http://www.aare.edu.au/data/publications/2001/jon01196.pdf Jones, S. (2006). Pictorial reasoning in students' photography. In P. McKeon and K. Snepvangers (eds), *Occasional seminar in art, design and education 11: Learning & teaching new media practice and the frames in visual arts & photography*, pp. 15-321. Paddington, NSW: School of Art Education, UNSW College of Fine Arts. ***Recommended readings***

	Maras, K. (2010). Condition critical: A misdiagnosis in the treatment of critical practice in the proposed curriculum for visual arts. *Journal of Art Education Australia*, *Special Edition – Art Education Australia Research Symposium* 2010. Freeman. N.H. (2001). What is currently known about the mental work of children in making art? *Occasional Seminar in Art Education 10: Reassessing the Foundations of Art in Education*, Sydney: UNSW College of Fine Arts, 22-30. Karmiloff-Smith, A. (1990). Constraints on representational change: Evidence from children's drawing, *Cognition*, 34, 57-83. Parsons, M.J. (1987). *How we understand art*. Cambridge England: Cambridge University Press.
3	**Constraints and explanatory frameworks** ***Required readings*** Brown, N.C.M. (n.d.) Constraints on art in education, unpublished paper. Brown, N. C. M. (2001). Concealment of reality in the practice of art education, in A. Weate and K. Maras (Eds.), *Reassessing the foundations of art in education, Papers: Occasional Seminar in Art Education 10,* Paddington, Sydney, NSW: UNSW, College of Fine Arts. Board of Studies (n.d.). *Syllabus development process.* Available at: http://www.boardofstudies.nsw.edu.au/manuals/pdf_doc/syl_dev_process.pdf ***Recommended readings*** Board of Studies (2006). *Syllabus development handbook.* Available at: *http://www.boardofstudies.nsw.edu.au/manuals/pdf_doc/syl_dev_handbook.pdf* Board of Studies(n.d). *Statement of Values.* Available at: http://www.boardofstudies.nsw.edu.au/manuals/values.html **Module 3b: Curriculum design, implementation and assessment – focus on curriculum development and the frames** ***Required readings*** Brown, N. C. M. (2007). The matrix in *The Literature Review for the National Review of Visual Education.* Unpublished diagram. Brown, N. (2006). The frames and relational aesthetics, in P. McKeon and K. Snepvangers (eds), *Occasional Seminar in Art, Design and Education 11, Learning and teaching new media practice and the frames in visual arts and photography,* pp. 33-40. Paddington, NSW: UNSW College of Fine Arts. Brown, N. C. M. (1996). The frames and the visual arts. In *Draft years 11-12 Visual Arts Support Document*, pp. 6-23, Sydney: Board of Studies, NSW. Unpublished manuscript. ***Recommended readings*** Brown, N. M. (1994). Frameworks of meaning, in *Occasional Seminar in Art Education: Art and design practices in education: Visual Arts Years 7-10 syllabus,* pp. 11-16. Paddington, NSW: School of Art Education, College of Fine Arts, The University of New South Wales.
4	**The body of work and creativity** ***Required readings*** Brown, N. C. M. (2000). Bodies of work and the practice of art making. In A. Weate and K. Maras (eds), *Papers: Occasional seminar in art education 9, Bodies of work and the practice of art making papers,* pp. 29-42. Paddington, NSW: School of Art Education, College of Fine Arts, The University of New South Wales. Thomas, K. (2009). Creativity in art making as a function of misrecognition in teacher student relations in the final year of schooling. *Studies in Art Education*, 51(1), 64–77. ***Recommended readings*** Thomas, K. (2010). What is the relationship between social tact in teacher–pupil exchanges and creativity? *International Journal of Art and Design Education*, 29(2), 134–142.
5	**Assessment** ***Required readings*** Brown, N. (1997). Problems of authenticity in the assessment of student artworks in *Seventh Occasional Seminar in Art Education: Continuity and change in art education: The reinvention*

