



**UNSW**  
A U S T R A L I A

Arts & Social  
Sciences

School of Education

EDST5144  
Theoretical Frameworks in  
Visual Arts Education

Semester 2

## Contents

1. LOCATION.....	2
2. STAFF CONTACT DETAILS.....	2
3. COURSE DETAILS.....	2
<i>Summary of Course</i> .....	2
<i>Aims of the Course</i> .....	2
<i>Student Learning Outcomes</i> .....	3
<i>Program Learning Outcomes</i> .....	3
4. RATIONALE FOR THE INCLUSION OF CONTENT AND TEACHING APPROACH.....	3
5. TEACHING STRATEGIES .....	4
6. COURSE CONTENT AND STRUCTURE .....	4
7. ASSESSMENT .....	12
8. RESOURCES .....	16

### 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  
EDST5144 Theoretical Frameworks in Visual Arts Education (6 units of credit)  
Semester 2, 2016

## 2. STAFF CONTACT DETAILS

Course Coordinator: Dr Karen Maras  
Office Location: John Goodsell 132  
Email: [k.maras@unsw.edu.au](mailto:k.maras@unsw.edu.au)  
Phone: 9385 2542  
Availability: Please email to arrange an appointment, Typically I am available from 4-6pm on the day of class.

## 3. COURSE DETAILS

<b>Course Name</b>	Theoretical Frameworks in Visual Arts Education	
<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>		
Lecture	Wed 19:00 – 21:00 (John Goodsell LG21)	Weeks 1-9, 10-12

### **Summary of Course**

This course enables students to gain an understanding of theoretical frameworks that contribute to generating and shaping knowledge and understanding and the identity of the Visual Arts and Design in contemporary education. The course draws its significance from the *Literature Review for the National Review of Visual Education in Visual Arts, Craft, Design and Visual Communication* (Brown, 2006). It reviews the ongoing importance of the subjective, structural, cultural and postmodern frames, introduced in the NSW Visual Arts syllabuses in the 1990s, and extends on those frames by reflecting developments since then in philosophy, psychology and technology. The course also introduces new domains to visual arts education that have endured and re-emerge after contact with changing cultures, fashions and technologies. Consistent with the Literature Review, the course demonstrates how each of these domains in conjunction with frameworks exert an influence on how we understand and explain art; impact on teaching styles; apply to students in different ages/stages of schooling; and reflect and advance approaches to educational policy. It offers students opportunities to apply their understandings to their students' reasoning abilities and is committed to ensuring the need for teachers of the visual arts who can inform their students in the teaching of cognitively differentiated coursework rather than merely nurturing them.

*The main ways in which the course has changed since last time as a result of student feedback:*

- Feedback indicated the need to reduce the amount of content in the course. The lecturer will negotiate key topics that are of interest to students as a means for focussing on a variety of areas but not necessarily all areas listed in the course content.

### **Aims of the Course**

This course aims to assist students to:

- Understand the significance of the *Literature Review for the National Review of Visual Education in Visual Arts, Craft, Design and Visual Communication* for Visual Arts education

- Identify and explain a network of references and concepts within each of the theoretical domains as advanced in the Literature Review
- Apply selected theoretical frameworks and identify, interpret and explain issues related to teaching and programming and expectations set for students
- Reflect upon students' cognitive development in selected theoretical frameworks at different ages/stages of schooling
- Understand how the theoretical frameworks as presented provide a valuable extension to the frames as represented in the current NSW Years 7-12 Visual Arts syllabuses

### **Student Learning Outcomes**

Outcome	Assessment/s	
1	Differentiate and understand relations between references and concepts within the theoretical frameworks as different epistemic tools for navigating meaning and value and the identity of the visual arts in contemporary education	1, 2
2	Assess the implications of these theoretical frameworks for pedagogy and the development of intentionally differentiated teaching styles suited to building students' understanding	1, 2
3	Trial the use of particular theoretical frameworks and characterise how teaching styles and concepts are differentiated for students at different ages and stages of their schooling	(1), 2
4	Develop a proposal that differentiates concepts from selected theoretical frameworks and pedagogical styles suited to students cognitive abilities and different stages of schooling	(1), 2

