



**UNSW**  
SYDNEY

**Arts & Social Sciences**

**School of Education**

**EDST6777**  
**Extension Visual Arts Method 1**

**Term 1, 2020**

## Contents

<b>1. LOCATION</b> .....	2
<b>2. STAFF CONTACT DETAILS</b> .....	2
<b>3. COURSE DETAILS</b> .....	2
STUDENT LEARNING OUTCOMES .....	3
AUSTRALIAN PROFESSIONAL STANDARDS FOR TEACHERS .....	3
NATIONAL PRIORITY AREA ELABORATIONS.....	4
<b>4. RATIONALE FOR THE INCLUSION OF CONTENT AND TEACHING APPROACH</b> .....	4
<b>5. TEACHING STRATEGIES</b> .....	4
<b>6. COURSE CONTENT AND STRUCTURE</b> .....	4
<b>7. RESOURCES</b> .....	6
<b>8. ASSESSMENT</b> .....	10

### **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 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  
EDST6777 Extension Visual Arts Method 1 (6 units of credit)  
Term 1 2020

## 2. STAFF CONTACT DETAILS

Course convener: Michele Brennan  
Email: [michele.brennan@unsw.edu.au](mailto:michele.brennan@unsw.edu.au)  
Availability: Please email to arrange an appointment

## 3. COURSE DETAILS

<b>Course Name</b>	Extension Visual Arts Method 1
<b>Credit Points</b>	6 units of credit (uoc)
<b>Workload</b>	Includes 150 hours including class contact hours, readings, class preparation, assessment, follow up activities, etc.
<b>Schedule</b>	<a href="http://classutil.unsw.edu.au/EDST_T1.html">http://classutil.unsw.edu.au/EDST_T1.html</a>

### SUMMARY OF COURSE

This course expands students' skills and knowledge to teach Visual Arts in secondary schools, with an emphasis on a philosophical realist framework of art criticism and art history from Stage 4-6. A learning continuum in the practice of art criticism from stage 4 to preparation for the HSC is also investigated. Students will think deeply about their philosophy of visual arts education while critically examining current state and national visual arts curriculums and developing skills related to teaching visual arts.

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

- The relationship between course content and practice in Methods 1, Methods Extension 1 and Method Extension 2 has been clarified.
- Assignments have been revised to clarify demands and further critical practice.

## STUDENT LEARNING OUTCOMES

Outcome		Assessment/s
1	Analyse the demands of the Visual Arts Syllabus for Stage 6 in NSW and discuss the implications for Visual Arts teachers.	1,2
2	Demonstrate knowledge and deep understanding of theoretical perspectives underpinning approaches to Visual Arts teaching.	1,2
3	Design case studies and lessons that reflect current research into the most effective pedagogy for the Visual Arts classroom.	1,
4	Design assessment that allows opportunities for all learners to demonstrate knowledge and understanding of course content and outcomes	2
5	Demonstrate a deep understanding of pedagogy and content to meet the needs of all students in the Visual Arts classroom.	1,2