	of practices and content, pp. 69-84, School of Art Education, College of Fine Arts, The University of New South Wales. Brown, N. C. M. (2005). The relation between evidence and action in the assessment of practice. In *Critical thinking and learning, values, concepts and issues*: *Proceedings of the Philosophy of Education Society of Australasia Conference*, Hong Kong, 2005. Retrieved November 26, 2007, from http://www.pesa.org.au ***Recommended readings*** Board of Studies http://arc.boardofstudies.nsw.edu.au/standards-packs/SP02_15400/ Board of Studies http://arc.boardofstudies.nsw.edu.au/go/hsc/std-packs/
6	**Visual literacy, visual culture & STEM/STEAM** ***Required readings*** Brown, N. (1989). The myth of visual literacy, *Australian Art Education,* 13(2), 28-32. Brown, N. C. M. (2003). Are we entering a post-critical age in visual arts education? *Studies in Art Education*, 44(3), 285-289. Duncum, P. (2010). Seven principles for visual culture education. *Art Education,* 63(1), 6-10. Freeman, K. (2003). Theorizing visual culture in education. In *Teaching visual culture: Curriculum, aesthetics, and the social life of art,* pp. 1-19. New York: Teachers College Press. ***Recommended readings*** Darts, D. (2004). Visual culture jam: Art, pedagogy, and creative resistance. *Studies in Art Education*, 45(4), 313-327. Useful Resources: NAEA, Visual Culture Manifesto Duncum. P. (2012). Roaming the rhizomic playing fields of visual culture in art education. *Visual Inquiry: Learning and Teaching Art,* 1(2), 111-116. Efland, A.D. (2005) Problems confronting visual culture. *Art Education*, 58(6), 35-40. Efland, A.D. (2004). The entwined nature of the aesthetic: A discourse on visual culture, *Studies in Art Education*, 45(3), 234-251. Feldman, E.B. (1976). Visual literacy. *Journal of Aesthetic Education*, 10(3-4), 195-200. Garoian, C.R., & Gaudelius, Y.M. (2004). The spectacle of visual culture. *Studies in Art Education*, 45(4), 298-312. Tavin, K. M. (2005). Opening re-marks: Critical antecedents of visual Culture in Art Education. *Studies in Art Education*, 47(1), 5-22 then 214-229. Wilson, B. (2003). Of Diagrams and Rhizomes: Visual Culture, Contemporary Art, and the Impossibility of Mapping the Content of Art Education. *Studies in Art Education*, 44(3), 214-229.
7	**Australian curriculum development and the arts** ***Required readings*** ACARA The Arts http://www.acara.edu.au/arts.html ACARA (2013). Australian Curriculum, The Arts, July. http://www.acara.edu.au/arts.html Thomas. K (2010). *Working proposal for the Arts in the Australian Curriculum*. Unpublished response. Maras, K. (2013). What ACARA "forgot": Opening up the space for a conceptual framework for Visual Arts in the Australian Curriculum, *Journal of Art Education Australia*, 35, 1&2, 24-37. Board of Studies (n.d.). *NSW Response to the Draft Shape of the Australian Curriculum: The Arts. Retrieved 23 June 2014 from http://www.boardofstudies.nsw.edu.au/australian-curriculum/k-12-arts.html* ***Recommended readings*** Board of Studies (2013). *Draft Australian Curriculum: The Arts Foundation to Yr 10 – Consultation Report*. Retrieved 23 June 2014 from http://www.boardofstudies.nsw.edu.au/australian-curriculum/k-12-arts.html Board's memos to schools (ongoing) BOSTES (2014). *Submission to the Australian Government for the Review of the Australian Curriculum.* Retrieved 23 June 2014 from http://www.boardofstudies.nsw.edu.au/australian-curriculum/pdf_doc/review-aust-curriculum-bostes-submission.pdf Boughton, D. (1998). Australian visual arts education: Long-standing tensions between sociocultural realities and governmental policy. In K. Freedman & F. Hernandez, (eds) *Curriculum, Culture and Art Education: Comparative Perspectives.* Albany: State University of New York. Boughton, D. (1989). The changing face of Australian art education: New horizons or sub-colonial politics? *Studies in Art Education*, 30, 4, 197-211.

