



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

Arts & Social  
Sciences

School of Education

**EDST6776**  
Visual Arts Method 2

Semester 2

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### IMPORTANT:

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

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

## 1. LOCATION

Faculty of Arts and Social Sciences  
School of Education  
EDST6776 Visual Arts Method 2 (6 units of credit)  
Semester 2 2016

## 2. STAFF CONTACT DETAILS

Course Coordinator: Karen Maras  
Email: [k.maras@unsw.edu.au](mailto:k.maras@unsw.edu.au)  
Phone: +61 2 9385 2542  
Location: Room 116, Goodsell Building

Lecturer and Tutor: Kathrine Kyriacou  
Email: [k.kyriacou@unsw.edu.au](mailto:k.kyriacou@unsw.edu.au)  
Availability: Please email to arrange an appointment

## 3. COURSE DETAILS

<b>Course Name</b>	EDST6776 Visual Arts Method 2	
<b>Credit Points</b>	6 units of credit	
<b>Workload</b>	Includes 150 number of hours including class contact hours, readings, class preparation, assessment, follow up activities, etc.	
<b>Schedule</b>		
Lecture	Monday 18:00 – 19:00 (CLB3)	Weeks 1-8
Tutorial	Monday 19:00 – 21:00 (Morven Brown G6)	Weeks 1-8

### **Summary of Course**

The course will give students a firm understanding of the continuum of the Visual Arts curriculum in New South Wales from years 7 to 12, with an emphasis on planning sequences of learning and assessment for Stage 6. In particular, students will be encouraged to critically examine the content and structure of the Stage 6 Visual Arts Syllabus. The course introduces pre-service teachers to the practice of planning, implementing and assessing learning in Visual Arts with particular emphasis on the senior years of high school. The course is also designed to develop understanding of current issues shaping visual arts education. Learning will be contextualised in relation to knowledge about the nature of visual arts and visual arts education in Australia. This course provides students with the opportunities to learn and reflect on professional skills such as communicating their approach to visual arts learning and participating in professional organisation

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

- Assignment 2 has changed to focus on formative assessment and assessment for learning. Students now also attempt their own art-making assessment task and reflect on the process.
- Word counts for both assignments have been adjusted to ensure equity.
- The second assessment task now includes a practical component to reflect the real world nature of teaching and learning in our subject.

### **Aims of the Course**

This course aims to:

- Introduce students to the skills and knowledge required to teach visual arts in secondary schools.
- Examine high school visual arts curriculum, develop skills in teaching visual arts lessons and the importance of planning units of work.
- Introduce Assessment & reporting.

### **Important Information**

**Assessment:** Students must pass ALL assignments in order to pass the course. Only by passing all assignments can the Graduate Attributes (AITSL Professional Graduate Teaching Standards) be achieved.

**Attendance:** Students are expected to give priority to university study commitments. Unless specific and formal permission has been granted, failure to attend 80% of classes in a course may result in failure.

### ***Student Learning Outcomes***

Outcome		Assessment/s
1	Discuss classroom strategies that recognize students' different approaches to learning	1
2	Develop appropriate and engaging resources for the Visual Arts classroom that take into account students' skills, interests and prior achievements and that respect the social, ethnic and religious backgrounds of students	1,2
3	Investigate and discuss a variety of strategies to develop rapport with students, a positive classroom learning environment and approaches to managing student behaviour	1
4	Demonstrate the essential link between outcomes, assessment, teaching strategies and lesson planning	1,2
5	Analyse specific teaching strategies and develop engaging materials to meet the needs of all students	1

### ***Program Learning Outcomes (AITSL Professional Graduate Teaching Standards)***

Standard		Assessment/s
1.1	Demonstrate knowledge and understanding of physical, social and intellectual development and characteristics of students and how these may affect learning	1,2
1.2	Demonstrate knowledge and understanding of research into how students learn and the implications for teaching	1,2
1.3	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
1.4	Demonstrate broad knowledge and understanding of the impact of culture, cultural identity and linguistic background on the education of students from Aboriginal and Torres Strait Islander backgrounds	1
1.5	Demonstrate knowledge and understanding of strategies for differentiating teaching to meet the specific learning needs of students across the full range of abilities	1
2.1	Demonstrate knowledge and understanding of the concepts, substance and structure of the content and teaching strategies of the teaching area	1,2
2.2	Organise content into an effective learning and teaching sequence	1,2
2.3	Use curriculum, assessment and reporting knowledge to design learning sequences and lesson plans	1,2
2.4	Demonstrate broad knowledge of, understanding of and respect for Aboriginal and Torres Strait Islander histories, cultures and languages	
2.5	Know and understand literacy and numeracy teaching strategies and their application in teaching areas	
2.6	Implement teaching strategies for using ICT to expand curriculum learning opportunities for students	
3.1	Set learning goals that provide achievable challenges for students of varying characteristics	1,2
3.2	Plan lesson sequences using knowledge of student learning, content and effective teaching strategies	1,2
3.3	Include a range of teaching strategies	1