## AUSTRALIAN PROFESSIONAL STANDARDS FOR TEACHERS

Standard		Assessment/s
1.2.1	Demonstrate knowledge and understanding of research into how students learn and the implications for teaching.	1,2
1.3.1	Demonstrate knowledge of teaching strategies that are responsive to the learning strengths and needs of students from diverse linguistics, cultural, religious and socioeconomic backgrounds.	1,2
2.1.1	Demonstrate knowledge and understanding of the concepts, substance and structure of the content and teaching strategies of the teaching area.	1, 2
2.3.1	Use curriculum, assessment and reporting knowledge to design learning sequences and lesson plans	1,2
2.4.1	Demonstrate broad knowledge of, understanding of and respect for Aboriginal and Torres Strait Islander histories, cultures and languages	1, 2
2.5.1	Know and understand literacy and numeracy teaching strategies and their application in teaching areas	1,2
2.6.1	Implement teaching strategies for using ICT to expand curriculum learning opportunities for students.	1
3.1.1	Set learning goals that provide achievable challenges for students of varying characteristics	1,2
3.3.1	Include a range of teaching strategies.	1,2
3.4.1	Demonstrate knowledge of a range of resources including ICT that engage students in their learning.	1,2
3.6.1	Demonstrate broad knowledge of strategies that can be used to evaluate teaching programs to improve student learning	2
5.1.1	Demonstrate understanding of assessment strategies, including informal and formal, diagnostic, formative and summative approaches to assess student learning	2
5.2.1	Demonstrate an understanding of the purpose of providing timely and appropriate feedback to students about their learning	1
5.3.1	Demonstrate understanding of assessment moderation and its application to support consistent and comparable judgements of student learning	2
5.4.1	Demonstrate the capacity to interpret student assessment data to evaluate student learning and modify teaching practice	1

## NATIONAL PRIORITY AREA ELABORATIONS

Priority area		Assessment/s
Aboriginal and Torres Strait Islander Education (A)	1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12	1,2
Classroom Management (B)	1, 2, 3, 4, 5, 6, 7, 8, 9, 10	1,2
Information and Communication Technologies (C)	1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14	1,2
Literacy and Numeracy (D)	1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19	1,2
Students with Special Educational Needs (E)	1, 2, 3, 4, 5, 6, 7, 8, 9	1,2
Teaching Students from Non-English-Speaking Backgrounds (F)	1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11	1,2

### 4. RATIONALE FOR THE INCLUSION OF CONTENT AND TEACHING APPROACH

This subject aims to develop in each student the ability to effectively teach Visual Arts to secondary school students across the continuum from Stage 4 Mandatory (years 7 – 8) to Stage 5 Elective (years 9 – 10) with an emphasis on art criticism and art history in the Stage 6 Visual Arts (years 11 - 12) syllabus. During the course students will develop their knowledge of New South Wales syllabus documents. Lectures, tutorials and assignments will cover a variety of approaches to teaching and learning in the Visual Arts classroom. Emphasis will be given to the relationship between Visual Arts, literacy, and the philosophies that underpin art criticism in current Visual Arts education. Ethical approaches to the study of Indigenous art criticism and approaches to differentiation in the practice of art criticism are examined as methods of contemporary teaching practice.

Students will be introduced to the process of creating a Stage 6 Case Study that explores syllabus content areas of the Frames, Conceptual Framework and Practice, rationalising the theory that underpins the content. Students will examine the reciprocity between teaching learning and assessment practices through the development of appropriate tasks. Microteaching is used to provide students with an opportunity to demonstrate an understanding of key competencies, receive feedback from peers and the lecturer and to develop their teaching practice.

### 5. TEACHING STRATEGIES

- Explicit teaching, including lectures, to demonstrate an understanding of students' different approaches to learning and the use of a range of teaching strategies to foster interest and support learning.
- Small group cooperative learning to understand the importance of teamwork in an educational context and to demonstrate the use of group structures as appropriate to address teaching and learning goals.
- Extensive opportunities for whole group and small group dialogue and discussion, allowing students the opportunity to demonstrate their capacity to communicate and liaise with the diverse members of an education community, and to demonstrate their knowledge and understanding of method content.
- Online learning from readings on the Moodle website.
- Online discussions.
- Peer teaching in a simulated classroom setting.
- Structured occasions for reflection on learning to allow students to reflect critically on and improve teaching practice.

These activities will occur in a classroom climate that is supportive and inclusive of all learners.