	Brown, N.C.M. (1994). What is wrong with the national profiles?, COFA UNSW Forum. Brown, N.C.M. (1994). The unacceptable terms of the National Curriculum in the Arts. Paper presented at the *Australian Institute of Art Education Conference*, Taronga Conference Centre, Sydney, July 1994. Collins, C. (2001). The Australian curriculum context for visual arts education. In A. Weate, & K. Maras, (Eds) *Occasional seminar in art education 10: Reassessing the foundations of art in education.* Sydney: UNSW. Curriculum Corporation (1994). *The Arts: A Curriculum Profile for Australian Schools.* Carlton Victoria. **Module 7b: Curriculum design, implementation and assessment – focus on the politics of Australian curriculum development in the arts** ***Required listening and readings*** Brown, N. & Weate, A. (2002). A decade of curriculum reform in Australian art education, *Australian Art Education*, 25(1), 41-50. Best, D. (1993). Generic arts: An expedient myth. *Journal of Art and Design Education*. 11(1), 25-44. Brown, N. C. M. (1997). The meta-representation of standards outcomes and profiles in visual arts education, *Australian Art Education*, 20 (1&2), 34-43. Maras, K. (2012). Arts 'short-changed' in curriculum. *Education Review, May 2012, 26-27*. Thomas, K. (2010). *Lacking in real vision.* Available at: http://www.smh.com.au/national/education/lacking-in-real-vision-20100808-11qbd.html ABC Radio National LNL (2010). A new national arts curriculum. Available at: http://www.abc.net.au/rn/latenightlive/stories/2010/2997568.htm Ferari, J. (2010). Visual art to lose special focus in schools. Available at: http://www.theaustralian.com.au/news/nation/visual-art-to-lose-special-focus-in-schools-curriculum/story-e6frg6nf-1225878162650 ***Recommended readings*** Atweh, B., & Singh, P. (2011). The Australian Curriculum: Continuing the national conversation, *Australian Journal of Education*, 55, (3), 189–196 Brennan, M. (2011). National Curriculum: A political-educational tangle, *Australian Journal of Education*, 11(55), 259 Ditchburn, G. (2012). A national Australian curriculum: in whose interests? *Asia Pacific Journal of Education*. 32(3), 259–269 Maras, K. (2010). Does one size really fit all? How does Visual Arts fair as a knowledge domain in proposals for an Australian Curriculum for the Arts? *Australian Art Education*, Special Edition, 33, 35-45. Yates, L., Collins, C., & O'Connor, K. (2011). *Australia's Curriculum Dilemmas.* Melbourne: Melbourne University Press. Yates, L. & Collins, C. (2010). The absence of knowledge in the Australian Curriculum reforms, *European Journal of Education*, (45)1, 85-102.
8	**International approaches to the Visual Arts & the Arts** ***Required readings*** National Curriculum in England: art and design programmes of study. Available at: *https://www.gov.uk/government/publications/national-curriculum-in-england-art-and-design-programmes-of-study* National Coalition for core arts standards. Available at: *http://www.americansforthearts.org/news-room/americans-for-the-arts-news/national-core-arts-standards-to-launch-june-4th* ***Recommended readings*** Boughton, D. (1995). The mythology of National Curriculum reforms in education: with specific reference to Art Education. *Journal of Art and Design Education*. Vol 14, (2). Boughton, D. (1995). Six myths of National Curriculum Reforms in Art Education. *Journal of Art & Design Education*, 14(2), 139-51.

6. ASSESSMENT

Assessment Task	Length	Weight	Student Learning Outcomes Assessed	Program Learning Outcomes Assessed	Due Date
Task (1) Response: ***Explain your understandings of philosophical realism in art education and related issues and practices.***	3000 words	50%	1, 2, 5	1, 2, 3, 4, 5, 6	Week 4 Friday 5pm
Task (2) ***Investigate an issue/practice in detail.***	3000 words	50%	1, 2, 3, 4, 5	1, 2, 3, 4, 5, 6	Week 10 Friday 5pm

Students are required to follow their lecturer's instructions when submitting their work for assessment. All assessment will be submitted online via Moodle by 5pm. Students no longer need to use a cover sheet. Students are also required to keep all drafts, original data and other evidence of the authenticity of the work for at least one year after examination. If an assessment is mislaid the student is responsible for providing a further copy. Please see the Student Policies and Procedures for information regarding submission, extensions, special consideration, late penalties and hurdle requirements etc.

Assessment Details: More details will be provided in class

Assessment 1

Response paper: Explain your understandings of philosophical realism in art education and related issues and practices.

Task:

Critically explain how your own thinking about art education has been challenged, extended and elaborated on through your developing understanding of philosophical realism and related issues and practices as covered in the first four weeks of this course. Which aspects to date have been most significant in reshaping your thinking and potential choices as an art educator? Be specific and explain how.

Refer explicitly to at least six of the course readings (Modules 1 & 2) and class discussions in your response. Use a range of examples from your knowledge of art education, your school experience and where appropriate make reference to selected recommended readings to support your explanation.

Assessment criteria – see next section

Assessment 2

Task:

Investigate an issue/practice in detail from the questions below:

1. Explain how philosophical realism underpins much of the approach to NSW Visual Arts syllabus development and its assessment in art education in NSW within the constraints of the BOSTES' syllabus development process.

   Refer explicitly to at least six of the course readings and class discussions in your response. Use a range of examples from your knowledge of art education, your school experience and where appropriate make reference to selected recommended readings to support your explanation.

   Or

2. Explain how the frames and the body of work as explained in NSW Visual Arts syllabuses denaturalise popularist assumptions for teachers and their students and student performances in artmaking and critical and historical studies of the visual arts.

   Refer explicitly to at least six of the course readings and class discussions in your response. Use a range of examples from your knowledge of art education, your school experience and where appropriate make reference to selected recommended readings to support your explanation.

   Or

3. Consider the politics of Australian curriculum development in the arts with a special focus on art education in recent years. Given the issues and practices raised in this course, explain why NSW art educators have been so resistant to what has been proposed.