### **Program Learning Outcomes**

Standard	Assessment/s	
	<b>Advanced disciplinary knowledge and practices</b>	
1	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
	<b>Enquiry-based learning</b>	
2	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
	<b>Cognitive skills and critical thinking</b>	
3	Demonstrate advanced critical thinking and problem solving skills	1, 2
	<b>Communication, adaptive and interactional skills</b>	
4	Communicate effectively to a range of audiences, and be capable of independent and collaborative enquiry and team-based leadership	1, 2
	<b>Global outlook</b>	
5	Demonstrate an understanding of international perspectives relevant to the educational field	1, 2
	<b>Ethics</b>	
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**

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 different theoretical frameworks that contribute to generating and shaping knowledge and understanding and the identity

of the Visual Arts and Design in contemporary education. The approach will contribute to students' learning about and critically evaluating the advantages of these frameworks in order to enhance their understanding of how they may proceed in crafting their own programs and teaching styles that take into account students' cognitive development and deepening relational understandings of art.

## 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

For **each required reading for each week** do the following, and bring 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.

Week Beginning	Lecture Topic
<p style="text-align: center;">1 25 July</p>	<p><b>Overview of the course</b></p> <p>Background to the Theoretical Frameworks in Visual Arts and Design Education:</p> <ul style="list-style-type: none"> <li>• The Frames in current NSW Visual Arts syllabuses K-12</li> <li>• The <i>Literature Review for the National Review of Visual Education</i></li> </ul> <p>Changing emphases in contemporary educational policy</p> <p><b>Required readings</b></p> <p>Brown, N.C.M. (2015). The Frames: The Difference Between Knowing and Existence in Art Education. <i>Proceedings of the Visual Arts and Design Educators Conference: Reframing the Frames</i>, May 8-9, UNSW Art &amp; Design.</p> <p>Brown, N. (2006). Extracts from the <i>Literature Review for the National Review of Visual Education</i>, pp.1-4. Unpublished paper.</p> <p>Board of Studies (2009). <i>Visual Arts Stage 6 Syllabus</i>, pp. 25-29. Sydney: Board of Studies</p> <p>Brown, N. (2006). The frames and relational aesthetics, in P. McKeon and K. Snepvangers (Eds.), <i>Occasional Seminar in Art, Design and Education 11: Learning and teaching new media practice and the frames in visual arts and photography</i>, pp. 33-40. Paddington, NSW: UNSW College of Fine Arts.</p> <p><b>Recommended readings</b></p>

	<p>Brown, N. C. M. (1996). The frames and the visual arts. In <i>draft years 11-12 visual arts support document</i>, pp. 6-23, Sydney: Board of Studies, NSW. Unpublished paper.</p> <p>Brown, N. M. (1994). Frameworks of meaning, in <i>Occasional Seminar in Art Education: Art and design practices in education: Visual Arts Years 7-10 Syllabus</i>, pp. 11-16. Paddington, NSW: School of Art Education, College of Fine Arts, The University of New South Wales.</p> <p>Brown, N. C. M. (1992). Art education curriculum praxis: a time for collaboration, in: <i>Occasional Seminar in Art Education 4, Art Education Curriculum Praxis: A Time For Collaboration</i>, pp. 57-67, Paddington, NSW: College of Fine Arts, University of New South Wales.</p>
<p>2 1 August</p>	<p><b>PART 1: The expanded Frames as epistemic tools and related teaching pedagogies</b></p> <p><b>A (i) Plato, Religion, and the Arts</b></p> <p>(ii) Concepts of the spiritual including iconographic prescription, tradition and pedagogy in visual arts</p> <p><b>B (i) Technical and historical disciplines and the Visual Arts including art, craft and design</b></p> <p>(ii) Concepts of coaching, mastery, practical reasoning, the accreditation of skills and knowledge and pedagogy in visual arts (art, craft and design)</p> <p><b>Required readings</b></p> <p>Plato (1976). Extracts from Plato in A. Hofstadter &amp; R. Kuhns (Eds), <i>Philosophies of art and beauty: Selected readings in aesthetics from Plato to Heidegger</i>. Chicago: University of Chicago Press.</p> <p>Aristotle (1976). Extracts from What is Art? From Metaphysics Book XII, in A. Hofstadter &amp; R. Kuhns (Eds), <i>Philosophies of art and beauty: Selected readings in aesthetics from Plato to Heidegger</i>. Chicago: University of Chicago Press.</p> <p>Nicholls, C. (2006). <i>Yilpinji: Love, Art and Ceremony</i>. Sydney: Craftsman House.</p> <p>Eco, U. (1986). <i>Art and Beauty in the Middle Ages</i>. New Haven: Yale University Press.</p> <p>Brown, N. C. M. (1998). Theorising the crafts: New tricks of the trades. In S. Rowley (Ed.), <i>The meaning of making: Contemporary responses to craft</i>, pp. 3-18. London: Allen and Unwin.</p> <p>Clark, G., &amp; Zimmerman, E. (1978). A walk in the right direction: A model for Visual Arts education. <i>Studies in Art Education</i>, 19(2), 340-349.</p> <p><b>Recommended readings</b></p> <p>Ford (2002). <i>The Birth of Literary Criticism: Literary Culture and Poetic Theory in Classical Greece</i>. Princeton: Princeton University Press.</p> <p>Campbell, L. H. (2005). Spiritual Reflective Practice in Preservice Art Teaching. <i>Studies in Art Education</i>, 47(1), 51-69.</p> <p>Maritain, J. (1977). <i>Creative Intuition in Art and Poetry</i>. Princeton: Princeton University Press.</p> <p>Dormer, P. (Ed.). (1997). <i>The Culture of Craft: Status and Future</i>. Manchester: Manchester University Press.</p>

