Contents

1. LOCATION .................................................................................................................. 2
2. STAFF CONTACT DETAILS ...................................................................................... 2
3. COURSE DETAILS ...................................................................................................... 2
   Aims of the Course ........................................................................................................ 2
   Student Learning Outcomes .......................................................................................... 3
   Graduate Attributes ....................................................................................................... 3
4. RATIONALE FOR THE INCLUSION OF CONTENT AND TEACHING APPROACH ... 4
5. TEACHING STRATEGIES ............................................................................................ 4
6. COURSE CONTENT AND STRUCTURE .................................................................. 4
7. ASSESSMENT ................................................................................................................ 10
8. RESOURCES ................................................................................................................ 14
   Required Readings ........................................................................................................ 14
   Further Readings .......................................................................................................... 14

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 Bidjigal 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)
Semester 1, 2015

2. STAFF CONTACT DETAILS
Course Coordinator: Dr Karen Maras
Office Location: John Goodsell 132
Email: k.maras@unsw.edu.au
Phone: 93852542
Availability: please email to arrange appointments

3. COURSE DETAILS

<table>
<thead>
<tr>
<th>Course Name</th>
<th>Contemporary Issues in Visual Arts Education</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>Lecture Wednesday 19:00 – 21:00, John Goodsell LG19 Weeks 1-12</td>
</tr>
</tbody>
</table>

Summary of Course

This course provides a philosophical realist framework for understanding critical issues and practice in contemporary visual arts education. It covers the content of constraints on art and art education including the importance of belief and conceives of practice as institutionally related and socially constructed in real time. Then it examines developmental constraints on students’ reasoning in art education focusing on empirical studies that identify how students’ knowledge and cognitive abilities function in their critical and practical reasoning. The course then critically examines curriculum design, implementation and assessment in NSW Visual Arts syllabuses with special attention given to key syllabus concepts including the frames and body of work while also identifying problems of authenticity in the assessment of students’ artworks. It then identifies the myths that surround visual literacy and visual culture before examining the complex issues, politics and practices of recent draft Australian curriculum development in the Arts with a focus on Visual Arts. It concludes with international comparisons in curriculum development.

Aims of the Course

This course aims to assist students to:

- Understand a range of critical issues and practice in visual arts education from a philosophically realist perspective
- Using a realist framework understand how constraints function in art, art education, students’ reasoning, creativity and curriculum development at state, national and international levels
- Examine the historical innovations of the frames and body of work in NSW syllabus development and consider the implications for programming, assessment and current and potential practices in art education in school based and broader educational contexts
- Investigate the myths of visual literacy and visual culture in art education from the perspective of philosophical realism in art
• Understand how practices, politics and power relations affect the design and pedagogy of art education curriculum including its assessment and status within the broader curriculum, in local, national and international contexts

**Student Learning Outcomes**

<table>
<thead>
<tr>
<th>Outcome</th>
<th>Description</th>
<th>Assessment/s</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>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</td>
<td>1/2</td>
</tr>
<tr>
<td>2</td>
<td>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</td>
<td>1/2</td>
</tr>
<tr>
<td>3</td>
<td>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</td>
<td>2</td>
</tr>
<tr>
<td>4</td>
<td>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</td>
<td>2</td>
</tr>
<tr>
<td>5</td>
<td>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</td>
<td>1/2</td>
</tr>
</tbody>
</table>

**Graduate Attributes**

<table>
<thead>
<tr>
<th>Standard</th>
<th>Description</th>
<th>Assessment/s</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Advanced disciplinary knowledge and practices</td>
<td>1, 2</td>
</tr>
<tr>
<td></td>
<td>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.</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>Research-based learning</td>
<td>1, 2</td>
</tr>
<tr>
<td></td>
<td>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.</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>Cognitive skills and critical thinking</td>
<td>1, 2</td>
</tr>
<tr>
<td></td>
<td>Demonstrate advanced critical thinking and problem solving skills</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>Communication, adaptive and interactional skills</td>
<td>1, 2</td>
</tr>
<tr>
<td></td>
<td>Communicate effectively to a range of audiences, and be capable of independent and collaborative enquiry and team-based leadership</td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>International outlook</td>
<td>1, 2</td>
</tr>
<tr>
<td></td>
<td>Demonstrate an understanding of international perspectives relevant to the educational field</td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>Ethical and responsible professional practice</td>
<td>1, 2</td>
</tr>
<tr>
<td></td>
<td>Demonstrate an advanced capacity to recognise and negotiate the complex and often contested values and ethical practices that underlie education</td>
<td></td>
</tr>
</tbody>
</table>
4. RATIONALE FOR THE INCLUSION OF CONTENT AND TEACHING APPROACH

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

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.

6. COURSE CONTENT AND STRUCTURE

The course is structured into three components:

1. Constraints on art education: realism and art education
2. Developmental constraints on students’ reasoning
3. Curriculum design, implementation and assessment including issues of the frames, bodies of work, creativity, visual literacy and visual culture and Australian curriculum developments

For each required reading for each week students are required to do the following, and to bring their written answers to class (these will help with our discussions in class):

1. Is there a specific passage/s that struck you personally—as interesting, profound, incomprehensible, illuminating?
2. What would you identify as a central idea or premise of the chapter/article?
3. Is there a particular idea in the chapter/article where you can identify or make connections with your own thinking and/or research and/or classroom practice?