### 6. COURSE CONTENT AND STRUCTURE

Readings for this course will be available on Moodle

Module	Lecture Topic	Tutorial Topic
1	<p><b>Introduction and Overview</b>  <b>Philosophical approaches to visual arts education</b></p> <ul style="list-style-type: none"> <li>• Framing interpretation in art criticism and art history</li> <li>• Visual Arts research on critical reasoning and implications for developing skills in interpretation, explanations, critical judgements and representing points of view</li> </ul>	<p><b>Previous experiences of visual arts education</b></p> <ul style="list-style-type: none"> <li>• Teacher beliefs about significance of visual arts in the curriculum</li> </ul> <p><b>Discussion of first assessment task</b>  <b>Reasoned inquiry</b></p> <ul style="list-style-type: none"> <li>• Using the conceptual framework, practice and frames to structure art historical and critical investigations of artworks</li> </ul>
2	<p><b>The representation of criticism and history in visual arts education</b></p> <ul style="list-style-type: none"> <li>• Traditional and contemporary views: art appreciation, DBAE, Visual Culture</li> <li>• Policy and practice in NSW and issues and tensions in national curricula proposals</li> <li>• Developing a broad and critical knowledge and understanding of the study of visual arts as a discipline.</li> <li>• Contemporary practice in the disciplines of art criticism and art history.</li> </ul>	<p><b>Collaborative group work</b></p> <ul style="list-style-type: none"> <li>• Interpreting scholarly conventions of art critical and historical practice for the classroom</li> <li>• Selecting, structuring and resourcing art critical and historical investigations for the classroom.</li> </ul>
3	<p><b>The Syllabus and planning art critical and historical investigations across years 7-12</b></p> <ul style="list-style-type: none"> <li>• Key concepts in art history and criticism</li> <li>• Art criticism and art history in the Preliminary course</li> <li>• Course content and case studies in the HSC course and the Stage 6 HSC examination</li> </ul>	<p><b>Scope and sequence in art criticism and art history</b></p> <ul style="list-style-type: none"> <li>• Constructing Preliminary art criticism and art history courses for classrooms with both Stage 4 and Stage 5 experience students, and for diverse learning needs</li> <li>• Articulating case studies as instances drawn from a course outline</li> <li>• Coherence and course coverage in case studies</li> </ul>
4	<p><b>Pedagogical approaches to art criticism and art history in visual arts education</b></p> <ul style="list-style-type: none"> <li>• Teaching students to interpret and write in art criticism and history</li> <li>• Scaffolding writing skills for diverse learning and EAL/D needs</li> <li>• A sample case study: interpreting and explaining Aboriginal Art in critical and historical investigation</li> </ul>	<p><b>Incorporating Aboriginal and Torres strait islander content in the syllabus and strategies for cultural awareness</b></p> <p>Collaborative development of classroom resources to investigate:</p> <ul style="list-style-type: none"> <li>• The types of works produced by Aboriginal and Indigenous artists and some ideas, issues and concepts of traditional and contemporary significance.</li> <li>• How visual arts reflects and constructs beliefs and attitudes about cultural identity, the relationships between Indigenous cultures and the world</li> </ul>