3.4	Demonstrate knowledge of a range of resources including ICT that engage students in their learning	1
3.6	Demonstrate broad knowledge of strategies that can be used to evaluate teaching programs to improve student learning	1,2
4.2	Demonstrate the capacity to organise classroom activities and provide clear directions	1
4.3	Demonstrate knowledge of practical approaches to manage challenging behaviour	1
5.1	Demonstrate understanding of assessment strategies, including informal and formal, diagnostic, formative and summative approaches to assess student learning	1,2
5.4	Demonstrate the capacity to interpret student assessment data to evaluate student learning and modify teaching practice	1,2

### **National Priority Area Elaborations**

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

## **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 with an emphasis on the Stage 6 Visual Arts (years 11 -12) syllabus.

During the course students will develop their knowledge of New South Wales syllabus documents, learn how to design lessons and units of work and explore issues in relation to the state of visual arts education in NSW. Lectures, tutorials and assignments will cover a variety of approaches to teaching, learning and assessment in the visual arts classroom. Emphasis will be given to the relationship between visual arts, literacy and numeracy and the role and value of visual arts in the curriculum and the community.

Student-centred activities will form the basis of the course. These activities will draw on the prior knowledge of the students and will allow them to engage in relevant and challenging experiences that mirror those they will be expected to design for the secondary students they will later teach.

## **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.
- 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

*Refer to Moodle for the weekly readings*

Week Beginning	Lecture Topic	Tutorial Topic
1 25 <sup>th</sup> July	<p><b>Introduction to the Stage 6 Visual Arts Syllabus</b></p> <ul style="list-style-type: none"> <li>• Overview of this course</li> <li>• Continuum of learning: Planning the scope and sequence of learning from Stage 4 to Stage 6</li> <li>• Overview of the curriculum, assessment and examination framework in NSW</li> <li>• Structure and content of Preliminary course and HSC course</li> </ul>	<p><b>Introduction to the Stage 6 Visual Arts Syllabus</b></p> <p>Review of the Visual Arts 7-10 syllabus and study of the Stage 6 Visual Arts HSC Syllabi and related syllabi and documents, including:</p> <ul style="list-style-type: none"> <li>• Photography, Video and Digital Imaging (Stage 5 &amp; 6)</li> <li>• Visual Design (Stage 5 &amp; 6)</li> <li>• Ceramics (Stage 6)</li> <li>• Lifeskills Curriculum</li> <li>• Support Documents</li> </ul> <p>First look at assignment 1</p>
2 1 <sup>st</sup> August	<p><b>Critical and historical studies</b></p> <ul style="list-style-type: none"> <li>• Interpretations of 'art history/ art criticism practice'.</li> <li>• Conventions of practice in art criticism and art history</li> <li>• The relationship of Critical and Historical Studies to artmaking</li> <li>• The relationship of curriculum sequences and assessment for learning in Art Critical and Art Historical practices</li> </ul>	<p><b>Critical and historical studies and Preliminary course - Scope and Sequences</b></p> <p>Developing a broad and critical knowledge and understanding of the study of visual arts as a discipline, including recent theory and practice</p> <p>Stage 6 Preliminary Course and HSC: Integration of artmaking with critical &amp; historical studies</p>