	<p>Hargreaves, D. (1996). The Development of Artistic and Musical Competence. In J. Sloboda &amp; I. Deliege. (Eds.), <i>Musical Beginnings: Origins and Development of Musical Competence</i>. New York: Oxford University Press.</p> <p>Margolin, V. (1989). <i>Design Discourse: History, Theory and Criticism</i>. Chicago: Chicago University Press.</p>
<p>3 8 August</p>	<p><b>C (i) Creativity and the Arts</b></p> <p>(ii) The concepts of experimental investigation and expression of individual ideas and feelings and pedagogy in visual arts</p> <p><b>D (i) Aesthetics, taste and the Arts</b></p> <p>(ii) Concepts of critical transaction, description of immediate felt experience and pedagogy in visual arts</p> <p><b>Required readings</b></p> <p>Hausman, C. R. (1981). Criteria of creativity. In D. Dutton &amp; M. Krausz (Eds.), <i>The concept of creativity in science and art</i>, pp. 75-90. The Hague: Martinus Nijhoff Publishers.</p> <p>Lowenfeld, V. (1970). The meaning of creativity for elementary education. In G. Pappas (Ed.), <i>Concepts in art and education, An anthology of current issue</i>, pp. 53-61. London: Macmillan.</p> <p>Ecker, D. (1963). The artistic process as qualitative problem solving. <i>The Journal of Aesthetics and Art Criticism</i>, 21(3), pp. 283-290. Article Stable URL: <a href="http://www.jstor.org/stable/427437">http://www.jstor.org/stable/427437</a></p> <p>Dewey, J. (1938:2005). The Live Creature. In C. Korsemyer (Ed.), <i>Aesthet The Big Questions</i>, pp. 12-19. Malden, MA: Blackwell.</p> <p>Dickie, G. (2008). The myth of the aesthetic attitude. In S. Cahn &amp; A. Meskin (Eds). <i>Aesthetics: A comprehensive anthology</i>, pp. 455-465. Malden, MA: Blackwell.</p> <p><b>Recommended readings</b></p> <p>Csikszentmihalyi, M. (1996). <i>Creativity: Flow and the Psychology of Discovery and Invention</i> (Vol. Harper Collins): New York.</p> <p>Csikszentmihalyi, M. (2004). A systems perspective on creativity. In R. J. Sternberg (Ed.), <i>Handbook of creativity</i>, pp. 313-338. Cambridge MA: Cambridge University Press.</p> <p>Korzenik, D. (1995). The changing concept of artistic giftedness. In C. Golomb (Ed.), <i>The development of artistically gifted children, selected case studies</i> (pp. 1-30). Lawrence Erlbaum Associates, Publishers: Hillsdale, New Jersey.</p> <p>Koestler, A. (1967). The glory of man. In <i>The ghost in the machine</i>, pp. 172-196. New York: Macmillan.</p> <p>Beardsley, M. C. (1981). <i>Aesthetics: Problems in the Philosophy of Criticism</i> ed.). Indianapolis: Hackett.</p> <p>Brown, N. C. M. (1989). Aesthetic Description and Realism in Art Education <i>Studies in Art Education</i>, 30(4), 212-224.</p> <p>Dewey, J. (1938:2005). <i>Art As Experience</i>. London: Perigee Trade.</p> <p>Goodman, N. (1978). When is Art? <i>Ways of Worldmaking</i>, pp. 57-70. Indianapolis: Hackett Publishing.</p> <p>Goodman, N. (1976). <i>Languages of Art</i>. Indianapolis: Hackett Publishing.</p> <p>Guyer, P. (2005). <i>Values of Beauty: Historical Essays in Aesthetics</i>.</p>