5	<p><b>Assessing knowledge and understanding in art criticism and art history</b></p> <p>Issues in standards based curriculum</p> <ul style="list-style-type: none"> <li>• NESAs assessment policy and documentation</li> <li>• Research into assessment <i>of, for</i> and <i>as</i> learning</li> <li>• Overview of content and criterion-related validity, reliability and accessibility</li> <li>• Types of tasks that build understandings of practice and points of view</li> </ul>	<p><b>Introduction to Assessment Task 2</b>  <b>Developing assessment tasks in art criticism and art history.</b></p> <p>Group work in:</p> <ul style="list-style-type: none"> <li>• Question design: Source material, using quotes and provocations, marking guidelines.</li> <li>• Development of a 5 mark question for part 1 of the assessment task and formative peer assessment.</li> <li>• Modelling responses to the 5 mark question at different levels to evaluate the value of the question to meet different levels of knowledge and literacy</li> <li>• Introduction to microteaching requirements</li> </ul>
6	<p><b>Exemplary practice in Art Criticism and art history</b></p> <p>Engaging with the contemporary</p>	<p><b>Planning for diversity and currency in Stage 6 art criticism and art history</b></p> <p>Group work to produce resources which respond to current exhibitions of contemporary art. Identifying and critiquing museum resources</p>
7	<p><b>Questioning and explanation in art critical and historical investigations</b></p> <ul style="list-style-type: none"> <li>• Notions of literacy in visual arts: verbal, visual, technological and cultural literacy</li> <li>• Strategies for engaging students to adopt and defend points of view: argument, justification and evidence.</li> </ul>	<ul style="list-style-type: none"> <li>• Diverse learning strategies and adjustments</li> <li>• Numeracy within VA</li> </ul> <p><b>Microteaching</b></p>
8	<p><b>Curriculum differentiation in art criticism and art history</b></p> <ul style="list-style-type: none"> <li>• Philosophical and theoretical background</li> <li>• Anti-discrimination legislation and policy requirements</li> <li>• Life Skills Curriculum and adjusted curriculum in visual arts</li> <li>• Gifted and talented students in visual arts</li> </ul>	<ul style="list-style-type: none"> <li>• Universal design for learning in visual arts programming</li> </ul> <p><b>Microteaching</b></p>
9	<p><b>Engaging the virtual and the material in contemporary visual arts classroom practice</b></p> <ul style="list-style-type: none"> <li>• Issues of digital engagement with the objects of critical and historical study of art</li> <li>• Ethical considerations for the online classroom</li> <li>• Issues of quality in unfiltered access to digital resources</li> </ul>	<ul style="list-style-type: none"> <li>• Pedagogical strategies for the online classroom</li> </ul> <p><b>Microteaching</b></p>
10	<p><b>Negotiating Professional Experience contexts</b></p> <p>Revision of effective classroom management and teaching practices for guiding students through art critical and historical study lessons</p>	<p><b>Establishing collaborative practices</b></p> <p>Each student will introduce their Case study from Assessment Task 1 to the group using guided questioning to build a short discussion on the topic (15 minutes each) myExperience completed</p>

Professional Experience

## 7. RESOURCES

## Required Readings

You are required, for this course, and in the future, to have copies of the syllabus documents. It is highly recommended that you buy them or have them printed and bound yourself.

Australian Curriculum, Assessment, and Reporting Authority (ACARA). (2009). *Shape of the Australian Curriculum: The Arts*. Sydney, NSW, Australia: ACARA.

Syllabus documents can be retrieved from NSW Education Standards Authority website:

<https://www.educationstandards.nsw.edu.au/wps/portal/nesa/home>

Board of Studies, NSW. (2000). *Visual Design Stage 6 CEC* Sydney, NSW, Australia: Board of Studies NSW.

Board of Studies, NSW. (2003). *Photographic and Digital Media Years 7-10 Syllabus*. Sydney, NSW, Australia: Board of Studies NSW.

Board of Studies NSW. (2003). *Visual Arts Years 7-10 Syllabus*. Sydney, NSW, Australia: Board of Studies NSW.

Board of Studies NSW. (2004). *Visual Arts Years 7-10 Syllabus: Advice on programming and assessment*. Sydney, NSW, Australia: Board of Studies NSW.

Board of Studies, NSW. (2005). *Photography, Video and Digital Imaging Stage 6 CEC*. Sydney, NSW, Australia: Board of Studies NSW.

Board of Studies, NSW. (2006). *Creative Arts K-6 Syllabus*. Sydney, NSW, Australia: Board of Studies NSW.

Board of Studies, NSW. (2009). *Visual Arts Syllabus Stage 6*. Sydney, NSW, Australia: Board of Studies NSW.

