School of Education

EDST6777
Extension Visual Arts Method 1

Term 1 2021
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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 people as the traditional custodians of the lands upon which we learn and teach.
1. LOCATION
Faculty of Arts, Design & Architecture
School of Education
EDST6777 Extension Visual Arts Method 1 (6 units of credit)
Term 1 2021

2. STAFF CONTACT DETAILS
Course convener: Michele Brennan
Email: michele.brennan@unsw.edu.au
Availability: Please email to arrange an appointment

3. COURSE DETAILS
<table>
<thead>
<tr>
<th>Course Name</th>
<th>Extension Visual Arts Method 1</th>
</tr>
</thead>
<tbody>
<tr>
<td>Credit Points</td>
<td>6 units of credit (uoc)</td>
</tr>
<tr>
<td>Workload</td>
<td>Includes 150 hours including class contact hours, readings, class preparation, assessment, follow up activities, etc.</td>
</tr>
<tr>
<td>Schedule</td>
<td><a href="http://classutil.unsw.edu.au/EDST_T1.html#EDST6777T1">http://classutil.unsw.edu.au/EDST_T1.html#EDST6777T1</a></td>
</tr>
</tbody>
</table>

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.
- Further demonstration of Online and Virtual Pedagogical practices are explored.
### STUDENT LEARNING OUTCOMES

<table>
<thead>
<tr>
<th>Outcome</th>
<th>Assessment/s</th>
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<tbody>
<tr>
<td>1</td>
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<td>3</td>
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<td>4</td>
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<td>5</td>
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</tbody>
</table>

#### AUSTRALIAN PROFESSIONAL STANDARDS FOR TEACHERS

<table>
<thead>
<tr>
<th>Standard</th>
<th>Assessment/s</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.2.1</td>
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<tr>
<td>1.3.1</td>
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<tr>
<td>2.1.1</td>
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<td>2.3.1</td>
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<tr>
<td>2.4.1</td>
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<td>2.5.1</td>
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<td>2.6.1</td>
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<td>3.1.1</td>
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<td>3.3.1</td>
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<td>3.4.1</td>
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<td>5.1.1</td>
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<td>5.2.1</td>
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<td>5.3.1</td>
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<tr>
<td>5.4.1</td>
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</tbody>
</table>
NATIONAL PRIORITY AREA ELABORATIONS

<table>
<thead>
<tr>
<th>Priority area</th>
<th>Assessment/s</th>
</tr>
</thead>
<tbody>
<tr>
<td>A. Aboriginal and Torres Strait Islander Education</td>
<td>2,6,8</td>
</tr>
<tr>
<td>B. Classroom Management</td>
<td>1,4</td>
</tr>
<tr>
<td>C. Information and Communication Technologies</td>
<td>1,4-6,9-10,12</td>
</tr>
<tr>
<td>D. Literacy and Numeracy</td>
<td>3-5,8,10-13,18</td>
</tr>
<tr>
<td>E. Students with Special Educational Needs</td>
<td>3-4,6-7</td>
</tr>
<tr>
<td>F. Teaching Students from Non-English-Speaking Backgrounds</td>
<td>1,3-5,7,9</td>
</tr>
</tbody>
</table>