<p>3 8<sup>th</sup> August</p>	<p><b>Artmaking Stage 6</b></p> <ul style="list-style-type: none"> <li>• Conventions of artmaking practice in a range of 2D, 3D and 4D art forms</li> <li>• Scaffolding the artmaking process</li> <li>• Developing a body of work</li> <li>• The purpose, role and production of a Visual Arts Diary and its relationship to assessment</li> <li>• The relationship of curriculum sequences and assessment for learning in artmaking practices</li> </ul>	<p><b>Artmaking Stage 6 Tutorial Part 1</b></p> <ul style="list-style-type: none"> <li>• Designing an artmaking assessment task for the Preliminary course</li> <li>• The art diary as a site for assessment for learning.</li> <li>• Examples of Stage 6 artmaking assessment tasks, both formative and summative</li> </ul>
<p>4 15<sup>th</sup> August</p>	<p><b>The HSC examination and BoS Assessment Requirements</b></p> <p>Assessment of student achievement of outcomes in a Standard Referenced Framework and assessment as an evaluative tool for teaching practice.</p> <ul style="list-style-type: none"> <li>• The Standards</li> <li>• Assessment for learning</li> <li>• The nature of the HSC examination in the Visual Arts.</li> <li>• Choosing Assessment Strategies for <ul style="list-style-type: none"> <li>○ Artmaking</li> <li>○ Visual Arts Process Diary</li> <li>○ Critical and Historical studies</li> </ul> </li> <li>• Marking guidelines</li> </ul>	<p><b>The HSC examination and BoS Assessment Requirements</b></p> <ul style="list-style-type: none"> <li>• Continued discussion of expectations of HSC Assessment tasks &amp; feedback</li> </ul> <p><b>Draft Scope and Sequence Feedback:</b></p> <p>All students must bring a printed draft Scope and Sequence for Assignment 1 to this tutorial to share with a partner as part of the feedback session.</p> <p>A.5, A.8, B.1, B.5, C.2, D.1, D.3, D.19, E.2, E.7, F.3, F.4</p>
<p>5 22<sup>nd</sup> August</p>	<p><b>SPECIAL LECTURE – Stage 6 Programming and Assessment</b> <b>Enza Doran, Clancy Catholic College</b></p>	<p>Tutorials to complement lecture with guest Enza Doran. A focus on programming and assessment.</p>
<p>6 29<sup>th</sup> August</p>	<p><b>Developing HSC Case Studies</b></p> <ul style="list-style-type: none"> <li>• What is a Case Study and how do they connect to broader investigations in art critical/historical and artmaking lessons?</li> <li>• Selecting content and structuring HSC Case Studies. What are the formal requirements?</li> <li>• Using the Frames, Conceptual Framework and Practice to build a case study</li> <li>• Examples of case studies</li> </ul>	<p><b>Assignment 2 workshop</b></p> <ul style="list-style-type: none"> <li>• Using the template to structure responses to Assignment 2</li> <li>• Posing questions for HSC Case Studies</li> <li>• Selecting appropriate content for Case Studies and managing resources</li> <li>• Strategies to lay the groundwork for an effective case study</li> </ul> <p>B.4, C.2, C.3, C.4, C.6, D.1, D.3,</p>

<p>7 5 September</p>	<p><b>The Body of Work</b></p> <ul style="list-style-type: none"> <li>• What is a body of work? What is the background for this approach?</li> <li>• In class assessment and the HSC examination- how do these forms of assessment work together?</li> <li>• What are the implications for teaching, learning and assessment?</li> <li>• Making judgements and awarding marks for artworks.</li> <li>• Scaffolding development of the Body of Work- what is the teacher's role?</li> <li>• Examples</li> </ul>	<p><b>Artmaking Stage 6 Tutorial Part 2</b></p> <ul style="list-style-type: none"> <li>• Examples of Stage 6 artmaking assessment tasks, both formative and summative</li> <li>• Traditional and contemporary practice in the fields of: <ul style="list-style-type: none"> <li>- the visual arts</li> <li>- art, craft &amp; design</li> </ul> </li> <li>• Applying concepts &amp; material techniques to the production of works</li> </ul>
<p>8 12 September</p>	<p><b>School Culture, Expectations and Developing a Professional Profile</b></p> <ul style="list-style-type: none"> <li>• Reporting to parents</li> <li>• Expectations of the school community</li> <li>• Expectations within the school</li> <li>• Registers, mark books, exemplars-student work, parental contact, communication/interviews etc.</li> <li>• Job readiness - reflecting on professional preparation as visual arts teachers</li> <li>• The role of the visual arts educator – facilitator or teacher?</li> <li>• VADEA, professional associations</li> <li>• Local networks</li> <li>• On-line course evaluation</li> </ul>	<p><b>HURDLE REQUIREMENT- all students present student work samples, assessment and reporting to the class for review.</b></p> <p>D.13, D.14, D.16</p> <p><b>FURTHER TIME FOR HURDLE REQUIREMENT IF NEEDED.</b></p> <ul style="list-style-type: none"> <li>•</li> </ul>