## Further Readings

Anstey, M. & Bull, G. (2006) *Teaching and learning multiliteracies: Changing times, changing literacies*. Curriculum Press, Melbourne

Attwood, B. (2005), *Telling the truth about Aboriginal history*. All and Unwin, Crows Nest

Finger, G., Russell, G., Jamieson-Proctor, R. & Russell, N. (2006) *Transforming Learning with ICT Making IT Happen*. Pearson Australia

Gibbons, P. (2002). *Scaffolding language, scaffolding learning: Teaching second language learners in the mainstream classroom*. Portsmouth, Heinemann.

Harrison, N. (2008). *Teaching and learning in Indigenous education*. Oxford, Sydney.

Martin, K. (2008). The intersection of Aboriginal knowledges, Aboriginal literacies and new learning pedagogy for Aboriginal students. In Healy, A (Ed.) *Multiliteracies and diversity in education: New pedagogies for expanding landscapes (pp 59-81)*. Oxford University Press, Melbourne.

Price, K (2012), *Aboriginal and Torres Strait Islander Education: An Introduction for the Teaching Profession*. Cambridge University Press



### Further readings: Art Education

- Barrett, T. (2004). Investigating art criticism in education: an autobiographical narrative. In Eisner, E.W. & Day, M.D., (Eds) *Handbook of research and policy in Art Education*, New Jersey: National Art Education Association/Lawrence Erlbaum Associates.
- Burnam, R. Kai-Kee, E. (2005) Art Teaching in the Museum, *Journal of Aesthetic Education* Vol 39 Pp65-75
- Feldman, C. F. (1987) Thought from language: the linguistic construction of cognitive representations, in J. Bruner & H. Haste [Eds] *Making Sense: The Child's Construction of the World*. London: Methuen, pp. 133–46.
- Freeman, N. H. (1995) The emergence of a framework theory of pictorial reasoning, in C. Lange-Kuttner & G.V. Thomas [Eds] *Drawing and Looking: Theoretical Approaches to Pictorial Representation in Children*. New York: Harvester Wheatsheaf, pp. 135–46.
- Freeman, N.H. (2011). Varieties of pictorial judgement. In Schellekens, E., & P. Goldie (Eds.). *The aesthetic mind: Philosophy and psychology* (pp. 414-426). Oxford, England: Oxford University Press.
- Freeman, N.H. (2010). Children as intuitive critics. In C. Milbrath & C. Lightfoot (Eds.), *Art and Human Development* (pp. 185-212). New York: Psychology Press.
- Geahigan, G. (2002). Art Criticism: Reflections on the Evolution of the Educational Concept. *The Journal of Aesthetic Education*, 36, 84-97.
- Maras, K. (2010b). Condition critical: a misdiagnosis in the treatment of critical practice in the proposed curriculum for Visual Arts. *Australian Art Education, Special Edition* 32, 15-19.
- Maras, K. (2007). Creativity, theory building and art learning, in J. Butcher & L. McDonald [Eds.] *Making a Difference: Challenges for Teachers, Teaching and Teacher Education*. Rotterdam: Sense Publishers.
- Maras, K. (2017). Mind Language and Artworks as Real Constraints on Students' Critical Reasoning about Meaning in Art, *The International Journal of Art and Design Education* 2017 DOI: 10.1111/jade.12152
- Parsons, M. (1987) *How We Understand Art*. Cambridge: Cambridge University Press.
- Thomas, K. (2010) What is the relationship between social tact in teacher–pupil exchanges and creativity?, *Reconceptualising functional causes of creativity in artmaking*, *International Journal of Art & Design Education*, Vol. 29, No. 2, pp. 134–42.
- Searle, J. R. (1995) *The Construction of Social Reality*. New York: Free Press.
- Wolff, T.F., & Geahigan, G. (1997). *Art criticism and art education*. University of Illinois Press: Urbana.