	<p>Cambridge: Cambridge University Press.</p> <p>Stolnitz, J. (1977). On the Origins of "Aesthetic Disinterestedness". In G. Dickie &amp; R. J. Sclafani (eds), <i>Aesthetics: A Critical Anthology</i> (pp. 607-625). New York: St. Martin's Press.</p>
<p>4 15 August</p>	<p><b>E (i) The psychology of perception, neurophysiology and pathology in the Arts</b></p> <p>(ii) Explanations of pictorial functions of imagery, iconography and therapy and pedagogy in visual arts</p> <p><b>F (i) Rebellion, transgression and difference in the Arts</b></p> <p>(ii) Concepts of transgression, imaginative freedom, irony, metaphor, the confrontation of authority and pedagogy in visual arts</p> <p><b>Required readings</b></p> <p>Arnheim, R. (1974). The intelligence of perception (i). In <i>Visual Thinking</i>, pp. 13-32. Berkeley: University of California Press.</p> <p>Frigg, R. &amp; Howard, C. (2011). Fact and fiction in the neuropsychology of art. In E. Schellekens &amp; P. Goldie (Eds), <i>The Aesthetic mind: Philosophy and Psychology</i>, pp. 54-68. Oxford: Oxford University Press.</p> <p>Wilson, B. &amp; Wilson, M. (2010). <i>Teaching Children to Draw</i> (2<sup>nd</sup> edition). Englewood Cliffs: Prentice-Hall.</p> <p>Hughes, R. (1991). The Threshold of Liberty, in <i>The Shock of the New</i>. New York: Knopf.</p> <p>Julius, A. (2002). A Typology of Transgressions, in <i>Transgressions: The Offences of Art</i>. London: Thames and Hudson.</p> <p><b>Recommended readings</b></p> <p>Arnheim, R. (1974). <i>Art and Visual Perception: A Psychology of the Creative Eye</i>. Berkeley: University of California Press.</p> <p>Gardner, H. (1982). <i>Art, Mind and Brain: A Cognitive Approach to Creativity</i>. New York: Basic Books.</p> <p>Gombrich, E. H. (1961). <i>Art and Illusion: A Study in the Psychology of Pictorial Representation</i> (2nd ed.). Princeton, NJ: Princeton University Press.</p> <p>Shimamura, P., &amp; Palmer, S.E. (2012) <i>Aesthetic science: connecting minds, brains, and experience</i>. Oxford: Oxford University Press.</p> <p>Zaidell, D. W. (2005). <i>Neuropsychology of Art: Neurological, Cognitive and Evolutionary Perspectives</i>. Hove: Psychology Press</p> <p>Satre, J. P. (1946). <i>Existentialism and Humanism</i>. London: Methuen.</p> <p>Read, H. (1970). <i>Education Through Art</i>. London: Faber &amp; Faber.</p> <p>Krauss, R. (1986). <i>The Originality of the Avant-Garde and Other Modernist Myths</i>. Cambridge, MA: MIT Press.</p> <p>Gelder, K. &amp; Thornton, S. (1997). Introduction to Part Seven. In K. Gelder &amp; S. Thornton (Eds.), <i>The Subcultures Reader</i>. London: Routledge.</p> <p>Paton, F. (1999). <i>Style and Subversion: Kerouac and the Cultural Cold</i></p>