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

<table>
<thead>
<tr>
<th>Module</th>
<th>Lecture Topic</th>
<th>Tutorial Topic</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Introduction and Overview</td>
<td>Previous experiences of visual arts education</td>
</tr>
<tr>
<td></td>
<td>Philosophical approaches to visual arts education</td>
<td>Teacher beliefs about significance of visual arts in the curriculum</td>
</tr>
<tr>
<td></td>
<td>Framing interpretation in art criticism and art history</td>
<td>Discussion of first assessment task</td>
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<tr>
<td></td>
<td>Visual Arts research on critical reasoning and implications for developing skills in interpretation, explanations, critical judgements and representing points of view</td>
<td>Reasone inquiry</td>
</tr>
<tr>
<td></td>
<td>Discussion of first assessment task</td>
<td>Using the conceptual framework, practice and frames to structure art historical and critical investigations of artworks</td>
</tr>
<tr>
<td>2</td>
<td>The representation of criticism and history in visual arts education</td>
<td>Collaborative group work</td>
</tr>
<tr>
<td></td>
<td>Traditional and contemporary views: art appreciation.</td>
<td>Interpreting scholarly conventions of art critical and historical practice for the classroom</td>
</tr>
<tr>
<td></td>
<td>Developing a broad and critical knowledge and understanding of the study of visual arts as a discipline.</td>
<td>Selecting, structuring and resourcing art critical and historical investigations for the classroom.</td>
</tr>
<tr>
<td></td>
<td>Contemporary practice in the disciplines of art criticism and art history.</td>
<td>Scope and sequence in art criticism and art history</td>
</tr>
<tr>
<td></td>
<td>The Syllabus and planning art critical and historical investigations across years 7-12</td>
<td>Constructing Preliminary art criticism and art history courses for classrooms with both Stage 4 and Stage 5 experience students, and for diverse learning needs</td>
</tr>
<tr>
<td></td>
<td>Art criticism and art history in the Preliminary course</td>
<td>Articulating case studies as instances drawn from a course outline</td>
</tr>
<tr>
<td></td>
<td>Course content and case studies in the HSC course and the Stage 6 HSC examination</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>The Practice of Art Criticism: Pedagogical approaches to art criticism and art history in visual arts education</td>
<td>Incorporating Aboriginal and Torres strait islander content in the syllabus and strategies for cultural awareness</td>
</tr>
<tr>
<td></td>
<td>Teaching students to interpret and write in art criticism and history</td>
<td>Collaborative development of classroom resources to investigate:</td>
</tr>
<tr>
<td></td>
<td>Scaffolding writing skills for diverse learning and EAL/D needs</td>
<td>- The types of works produced by Aboriginal and Indigenous artists and some ideas, issues and concepts of traditional and contemporary significance.</td>
</tr>
<tr>
<td></td>
<td>A sample case study: interpreting and explaining Aboriginal Art in critical and historical investigation</td>
<td>How visual arts reflects and constructs beliefs and attitudes about cultural identity, the relationships between Indigenous cultures and the world</td>
</tr>
<tr>
<td>4</td>
<td>Assessment As Practice: Assessing knowledge and understanding in art criticism and art history</td>
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<tr>
<td></td>
<td>Issues in standards-based curriculum</td>
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<tr>
<td></td>
<td>NESA assessment policy and documentation</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Research into assessment of, for and as learning</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Introduction to Assessment Task 2</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Developing assessment tasks in art criticism and art history.</td>
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<tr>
<td></td>
<td>Group work in:</td>
<td></td>
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<tr>
<td></td>
<td>- Question design: Source material, using quotes and provocations, marking guidelines.</td>
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</tbody>
</table>
| Week 5 | Overview of content and criterion-related validity, reliability and accessibility  
Types of tasks that build understandings of practice and points of view | Development of a 5 mark question for part 1 of the assessment task and formative peer assessment.  
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  
Introduction to microteaching requirements |
|---|---|
| 5 | Exemplary practice in Art Criticism and art history  
- The Higher school certificate Examination Art Criticism and Art history  
- Engaging with the contemporary | Planning for diversity and currency in Stage 6 art criticism and art history  
- Group work to produce resources which respond to current pedagogical practice in Examination  
- Microteaching |
| 6 | Student as Critical Agent in Art Criticism: Pedagogical Interventions:  
- A Realist Account of Critical Agency in Art Criticism in Art and Design Education: By Karen Maras 2018 | Questioning and explanation in art critical and historical investigations  
- Notions of literacy in visual arts: verbal, visual, technological and cultural literacy  
- Diverse learning strategies and adjustments  
- Strategies for engaging students to adopt and defend points of view: Argument, Justification and evidence.  
- Microteaching |
| 7 | Critical Crisis: Visual Arts Pedagogy in Practice:  
- Policy and practice in NSW and issues and tensions in national curricula proposals  
- Old and New and Old again: Critical approaches to unimpeachable curriculum in Visual Arts Education | Microteaching  
Verifications for Assessment 2 |
| Week 8 | Method Break |
| 9 | Curriculum differentiation in art criticism and art history:  
This week is an ONLINE class that can be undertaken asynchronously during this study week period  
- Gifted and talented students in visual arts  
- Identification of high potential learners  
- Programs for Talent development in Visual Arts | Pedagogical strategies for the online classroom |
| 10 | Engaging the virtual and the material in contemporary visual arts classroom practice  
- Issues of digital engagement with the objects of critical and historical study of art  
- Ethical considerations for the online classroom | Microteaching |
Issues of quality in unfiltered access to digital resources