**Journals:**

Art Education  
Art Therapy: Journal of the American Art Therapy Association  
Arts Education Policy Review  
Arts and Activities  
Australian Art Education  
Australian Online Journal of Arts Education  
International Journal of Art & Design Education  
International Journal of Education and the Arts  
International Journal of Education through Art  
Journal of Aesthetic Education  
Journal of Artistic and Creative Education  
School Arts  
Studies in Art Education

**Websites:**

Visual Arts & Design Educators Association, <http://www.vadea.org/>; <http://vadea.blogspot.com>  
Art Education Australia <http://www.arteducation.org.au/>  
Art Gallery of NSW <http://www.artgallery.nsw.gov.au/>  
The Artists.org - modern & contemporary artists and art <http://www.the-artists.org/>  
Australian Museums and Galleries Online <http://amol.org.au/>  
Bauhaus Archive Museum of Design <http://www.bauhaus.de/english/bauhaus1919/index.htm>  
Board of Studies NSW <http://www.boardofstudies.nsw.edu.au/>  
Cooper Hewitt National Design Museum (USA) <http://ndm.si/edu>  
The Metropolitan Museum of Art – Online Resources  
<http://www.metmuseum.org/education/index.asp>  
Museum of Computer Art <http://moca.virtual.museum/>  
Museum of Contemporary Art, Sydney <http://www.mca.com.au/>  
Museum of Modern Art <http://www.moma.org/>  
The National Fine Art Education Digital Collection <http://fineart.ac.uk/>  
MONA  
NGA  
National Gallery of Victoria Collection <http://www.ngv.vic.gov.au/collection/>  
National Library of Australia <http://www.nla.gov.au/catalogue/pictures/>  
National Portrait Gallery  
Object – Australian Centre for Craft & Design <http://www.object.com.au/>  
Powerhouse Museum <http://www.powerhousemuseum.com/>  
Queensland Art Gallery  
State Library of NSW <http://www.sl.nsw.gov.au/>

## 8. ASSESSMENT

Assessment Task	Length	Weight	Student Learning Outcomes Assessed	AITSL Standards	National Priority Area Elaborations	Due Date
<b>Assessment 1</b> Design a Case Study for Art Criticism and Art History Stage 6	2000 words	40%	1-3, 5	1.1.1, 1.2.1, 1.3.1, 2.1.1, 2.3.1, 2.6.1, 3.1.1, 3.3.1, 3.4.1, 3.6.1	C 6, C 12, D 4	Friday 27/3/2020 By 5.00pm
<b>Assessment 2</b> Design an Assessment Task for Art Criticism and Art History	(indicative length 3500 words)	60%	1, 2, 4, 5	1.2.1, 2.1.1, 2.3.1, 2.4.1, 3.1.1, 3.6.1, 5.1.1, 5.2.1, 5.3.1, 5.4.1	A 2, A 8, D 4, D 10, D 18, F 5	Friday 8/5/2020 By 5.00pm

### Submission of assessments

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 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.

<https://education.arts.unsw.edu.au/students/courses/course-outlines/>

### Assessment Details

#### **Assessment 1: Design a Case Study for Art Criticism and Art History in the HSC course**

Design a Critical and Historical case study of 6-8 hours in duration for students in the HSC course. A case study, as stipulated in the Visual Arts Stage 6 syllabus, is a continuum of learning that provides a means of studying particular cases or issues in the visual arts. Its function within the classroom is to illustrate a point of view or a significant viewpoint about the artworld through critical and historical practice. The selection of content for the case study should relate to various aspects of critical and historical investigations, taking into account practice, the conceptual framework and the frames. Emphasis must be given one particular aspect of content (The Frames or the Conceptual Framework, Practice) although all should remain in play. Each case study should have particular complexities about which students can develop understanding.

Your case study should include

Use the guidelines from the NSW Visual Arts Syllabus stage 6 on case studies and further research to construct a Case Study for Stage 6- HSC course.