	<p>War. Pennsylvania State University.</p>
<p>5 22 August</p>	<p><b>G (i) The Arts as a way of knowing</b></p> <p>(ii) The concept of art as a practical and conceptual kind of reasoning and pedagogy in visual arts</p> <p><b>H (i) The Arts as a form of communication</b></p> <p>(ii) Concepts of visual literacy, art as a non-spontaneous language that needs to be written and read and pedagogy in visual arts</p> <p><b>Required readings</b></p> <p>Freeman, N. H. (1991). The theory of art that underpins children's naive realism. <i>Visual Art Research</i>, 17, pp. 65-75.</p> <p>Karmiloff-Smith, A. (1992). The child as notator. <i>Beyond modularity: a developmental perspective on cognitive science</i>, pp. 139-163. Cambridge, MA: MIT Press.</p> <p>Barthes, R. (1973). <i>Mythologies</i>, pp. 26-29. London: Granada.</p> <p>Perkins, D. N., &amp; Gardner, H. (1989). A brief introduction to Project Zero In H. Gardner &amp; D. N. Perkins (Eds.), <i>Art Mind and Education</i>, pp. vii-x. Illinois: University of Illinois Press.</p> <p><b>Recommended reading</b></p> <p>Kant, I. (1978). <i>The Critique of Judgment</i> (James Creed Meredith, Trans.). Oxford: Clarendon Press.</p> <p>Schiller, F. (1983). <i>On the Aesthetic Education of Man In A Series Of Letters</i> (and Introduced Reginald Snell, Trans.). New York: Frederick Ungar Publishing.</p> <p>Vygotsky, L. S. (1967). <i>Thought and Language</i>. Cambridge, MA: MIT Press.</p> <p>Schellekens, E. (2004). <i>Challenging the boundaries of the aesthetic: the cognitive value of art</i>. Paper presented at the Proceedings of the XVI The Congress of Aesthetics.</p> <p>Hume, D. (1977). On the Standard of Taste. In G. Dickie &amp; R. J. Sclafani (eds), <i>Aesthetics: A Critical Anthology</i>. New York: St. Martin's Press.</p> <p>Bloom, B. J., Englehart, M. D., Furst, M. D., Hill, E. J., &amp; Krathwol, D. R. (1956). <i>Taxonomy of Educational Objectives: The Classification of Educational Goals</i>. New York: Longmans Green.</p> <p>Boyd, R. N. (1988). How to Be a Moral Realist. In G. Sayre-McCord (Ed.), <i>Essays on Moral Realism</i> (pp. 181-128). New York: Cornell University Press.</p> <p>Read, H. (1970). <i>Education Through Art</i>. London: Faber and Faber.</p> <p>Perkins, D. N., &amp; Salomon, G. (1989). Are cognitive skills context bound? <i>Educational Researcher</i>, 18(1), 16-25.</p> <p>Kosslyn, S. M., &amp; Sussman, A. L. (1996). Roles of imagery in perception: Or there is no such thing as immaculate perception. In M. S. Gazzaniga (Ed.), <i>The Cognitive Neurosciences</i> (1st ed., pp. 1035-1047). Cambridge, MA: MIT Press.</p> <p>Zeki, S. (1999). <i>Inner Vision: An Exploration of Art and the Brain</i>. Oxford: Oxford University Press.</p> <p>Freeman, N. H., &amp; Sanger, D. (1995). Commonsense aesthetics of rural</p>

	<p>children. <i>Visual Arts Research</i>, 21(2), pp.1-10.</p> <p>Fodor, J. (1983). <i>The Modularity of Mind</i>. Cambridge, MA: MIT Press.</p> <p>Gardner, H. (1980). <i>Artful Scribbles: The Significance of Children's Drawings</i>. New York.</p> <p>Gardner, H. (1982). <i>Art, Mind and Brain: A Cognitive Approach to Creativity</i>. New York: Basic Books.</p> <p>Gardner, H. (1983). <i>Frames of Mind: the theory of multiple intelligences</i>. New York: Basic Books.</p> <p>Clarke, J. D. S. (1990). <i>Sources of Semiotic: Readings with Commentary from Antiquity to the Present</i>. Carbondale: South Illinois University Press.</p> <p>Goodman, N. (1976). <i>Ways of Worldmaking</i>. Indianapolis: Hackett Publishing.</p>
<p>6 29 August</p>	<p><b>I (i) Cultural Studies and the Arts</b></p> <p>(ii) Concepts of the functional role of the visual arts in society, visual arts as a field of practice, institutional power, habitus, pedagogy and visual arts</p> <p><b>J (i) Visual Culture and the Arts</b></p> <p>(ii) Concepts of the visual arts as the cultural analysis of popular and everyday appearances and pedagogy and visual arts</p> <p><b>Required readings</b></p> <p>Bourdieu, P. (1993). Extracts from <i>The Logic of Practice</i>. Cambridge: Polity Press.</p> <p>Danto, A. (1964). The Artworld. <i>Journal of Philosophy</i>, 61(19), 571-584.</p> <p>Mirzoeff, N. (2002). <i>The Visual Culture Reader</i> (2<sup>nd</sup> edition). London: Routledge.</p> <p>Duncum, P. (2001). Visual Culture: Developments, Definitions, and Directions for Art Education. <i>Studies in Art Education</i>, 42(2), 101-112.</p> <p><b>Recommended readings</b></p> <p>Geertz, C. (1976). Art as a Cultural system. <i>Modern Languages Notes</i>, 91 (December), 1477-1499.</p> <p>Nochlin, L. (1991). <i>The Politics of Vision, Essays on Nineteenth Century Art and Society</i>, pp. xxiii, 13, 44. London: Thames and Hudson.</p> <p>Thomas, N. (1999). <i>Possessions: Indigenous Art/Colonial Culture</i>. pp. 6-19. London: Thames and Hudson.</p> <p>Gunew, S. &amp; Rizvi, F. (eds). (1994). <i>Culture, Difference and the Arts</i>. St Leonards: Allen and Unwin.</p> <p>Arato, A. &amp; Gebhardt, E. (eds). (1982). <i>The Essential Frankfurt School Reader</i>. New York: Continuum.</p> <p>Dickie, G. (1974). <i>Art and the Aesthetic: An Institutional Analysis</i>. Ithica: Cornell University.</p> <p>Freedman, K. &amp; Stur, P. (2004). Curriculum Change for the 21<sup>st</sup> Century: Visual Culture in Art Education, in E. W. Eisner &amp; M. D. Day (eds), <i>Handbook of Research and Policy in Art Education</i>. New Jersey: Lawrence Erlbaum.</p> <p>Brown, N.C M. (2003). Are we entering a post critical age in Visual Arts Education? <i>Studies in Art Education</i>, 44(3), 283-289.</p> <p>Foster, H. &amp; Krauss, R. (1996). Editorial introduction to 'Visual Culture'</p>