## ASSESSMENT

Assessment Task	Length	Weight	Student Learning Outcomes Assessed	Program Learning Outcomes Assessed	National Priority Area Elaborations	Due Date
Assessment 1: Devise a Scope and Sequence for the Preliminary course	(Indicative length 2000 words)	50%	1-5	1.1, 1.2, 1.3, 1.4, 1.5, 2.1, 2.2, 2.2, 2.3, 3.1, 3.2, 3.3, 3.4, 3.6, 4.2, 4.3, 5.1, 5.4	A.5, A.8, B.1, B.5, C.2, D.1, D.3, D.19, E.2, E.7, F.3, F.4	Week 4, Friday 19 August 5pm
Assessment 2: Create formative assessment tasks	(Indicative length 200 words)	50%	2,4	1.1, 1.2, 1.3, 2.1, 2.2, 2.2, 2.3, 3.1, 3.2, 3.6, 5.1, 5.4	B.4, C.2, C.3, C.4, C.6, D.1, D.3	Week 8, Friday 16 September 5pm
Hurdle requirement Assessment, Feedback and Reporting		Hurdle requirement	5.1, 5.4		D.13, D.14, D.16	In class week 8

*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:** Devise a Scope and Sequence Plan for one unit of work (10 weeks). Use the template provided (on Moodle).

The scope and sequence plan should be an original design and include:

- A) Rationale for the selection of content for a Preliminary course, Stage 6, Year 11. This rationale is important because it allows you to describe how you have put together the unit and why you have chosen to address the syllabus outcomes in the way you did. Explain your reasoning for the structuring and sequencing of content for the 10 week unit of the preliminary course, for your choice of focus questions and your inclusion of focus artist/artworks. Length: 400-600 words.
- B) Identify the learning outcomes that will be addressed in this unit of work for art making and art criticism and history. Identify the focus works (include an image) and the expressive form. Remember that carefully designed assessment tasks allow students to demonstrate achievement of the outcomes.
- C) Provide a succinct overview of syllabus content addressed within the sequence of art making, art critical and historical investigations. (Bring draft to class week 4 for feedback.)
- D) Details of the art making and art critical/historical assessment tasks also need to be specified in brief. Note also the weightings of each assessment task.

Note: Both the art critical / historical and art making assessment tasks need to have two parts: A and B. There will be a mid-term assessment (formative) and called Part A and an assessment (both formative and summative) that occurs at the end of the term called part B. Please read through Assignment 2. These two assignments are connected.

When devising this Scope and Sequence plan consider how:

- you will scaffold the teaching and learning over time and how you will introduce, develop and resolve student processes and development in art making, art history and art criticism
- the content and activities contribute to and build on student understanding of particular concepts in artmaking and art criticism and art history
- the plan incorporates understandings drawn from the practice of the focus artists identified in the scope and sequence
- you will employ appropriate and sound assessment practices, including assessment for learning.

Further details and strategies for planning a scope and sequence and preliminary course assessment tasks will be provided in your tutorial.

UNSW SCHOOL OF EDUCATION  
 FEEDBACK SHEET  
 EDST6776 VISUAL ARTS METHOD 2.

Student Name:

Student No.:

Assessment Task: Assessment 1 – Scope and Sequence for a Stage 6, Year 11 unit.

SPECIFIC CRITERIA	(-)		▶ (+)	
Understanding of the question or issue and the key concepts involved <ul style="list-style-type: none"> <li>• Reflects a rich understanding of the content of the Stage 6 Visual Art syllabus, particularly Section 8.</li> <li>• Engaging, appropriate content that is scaffolded to assist students to develop conceptual strength and meaning in the making of art and to resolve artworks.</li> <li>• Engaging and appropriate content that explores specific ways in which art histories, critical narratives and other documentary accounts of the Visual Arts can be constructed.</li> </ul>				
Depth of analysis and/or critique in response to the task <ul style="list-style-type: none"> <li>• Evidence of genuine understanding of Practice, the Conceptual Framework and the Frames in artmaking, art history and art criticism and how to use these content areas to develop knowledge, skills and understanding.</li> <li>• Sequencing of investigations and assessment activities leads to students gaining an increasingly more autonomous understanding of practice in the Visual Arts</li> </ul>				
Familiarity with and relevance of professional and/or research literature used to support response <ul style="list-style-type: none"> <li>• Use of quality resources to support unit including syllabus documents, support documents and scholarly literature</li> <li>• Resources list reflects a significant understanding of the content area selected for the unit of work and assessment tasks</li> </ul>				
Structure and organisation of response <ul style="list-style-type: none"> <li>• Template provided has been used to structure Scope and Sequence, word count considered and the document is designed to be effective and succinct for teacher use.</li> <li>• An unambiguous and resolved Scope and Sequence plan</li> </ul>				
Presentation of response according to appropriate academic and linguistic conventions <ul style="list-style-type: none"> <li>• Clarity of communication in academic English</li> </ul>				
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 standardization processes and approval by the School of Education Learning and Teaching Committee.**