The Case study should:

- begin with a key enquiry question that shall be addressed through the study
- provide for a particular or significant point of interest or case to be investigated from the world of art
- relate various aspects of practice, the conceptual framework and the frames- but does not necessarily need to include every aspect of these.
- place emphasis **on one area** of content as focus (The Frames, The Conceptual Framework, Practice)
- address Key outcomes from the stage 6 NSW Visual Arts syllabus
- provide for a development of complexity that allows students to engage deeply with artworld concepts from which they can develop and sustain points of view
- provide scope for extension and explain how it may link to previous and or further studies
- include a variety of forms of resources for students to access and engage with.
- consider how students will demonstrate their understanding of significant knowledge and understanding about the concepts studied.
- include a written Rationale that explains your choices in content focus and how this relates to the key enquiry question, artist(s) and key works, resources, hours and outcomes to be addressed. (1000 Words)
- include a referenced bibliography of sources etc.

A Suggested Format or Scaffold:

- Rationale (1000)
- Brief Context of prior learning in the unit that the case study relates to
- Enquiry Question/topic/or issue of significance from the world of art
- Outcomes to be addressed throughout (From NSW Stage 6 HSC course /Syllabus)
- Sequence of teaching and learning strategies, including duration, for the case study
- Supported explanations of how the Case study engages the Visual Arts Course content of The Frames and/or The Conceptual Framework and /or Practice. You must reason through how each learning activity or focus engages the course content areas.
- Key learning activities
- Scope for extension and or differentiation
- Key Resources
- Concludes with synthesised learning to be demonstrated by the students studying the case study
- PowerPoint presentation for the introductory lesson (maximum 8 slides)
- One example of a student handout that would be used in the case study
- The total length of the case study should be the *equivalent* of approximately 2500 words. This should not include quotations or resources.

## Assessment 2: Design an Assessment Task for Art Criticism and Art History

This assignment (approximately 3,500 words) consists of four parts

- Development of an examination paper for Art Criticism and Art History Stage 6
  - Design of an accurate marking scheme
  - Models of sample answers to one question
  - An explanatory rationale.
1. Design a written paper (200 - 500 words) for the Art criticism and art history component of the HSC course which provides an assessment task related to the case study you developed in the first assignment. The paper must follow the NESAs format and will consist of two sections
    - Section I will include THREE short-answer questions. ONE of the three questions must specifically focus on sources relating to Aboriginal or Torres Strait Islander Art examples.
    - Section II will include three extended response questions, with ONE question on each of the following: practice, the conceptual framework and frames.
  2. Provide a marking scheme for each of each of the three Section I questions (1000 - 1500 words) which clearly illustrates how marks will be allocated for each question in mark bands appropriate to the question value.
  3. Model anticipated student responses at three different mark levels to ONE question chosen from Section I. These modelled answers should be used to check the appropriateness of the question and the accuracy of the mark band descriptors.
  4. Provide a rationale (1500 words) for the assessment task you have designed, explaining in some detail how assessment *of* and *for* learning approaches have been employed, and how the assessment task will
    - address course content
    - assist student learning
    - evaluate and improve teaching and learning programs
    - provide evidence of satisfactory achievement and completion in the HSC course.

One short answer question for Section I will be developed in Week 5 tutorial to allow for formative peer assessment.

All images and resources used must be appropriately referenced.

UNSW SCHOOL OF EDUCATION  
 FEEDBACK SHEET  
 EDST6777 EXTENSION VISUAL ARTS METHOD 1

Student Name:  
 Assessment Task 1

Student No.:

SPECIFIC CRITERIA	(-) <span style="font-size: 2em;">→</span> (+)				
<b>Understanding of the question or issue and the key concepts</b> <ul style="list-style-type: none"> <li>• The response provides for a particular or significant point of interest or case to be investigated from the world of art and a relevant enquiry question</li> <li>• Appropriate and in-depth knowledge of aspects of NSW Stage 6 Visual Arts syllabus that focus on Critical and Historical approaches to Case Studies including accurate use and mapping of outcomes.</li> <li>• Coherent sequence of teaching and learning strategies, including duration, for the case study</li> <li>• Appropriately designed resources</li> </ul>					
<b>Depth of analysis and/or critique in response to the task</b> <ul style="list-style-type: none"> <li>• Evidential explanations of how the Case study engages the Visual Arts Course content of The Frames and/or The Conceptual Framework and /or Practice.</li> <li>• Scope for extension and or differentiation within suggested learning</li> <li>• Considerations of how students will demonstrate their understanding</li> </ul>					
<b>Familiarity with and relevance of professional and/or research literature used to support response</b> <ul style="list-style-type: none"> <li>• Relevance and connection to various aspects of practice, the conceptual framework and the frames</li> <li>• Emphasis <b>on one area</b> of content as focus (The Frames, The Conceptual Framework, Practice)</li> <li>• Key outcomes to be addressed (From stage 6 syllabus)</li> <li>• Evidence of current pedagogical issues and practices in art education practice in the study of art historical and critical practice</li> </ul>					
<b>Structure and organisation of response</b> <ul style="list-style-type: none"> <li>• Explanatory rationale</li> <li>• Key Enquiry approach</li> <li>• Key Resources</li> <li>• Key learning activities</li> <li>• PowerPoint presentation for the introductory lesson (maximum 8 slides)</li> <li>• Example of a student handout that would be used in the case study</li> <li>• Evidence of how you could check for synthesised student learning</li> </ul>					
<b>Presentation of response according to appropriate academic and linguistic conventions</b> <ul style="list-style-type: none"> <li>• Use of formal and syllabus language</li> <li>• Accurate Referencing</li> </ul>					
<b>GENERAL COMMENTS/RECOMMENDATIONS FOR NEXT TIME</b>   					

Lecturer:

Date:

**Recommended: /20 (FL PS CR DN HD)**

**Weighting: 40%**

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  
 EDST6777 EXTENSION VISUAL ARTS METHOD 1

Student Name:  
 Assessment Task 2

Student No.:

SPECIFIC CRITERIA	(-) —————> (+)				
<b>Understanding of the question or issue and the key concepts involved</b> <ul style="list-style-type: none"> <li>• An explanatory rationale</li> <li>• Section I will include THREE short-answer questions. ONE of the three questions must specifically focus on sources relating to Aboriginal or Torres Strait Islander Art examples.</li> <li>• Section II will include three extended response questions, with ONE question on each of the following: practice, the conceptual framework and frames.</li> <li>• Model anticipated student responses at three different mark levels to ONE question chosen from Section I. These modelled answers should be used to check the appropriateness of the question and the accuracy of the mark band descriptors.</li> </ul>					
<b>Depth of analysis and/or critique in response to the task</b> <ul style="list-style-type: none"> <li>• An explanatory rationale that evidences course content student learning assessment strategies and evidence of satisfactory achievement and completion in the HSC course</li> </ul>					
<b>Familiarity with and relevance of professional and/or research literature used to support response</b>					
<b>Structure and organisation of response</b> <ul style="list-style-type: none"> <li>• Development of an examination paper for Art Criticism and Art History Stage 6 that follows structure of HSC examination in Visual Arts</li> <li>• Rationale, modelled answers</li> <li>• A marking scheme for each of each of the three Section I questions (1000 - 1500 words) which clearly illustrates how marks will be allocated for each question in mark bands appropriate to the question value.</li> </ul>					
<b>Presentation of response according to appropriate academic and linguistic conventions</b> <ul style="list-style-type: none"> <li>• Use formal and appropriate Visual Arts language and formatting according to Visual Arts Stage 6 syllabus and sample HSC examinations</li> <li>• Uses appropriate referencing techniques and copyright acknowledgements</li> </ul>					
<b>GENERAL COMMENTS/RECOMMENDATIONS FOR NEXT TIME</b>					

Lecturer

Date

**Recommended: /20 (FL PS CR DN HD)**

**Weighting: 60%**

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