	<p>Questionnaire. <i>October 77</i> (Summer), 21-22.</p> <p>Holly, M. A., &amp; Moxey, K. (Eds.). (2002). <i>Art History, Aesthetics, Visual Studies</i>. New Haven: Yale University Press.</p> <p>Mitchell, W. J. T. (2002). Showing Seeing: A Critique of Visual Culture, in M. A. Holly &amp; K. Moxey (Eds.), <i>Art History, Aesthetics, Visual Studies</i>, pp. 231-268. New Haven: Yale University Press.</p> <p>Van Eck, C. &amp; Winters, E. (2005). <i>Dealing with the Visual: Art History, Aesthetics and Visual Culture</i>, p. 3. Hampshire, UK: Ashgate.</p>
<p>7 5 September</p>	<p><b>K (i) The digital, relational and multimodal and Relational in the Arts</b></p> <p>(ii) Concepts of screen based, reskilling and restructuring using digital tools, interactivity, multimodal messages, networks, design centric, and pedagogy in visual arts</p> <p><b>Required readings</b></p> <p>Bourriaud, N. (2002). Relational form, <i>Relational Aesthetics</i>, pp. 11-24. <i>Les presses du reel</i>.</p> <p>Manovich, L. (2007). After Effects, or Velvet Revolution. <i>Artifact: Journal of Visual Design</i>, 1(2), pp.67-75.</p> <p>Manovich, L. (2001). Theory of the Present. <i>The Language of New Media</i>, pp. 6-12. Cambridge, MA: MIT Press.</p> <p>Brown, N.C.M., Del Favero, D., &amp; Barker, T. (2011). Performing Digital Aesthetics: The Framework for a Theory of the Formation of Interactive Narratives. <i>LEONARDO</i>, 44(3), pp. 212-219. Retrieved 17 July 2014 from <a href="http://www.icinema.unsw.edu.au/assets/237/LEONardo_BROWN.pdf">http://www.icinema.unsw.edu.au/assets/237/LEONardo_BROWN.pdf</a></p> <p><b>Recommended readings</b></p> <p>Marsha, M., McPherson, T., Hayles, K.N, &amp; Manovich, L. (2014). <i>Transmedia Frictions: The Digital, the Arts, and the Humanities</i>. Oakland: University of California Press.</p> <p>Manovich, L. (2013). <i>Software Takes Command</i> (International Texts in Critical Media Aesthetics). London: Bloomsbury Academic.</p>
<p>8 12 September</p>	<p><b>Part 2:</b></p> <p><b>Case study 1: the development of selected concepts and their relation to pedagogical approaches: <i>Cultural Studies and the Arts</i></b></p> <p><b>Required readings</b></p> <p>Baxandall, M. (1985). Truth and Other Cultures in <i>Patterns of Intention</i>, pp.105-134. <i>New Haven: Yale University Press</i>.</p> <p>Brown, N. (2000). The representation on practice, <i>Working Papers in Art and Design 1</i>, retrieved 25.10. 2005 from <a href="http://www.sitem.herts.ac.uk/artdes_research/papers/wpades/vol1/brown2full.html">http://www.sitem.herts.ac.uk/artdes_research/papers/wpades/vol1/brown2full.html</a></p> <p>Bourdieu, P. (1993). Extracts from <i>The logic of practice</i>. Cambridge: Polity Press.</p> <p><b>Recommended readings</b></p> <p>Kemp, M. (1997). <i>Behind the Picture: Art and Evidence in the Italian Renaissance</i>. New Haven and London: Yale University Press.</p> <p>Bourdieu, P. (1998). <i>Practical reason: On the theory of action</i>. Cambridge:</p>