## Assessment 2:

A) Construct the two summative mid term assessment tasks nominated in your Assignment 1 Scope and Sequence plan. This will include one artmaking and one art historical/critical assessment task. Your assessment tasks should allow students to demonstrate their achievement of the learning outcomes. Each assessment task and marking guidelines should be no more than 2 pages in length.

B) Create and document an example excellent response to the formative artmaking assessment task identified above. The documented response must be submitted with your assignment and be no more than 2 pages in length.

You have been asked to create a response to the formative art making assessment task so that you take on board the real challenges of the task and have stepped into the role of the student.

The documentation of the response might include scanned art diary pages and/or images of artworks in development etc. You can discuss options for the documentation with your tutor.

C) Reflect on the process of completing your own artmaking assessment task. Did attempting the task force you to re-consider / or consider more carefully what students are expected to know, understand or be able to do in order to be successful? Did you to adjust the task (and perhaps improve on it?) because you attempted the task yourself? How did attempting the task help you to develop guidelines and criteria that are authentic? Your reflection should not be more than one typed page.

Each assessment task will be presented in a format that could be handed out to students and will include:

- Title of the task, weightings and course component details
- An outline of the task, this will be an overview of the task and reference will be made to the syllabus content addressed. Remember to write this as if it is for a Year 11 class. Tasks must provide explicit criteria for the quality of work students are to produce.
- Marking criteria/guidelines for the two tasks must be also submitted. The marking criteria must directly reference the explicit criteria given for the task.
- At least one task must specifically engage students with information and communication technology and reflect an understanding of the literacy demands of the Visual Arts curriculum.
- At least one task must use the art diary

You might include: images of key source material that is a stimulus for the task; instructions; step-by-step guidelines or scaffolds.

In designing the assessment tasks consider how they:

- create conditions in which students are required to demonstrate their understanding of the content/ subject you have nominated for study
- are appropriate for the Preliminary course of study as indicated in the outcomes and standards for the Stage 6 course
- reflect sound assessment practices and assessment for learning
- address the range of learning and teaching activities represented in the Scope and Sequence (Assignment 1)
- represent interesting, authentic, engaging interpretations of content
- cater for a range of student abilities and explicitly build from student's background knowledge to incorporate new knowledge.

Further details and strategies for planning preliminary course assessment tasks will be provided in your tutorial.

FEEDBACK SHEET  
EDST6776 VISUAL ARTS METHOD 2

Student Name:

Student No.:

Assessment 2: Assessment for learning, Stage 6 Visual Arts

SPECIFIC CRITERIA	(-) > (+)				
Understanding of Assessment for learning as outlined in the Stage 6 Visual Arts Syllabus and related support documents <ul style="list-style-type: none"> <li>• Understanding and application of Stage 6 Preliminary Course Visual Arts syllabus content and course requirements</li> <li>• Reasoned selection of content choices, structure and scope of the assessment tasks and marking criteria</li> <li>• Evidence of successful ICT and literacy strategies in at least one assessment task.</li> <li>• The art diary is used.</li> </ul>					
Depth of analysis and/or critique in response to the task <ul style="list-style-type: none"> <li>• Assessment tasks and marking criteria reflect a layered and rich understanding of practice as outlined in the unit of work.</li> <li>• Coherent and appropriate choices of specific Visual Art examples, forms and practices to assess learning that is engaging, authentic and appropriate.</li> <li>• Reflection is candid, considered and evaluative.</li> </ul>					
Familiarity with and relevance of literature and resources used to support response <ul style="list-style-type: none"> <li>• Use of quality resources to support argument including syllabus documents and scholarly literature</li> <li>• Resources list reflects a significant understanding of the content area selected for the unit of work and assessment tasks.</li> </ul>					
Structure and organization of response <ul style="list-style-type: none"> <li>• The two assessment tasks and related marking criteria are well structured, carefully considered and reflect a knowledge of Stage 6 assessment and reporting advice.</li> <li>• Template has been used to structure/guide the response; images of key works are included.</li> <li>• Documentation is clear and response reflects an excellent attempt.</li> </ul>					
Presentation of response according to appropriate academic and linguistic conventions <ul style="list-style-type: none"> <li>• Clarity of communication in academic English. Edited and polished presentation of tasks.</li> <li>• Assessment tasks are appropriate for a Stage 6, Year 11 audience. The task would allow students to know and understand what is expected and the standard of work.</li> </ul>					
GENERAL COMMENTS/RECOMMENDATIONS FOR NEXT TIME					