   Refer explicitly to at least six of the course readings and class discussions in your response. Use a range of examples from your knowledge of art education, your school experience and where appropriate make reference to selected recommended readings to support your explanation.

Assessment criteria – see next section

UNSW SCHOOL OF EDUCATION
FEEDBACK SHEET
EDST5140 CRITICAL ISSUES AND PRACTICE IN VISUAL ARTS EDUCATION

Student Name: Student No.:
Assessment Task 1

SPECIFIC CRITERIA	(-) ⟶ (+)				
Understanding of the question or issue and the key concepts involved • understanding of the task and its relationship to relevant areas of theory and art education research • clarity and accuracy in use of key terms and concepts related to philosophical realism, critical issues and practices and related research					
Depth of analysis and explanation in response to the task • depth of understanding of key terms and concepts related to philosophical realism, critical issues and practices and related research explicitly raised during the course and in your follow up readings • depth of analysis relating to theoretical and practical concerns including contextual constrains • Selection of relevant examples					
Familiarity with and relevance of professional and/or research literature used to support response • range of research literature in art education – in addition to required course readings – to support response					
Structure and organisation of response • appropriateness of overall structure of response • coherence in developing a point of view that is sustained • clarity and coherence of organisation, including use of section headings and summaries to enhance readability					
Presentation of response according to appropriate academic and linguistic conventions • clarity, consistency and appropriateness of conventions for quoting, paraphrasing, attributing sources of information, and listing references • clarity and appropriateness of sentence structure, vocabulary use, spelling, punctuation and word length					
GENERAL COMMENTS/RECOMMENDATIONS FOR NEXT TIME					

Lecturer **Date**
Recommended: /20 (FL PS CR DN HD) **Weighting: 50%**

NB: The ticks in the various boxes are designed to provide feedback to students; they are not given equal weight in determining the recommended grade. Depending on the nature of the assessment task, lecturers may also contextualize and/or amend these specific criteria. **The recommended grade is tentative only, subject to standardisation processes and approval by the School of Education Learning and Teaching Committee.**

UNSW SCHOOL OF EDUCATION
FEEDBACK SHEET
EDST5140 CRITICAL ISSUES AND PRACTICE IN VISUAL ARTS EDUCATION

Student Name: Student No.:
Assessment Task 2

SPECIFIC CRITERIA	(-) ➤ (+)				
Understanding of the question or issue and the key concepts involved • understanding of the task and its relationship to relevant areas of theory and art education research • clarity and accuracy in use of key terms and concepts related to philosophical realism, critical issues and practices and related research					
Depth of analysis and explanation in response to the task • depth of understanding of key terms and concepts related to philosophical realism, critical issues and practices and related research explicitly raised during the course and in your follow up readings • depth of analysis relating to theoretical and practical concerns including contextual constrains • Selection of relevant examples					
Familiarity with and relevance of professional and/or research literature used to support response • range of research literature in art education – in addition to required course readings – to support response					
Structure and organisation of response • appropriateness of overall structure of response • coherence in developing a point of view that is sustained • clarity and coherence of organisation, including use of section headings and summaries to enhance readability					
Presentation of response according to appropriate academic and linguistic conventions • clarity, consistency and appropriateness of conventions for quoting, paraphrasing, attributing sources of information, and listing references • clarity and appropriateness of sentence structure, vocabulary use, spelling, punctuation and word length					
GENERAL COMMENTS/RECOMMENDATIONS FOR NEXT TIME					

Lecturer **Date**
Recommended: /20 (FL PS CR DN HD) **Weighting: 50%**

NB: The ticks in the various boxes are designed to provide feedback to students; they are not given equal weight in determining the recommended grade. Depending on the nature of the assessment task, lecturers may also contextualize and/or amend these specific criteria. **The recommended grade is tentative only, subject to standardisation processes and approval by the School of Education Learning and Teaching Committee.**

7. RESOURCES

Required Readings

TEXTBOOK: Brown, N.C.M. (2017). *Studies in Philosophical Realism in Art, Design and Education*. Switzerland: Springer

This text is available in hardcopy in the UNSW Library and has been ordered for the UNSW bookshop.

You can also purchase a full e-book copy or selected chapters via Springer: http://www.springer.com/gp/book/9783319429045

The Course outline also nominates required readings, many of which are included in the textbook. The textbook versions have, however, been updated and are of a superior print quality.

Further Readings

As per the course *recommended readings* for each week. It is suggested that students pursue their further reading beyond the required readings and further advice about the recommended readings will be made available.

Useful journals: some examples

Studies in Art Education

International Journal of Art and Design Education

International Journal of Education through Art

International Journal of Education through the Arts

The Journal of Social Theory in Art Education

Journal of Aesthetic Education Visual Arts Research

Art Education

Australian Art Education

Occasional Seminars in Art Education series

Journal of Artistic and Creative Education