	<p>Polity Press.</p> <p>Bourdieu, P. (1993). <i>The field of cultural production</i>. Cambridge: Polity Press.</p>
<p>9 19 September</p>	<p>Case study 1 continued: as per week 8</p> <p><b>Case study 2: the development of selected concepts and their relation to pedagogical approaches: <i>The Digital, Multimodal and Relational</i></b></p> <p><b>Required readings</b></p> <p>Bourriaud, N. (2002). Relational form, <i>Relational Aesthetics</i>, pp. 11-24. <i>Les presses du reel</i>.</p> <p>Bourriaud, N. (2002). Altermodern, <i>Altermodern</i>, pp. 10-23. Milbank, London: Tate Publishing.</p> <p><b>Recommended readings</b></p> <p>Bishop, C. (2004). Antagonism and relational aesthetics, <i>October Magazine</i>, Fall 2004, 51-79.</p> <p>Bourriaud, N. (2007). <i>Postproduction: Culture as Screenplay</i>. New York: Lukas &amp; Sternberg.</p> <p>Bourriaud, N. (2007). <i>The Radicant</i>. New York: Lukas &amp; Sternberg.</p> <p>Vergine, L., Bourriaud, N., et al. (2010). <i>2000 and Beyond. Contemporary Tendencies</i>. Milan: Skira.</p>
<p>26 September</p>	<p>UNSW RECESS – No lecture</p>
<p>10 3 October</p>	<p>Case study 2 continued: as per week 9</p>
<p>11 10 October</p>	<p><b>Part 3:</b></p> <p>Trialling the relevance of selected theoretical frameworks in accordance with students' ages and stages of schooling – 1</p> <p>Students to bring in their own references to class (in consultation with the teacher)</p> <p><b>Required readings and recommended</b></p> <p>As per A-K above. Further detail TBA</p>
<p>12 17 October</p>	<p>Trialling the relevance of selected theoretical frameworks in accordance with students' ages and stages of schooling – 2</p> <p>Students to bring in their own references to class (in consultation with the teacher)</p> <p><b>Required readings and recommended readings</b></p> <p>As per A-K above. Further detail TBA</p>

## 7. ASSESSMENT

Assessment Task	Length	Weight	Student Learning Outcomes Assessed	Program Learning Outcomes Assessed	Due Date
<b>Task (1) Response paper</b>	3000 words	50%	1, 2, (3), 4	1, 2, 3, 5, 6	Week 5 Friday 26 August, 5pm
<b>Task (2) Program proposal</b>	3000 words	50%	1, 2, 3, 4	1, 2, 3, 5, 6	Week 12 Friday 21 October, 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. Student 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 1: Response paper:** How do three of the theoretical frameworks contribute to different understandings, meaning and value in art?

*Task:*

- Select three of the theoretical frameworks as explained in Weeks 2-5. Make explicit how concepts and references link together as a network of relations and meanings within the selected theoretical framework/s. For example, between the artwork and artist, artwork and imitation of the world, artwork and influence of the spiritual, artwork and institutions, artwork and imagination, artist and institution etc. Include explicit reference to six required readings and selected recommended readings from this course as appropriate.
- Explain how the theoretical frameworks selected would oblige you in the pedagogical choices you make as a visual arts teacher. Give examples to support your explanation.
- Include references throughout using the APA style.

**Assessment criteria – see next section**

**Assessment 2: Program proposal:** Applying two theoretical frameworks

*Task:*

Develop and justify a proposal for a program that builds on one of the theoretical frameworks as an epistemic tool suited to students' cognitive abilities at particular ages/stages of schooling eg Stage 4 then Stage 5. Show how you will adapt your teaching style and differentiate content in relation to the framework selected.

Consider the implications for artmaking and critical and historical studies and make reference to specific artist's and their works.

You may use the theoretical frameworks selected from Assessment 1 if you wish. Include references throughout from the course readings and others suited to your purposes using the APA style.