<table>
<thead>
<tr>
<th>11</th>
<th>Negotiating Professional Experience contexts</th>
<th>Establishing collaborative practices</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Revision of effective classroom management and teaching practices for guiding students through art critical and historical study lessons</td>
<td>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)</td>
</tr>
</tbody>
</table>

**Professional Experience**

MyExperience completed

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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.


- 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**

- Attwood, B. (2005), *Telling the truth about Aboriginal history*. All and Unwin, Crows Nest.
Further readings: Art Education


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

- Art Education Australia http://www.arteducation.org.au/
- The Artists.org - modern & contemporary artists and art http://www.the-artists.org/
- 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 Modern Art http://www.moma.org/
- The National Fine Art Education Digital Collection http://fineart.ac.uk/
- MONA
- NGA
- National Portrait Gallery
- Powerhouse Museum http://www.powerhousemuseum.com/
- Queensland Art Gallery
## 8. ASSESSMENT

<table>
<thead>
<tr>
<th>Assessment Task</th>
<th>Length</th>
<th>Weight</th>
<th>Student Learning Outcomes Assessed</th>
<th>Australian Professional Standards Assessed</th>
<th>National Priority Area Elaborations Assessed</th>
<th>Due Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>Assessment 1:</td>
<td>c. 2000 words</td>
<td>40%</td>
<td>1-3, 5</td>
<td>1.1.1, 1.2.1, 1.3.1, 2.1.1, 2.3.1, 2.6.1</td>
<td>C6,12 D4</td>
<td>Friday March 26th, 2021 by 5pm</td>
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<tr>
<td>Design a Case Study for Art Criticism and Art History Stage 6</td>
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<td></td>
<td>3.1.1, 3.3.1, 3.4.1, 3.6.1</td>
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</tr>
<tr>
<td>Assessment 2:</td>
<td>c. 3500 words</td>
<td>60%</td>
<td>1, 2, 4, 5</td>
<td>1.2.1, 2.1.1, 2.3.1, 2.4.1, 3.1.1, 3.6.1</td>
<td>A2,8 D4,10,18 F5</td>
<td>Wednesday April 28th, 2021 by 5pm</td>
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<tr>
<td>Design an Assessment Task for Art Criticism and Art History</td>
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<td>5.1.1, 5.2.1, 5.3.1, 5.4.1</td>
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</tbody>
</table>

**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/](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.

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 NESA 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 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.