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.

<table>
<thead>
<tr>
<th>Week Beginning</th>
<th>Lecture Topic</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Overview of the course</td>
</tr>
<tr>
<td></td>
<td>Part 1: Constraints on art education: realism, art and art education</td>
</tr>
<tr>
<td></td>
<td><strong>Required readings</strong></td>
</tr>
<tr>
<td></td>
<td>Brown, N. M. (1993). Making art a real thing in <em>Occasional Seminar in Art Education 5: Reconciling art and objectivity in art education</em>, pp. 61-66. Paddington, NSW: School of Art Education, College of Fine Arts, the University of New South Wales, City Art Campus.</td>
</tr>
</tbody>
</table>
Part 1 continued: Constraints on art education: realism, art and art education

Required readings


Recommended readings


Part 2: Developmental constraints on students’ reasoning

Required readings


Recommended readings

Part 2 continued: Developmental constraints on students’ reasoning

Required readings


Education, UNSW College of Fine Arts.

**Recommended readings**


---

**Part 3: Curriculum design, implementation and assessment – focus on curriculum development**

**Required readings**


**Recommended readings**


---

**Part 3 continued: Curriculum design, implementation and assessment – focus on curriculum development and the frames**

**Required readings**


### Recommended readings


### Part 3 continued: Curriculum design, implementation and assessment – focus on implementation including the body of work and creativity

#### Required readings


#### Recommended readings


### Part 3 continued: Curriculum design, implementation and assessment – focus on assessment

#### Required readings


#### Recommended readings

Board of Studies http://arc.boardofstudies.nsw.edu.au/standards-packs/SP02_15400/


### Part 3 continued: Curriculum design, implementation and assessment – focus on visual literacy and visual culture

#### Required readings


**Recommended readings**


Useful Resources: NAEA, Visual Culture Manifesto


**Part 3 continued: Curriculum design, implementation and assessment – focus on Australian curriculum development and the arts**

**Required readings**


**Recommended readings**


Board’s memos to schools (ongoing)


Part 3 continued: Curriculum design, implementation and assessment – focus on the politics of Australian curriculum development in the arts

Required listening and readings


Recommended readings


Part 3: Curriculum design, implementation and assessment – focus on international approaches to the Visual Arts, the Arts

Required readings


Recommended readings


7. ASSESSMENT

<table>
<thead>
<tr>
<th>Assessment Task</th>
<th>Length</th>
<th>Weight</th>
<th>Learning Outcomes Assessed</th>
<th>Graduate Attributes Assessed</th>
<th>Due Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>Task (1) Response: Explain your understandings of philosophical realism in art education and related issues and practices.</td>
<td>3000 words</td>
<td>50%</td>
<td>1, 2, 5</td>
<td>1, 2, 3, 5, 6</td>
<td>Week 4 25 March 2015</td>
</tr>
<tr>
<td>Task (2) Investigate an issue/practice in detail.</td>
<td>3000 words</td>
<td>50%</td>
<td>1, 2, 3, 4, 5</td>
<td>1, 2, 3, 5, 6</td>
<td>Week 12 27 May 2015</td>
</tr>
</tbody>
</table>

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 (weeks 1-4) 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
### Specific Criteria

<table>
<thead>
<tr>
<th>Understanding of the question or issue and the key concepts involved</th>
</tr>
</thead>
<tbody>
<tr>
<td>• understanding of the task and its relationship to relevant areas of theory and art education research</td>
</tr>
<tr>
<td>• clarity and accuracy in use of key terms and concepts related to philosophical realism, critical issues and practices and related research</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Depth of analysis and explanation in response to the task</th>
</tr>
</thead>
<tbody>
<tr>
<td>• 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</td>
</tr>
<tr>
<td>• depth of analysis relating to theoretical and practical concerns including contextual constrains</td>
</tr>
<tr>
<td>• Selection of relevant examples</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Familiarity with and relevance of professional and/or research literature used to support response</th>
</tr>
</thead>
<tbody>
<tr>
<td>• range of research literature in art education – in addition to required course readings – to support response</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Structure and organisation of response</th>
</tr>
</thead>
<tbody>
<tr>
<td>• appropriateness of overall structure of response</td>
</tr>
<tr>
<td>• coherence in developing a point of view that is sustained</td>
</tr>
<tr>
<td>• clarity and coherence of organisation, including use of section headings and summaries to enhance readability</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Presentation of response according to appropriate academic and linguistic conventions</th>
</tr>
</thead>
<tbody>
<tr>
<td>• clarity, consistency and appropriateness of conventions for quoting, paraphrasing, attributing sources of information, and listing references</td>
</tr>
<tr>
<td>• clarity and appropriateness of sentence structure, vocabulary use, spelling, punctuation and word length</td>
</tr>
</tbody>
</table>

### 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.**
### 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: [Name]
Date: [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.
8. RESOURCES

Required Readings
As per the course required readings for each week.

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