Further details on the format will be provided in class/on moodle.

**Assessment criteria – see next section**

***Feedback***

<b>Assessment Task</b>	<b>Feedback Mechanism</b>	<b>Feedback Date</b>
Assessment One	<i>Written</i>	30 August 2016
Assessment Two	<i>Written</i>	4 November 2016

UNSW SCHOOL OF EDUCATION  
 FEEDBACK SHEET  
 EDST 5144 THEORETICAL FRAMEWORKS IN VISUAL ARTS EDUCATION

Student Name:

Student No.:

Assessment Task: 1

SPECIFIC CRITERIA	(-) <span style="font-size: 2em;">→</span> (+)				
<b>Understanding of the question or issue and the key concepts involved</b> <ul style="list-style-type: none"> <li>• understanding of the task and choice of selected theoretical frameworks</li> <li>• clarity and accuracy in use of concepts and references related to selected theoretical frameworks</li> <li>• apply understandings of the theoretical frameworks to potential pedagogical choices</li> </ul>					
<b>Depth of analysis and explanation in response to the task</b> <ul style="list-style-type: none"> <li>• depth of understanding of concepts and references and can explain their relations within the selected frameworks</li> <li>• explanations are developed with knowledge of the content of relevant required and recommended readings</li> <li>• applications to pedagogical approaches are appropriate and well reasoned</li> <li>• selection of relevant examples</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>• range of references – in addition to required course readings - to support response</li> </ul>					
<b>Structure and organisation of response</b> <ul style="list-style-type: none"> <li>• appropriateness of overall structure of response</li> <li>• coherence in developing informed positions that are sustained relative to the theoretical frameworks and their pedagogical applications</li> <li>• clarity and coherence of organisation, including use of section headings and subheadings to enhance readability</li> </ul>					
<b>Presentation of response according to appropriate academic and linguistic conventions</b> <ul style="list-style-type: none"> <li>• clarity, consistency and appropriateness of conventions for quoting, paraphrasing, attributing sources of information, and listing references</li> <li>• clarity and appropriateness of sentence structure, vocabulary use, spelling, punctuation and word length</li> </ul>					
<b>GENERAL COMMENTS/RECOMMENDATIONS FOR NEXT TIME</b>					

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

Date  
 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  
 EDST 5144 THEORETICAL FRAMEWORKS IN VISUAL ARTS EDUCATION

Student Name:

Student No.:

Assessment Task: 2

SPECIFIC CRITERIA	(-) <span style="font-size: 2em;">→</span> (+)				
<b>Understanding of the question or issue and the key concepts involved</b> <ul style="list-style-type: none"> <li>• understanding of the task and choice of selected theoretical frameworks</li> <li>• clarity and accuracy in use of concepts and references related to selected theoretical frameworks</li> <li>• apply understandings of the theoretical frameworks to potential pedagogical choices</li> </ul>					
<b>Depth of analysis and explanation in response to the task</b> <ul style="list-style-type: none"> <li>• depth of understanding of concepts and references and can explain their relations within the selected frameworks</li> <li>• explanations are developed with knowledge of the content of relevant required and recommended readings</li> <li>• applications to pedagogical approaches are appropriate and well reasoned</li> <li>• selection of relevant examples</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>• range of references – in addition to required course readings - to support response</li> </ul>					
<b>Structure and organisation of response</b> <ul style="list-style-type: none"> <li>• appropriateness of overall structure of response</li> <li>• coherence in developing informed positions that are sustained relative to the theoretical frameworks and their pedagogical applications</li> <li>• clarity and coherence of organisation, including use of section headings and subheadings to enhance readability</li> </ul>					
<b>Presentation of response according to appropriate academic and linguistic conventions</b> <ul style="list-style-type: none"> <li>• clarity, consistency and appropriateness of conventions for quoting, paraphrasing, attributing sources of information, and listing references</li> <li>• clarity and appropriateness of sentence structure, vocabulary use, spelling, punctuation and word length</li> </ul>					
<b>GENERAL COMMENTS/RECOMMENDATIONS FOR NEXT TIME</b>					

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

Date  
 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 beginning with those marked with an \* where indicated.

### ***Useful journals: some examples***

Studies in Art Education  
International Journal of Art and Design Education  
Visual Arts Research  
Journal of Aesthetic Education  
International Journal of Education through Art  
Journal of Cultural Research in Art Education  
Journal of Social Theory in Art Education  
Art Education  
Journal of Artistic and Creative Education