All images and resources used must be appropriately referenced.
### UNSW SCHOOL OF EDUCATION
**FEEDBACK SHEET**
**EDST6777 EXTENSION VISUAL ARTS METHOD 1**

**Student Name:**

**Student No.:**

**Assessment Task 1:** Case study

<table>
<thead>
<tr>
<th>SPECIFIC CRITERIA</th>
<th>(+)</th>
<th>(+)</th>
</tr>
</thead>
</table>

#### Understanding of the question or issue and the key concepts
- 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
- 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.
- Coherent sequence of teaching and learning strategies, including duration, for the case study
- Appropriately designed resources

#### Depth of analysis and/or critique in response to the task
- Evidential explanations of how the Case study engages the Visual Arts Course content of The Frames and/or The Conceptual Framework and/or Practice.
- Scope for extension and or differentiation within suggested learning
- Considerations of how students will demonstrate their understanding

#### Familiarity with and relevance of professional and/or research literature used to support response
- Relevance and connection to various aspects of practice, the conceptual framework and the frames
- Emphasis on one area of content as focus (The Frames, The Conceptual Framework, Practice)
- Key outcomes to be addressed (From stage 6 syllabus)
- Evidence of current pedagogical issues and practices in art education practice in the study of art historical and critical practice

#### Structure and organisation of response
- Explanatory rationale
- Key Enquiry approach
- Key Resources
- Key learning activities
- PowerPoint presentation for the introductory lesson (maximum 8 slides)
- Example of a student handout that would be used in the case study
- Evidence of how you could check for synthesised student learning

#### Presentation of response according to appropriate academic and linguistic conventions
- Use of formal and syllabus language
- Accurate Referencing

### GENERAL COMMENTS/RECOMMENDATIONS FOR NEXT TIME

**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 contextualise 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: ____________________  Student No.: ____________________
Assessment Task 2: Assessment task design

<table>
<thead>
<tr>
<th>SPECIFIC CRITERIA</th>
<th>(-)</th>
<th>(+)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Understanding of the question or issue and the key concepts involved</td>
<td></td>
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<tr>
<td>• An explanatory rationale</td>
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<tr>
<td>• Section I will include THREE short-answer questions. ONE of the three questions</td>
<td></td>
<td></td>
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<tr>
<td>must specifically focus on sources relating to Aboriginal or Torres Strait</td>
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<tr>
<td>Islander Art examples.</td>
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<tr>
<td>• Section II will include three extended response questions, with ONE question</td>
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<tr>
<td>on each of the following: practice, the conceptual framework and frames.</td>
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<tr>
<td>• Model anticipated student responses at three different mark levels to ONE</td>
<td></td>
<td></td>
</tr>
<tr>
<td>question chosen from Section I. These modelled answers should be used to check</td>
<td></td>
<td></td>
</tr>
<tr>
<td>the appropriateness of the question and the accuracy of the mark band descriptors.</td>
<td></td>
<td></td>
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| Depth of analysis and/or critique in response to the task                        |     |     |
| • An explanatory rationale that evidences course content student learning      |     |     |
|   assessment strategies and evidence of satisfactory achievement and            |     |     |
|   completion in the HSC course                                                  |     |     |

| Familiarity with and relevance of professional and/or research literature       |     |     |
| used to support response                                                        |     |     |

| Structure and organisation of response                                          |     |     |
| • Development of an examination paper for Art Criticism and Art History         |     |     |
|   Stage 6 that follows structure of HSC examination in Visual Arts             |     |     |
| • Rationale, modelled answers                                                   |     |     |
| • A marking scheme for each of each of the three Section I questions which     |     |     |
|   clearly illustrates how marks will be allocated for each question in mark     |     |     |
|   bands appropriate to the question value.                                     |     |     |

| Presentation of response according to appropriate academic and linguistic       |     |     |
| conventions                                                                     |     |     |
| • Use formal and appropriate Visual Arts language and formatting               |     |     |
|   according to Visual Arts Stage 6 syllabus and sample HSC examinations        |     |     |
| • Uses appropriate referencing techniques and copyright                        |     |     |
|   acknowledgements                                                             |     |     |

GENERAL COMMENTS/RECOMMENDATIONS FOR NEXT TIME

Lecturer: ____________________  Date: ____________________
Recommended: /20 (FL PS CR DN HD)  Weighting: 60%

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.