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 standardization processes and approval by the School of Education Learning and Teaching Committee.**

## HURDLE REQUIREMENT

### FEEDBACK AND REPORTING

Assessment is the process of gathering evidence from a variety of sources about learning outcomes and being able to use that information to improve learning and teaching. Evidence includes not only individual student work samples and test results, but also more global data derived from standardized tests (eg NSPLAN, ICAS, HSC etc) as well as more qualitative information generated from student self and peer evaluations, and student-parent conferences.

Feedback is a structured interaction with the student about their current learning: where they are, where they want and /or need to be and how to get there. It may be in oral or written form and may be given by the teacher, by the student's peers or take the form of self-assessment. Feedback needs to indicate learning that has been demonstrated (achieved) as well as what needs more work. For the feedback to also feed forward, comments need to provide students with strategies to guide their improvement. Feedback /reporting to and for parents is also important as they are critical stakeholders and partners in their children's learning.

Moderation is a process used by teachers to compare their judgements about student performance so that assessment is trustworthy. Teachers work together as a group to ensure that the way they use assessment grades is consistent with agreed or published standards. For A to E grades this means the grade a student receives in one school can be fairly compared to the same grade anywhere in NSW. For school-based tasks, it means the work of students in different classes can be assessed using the same success criteria to evaluate progress toward learning outcomes.

View some work samples that teachers in your subject area have aligned to grades A to E at [BOSTES](#) or [ACARA](#) workshops.

It is recommended that students read widely on how to design appropriate assessment tasks, how moderate student samples of work and how to provide effective feedback. Tutorial time will be allocated to discussing this aspect of professional competence and providing experience with the moderation and feedback process.

The assessment process consists of two components.

- A collection of five or six authentic student texts (one can be oral, one can be visual). The number depends on the length of the text.
  - ensure anonymity by removing student names and destroying the samples at the end of the course.
  - include the instructions that were given for the assessment task and indicate whether the task was intended for formative purposes or summative and formative purposes
  - annotate the task to indicate what worked well and what needs changing if it were to be used again
  - include the marking scheme/rubric for each task
  - provide annotations (with time codes if your sample is audio- or video-based) to indicate what the student has demonstrated as areas of strength and areas that need to be developed further in relation to the task
  - include a key for marking symbols
  - find out what the general expectation and/or current standards of the school/system are in relation to this subject area/topic/skill by consulting published NAPLAN/HSC/other relevant data, as well as talking to teachers, and consider where this student work is in relation to those overall expectations/standards as well in relation to their previous performance
  - provide written feedback for the student which indicates strengths and areas for improvement in relation to this work sample as well as their past performance and overall expectations/standards. Suggest a strategy that will guide the student in his/her learning. (If the task was used summatively you can still use it for formative purposes.)

- indicate what the implications of your evaluation might be for the teacher in terms of future teaching.
2. Write a few lines that could be included in a mid-year report comment to parents. Provide enough detail to indicate to parents which aspect of the student's performance you are commenting on. Add A, B, C, D or E to align with the advice and work samples provided by BOSTES and ACARA.

**NOTES:**

**The student work samples must be authentic. They should have been collected during Professional Experience 1 during a normal assessment task and/or provided by the method lecturer. Annotated student work samples, notes and all other written evidence of teacher education students' ability to address Standard 5 to be discussed in class and submitted by the due date.**

**If a student is assessed as Unsatisfactory in the feedback and reporting hurdle requirement, s/he will automatically fail Method 2 overall, and not be permitted to undertake Professional Experience or any further method work in that teaching area until the key concerns have been resolved.**





## **Feedback**

<b>Assessment Task</b>	<b>Feedback Mechanism</b>	<b>Feedback Date</b>
Assessment One	<i>Written</i>	<i>Within three weeks of submission</i>
Assessment Two	<i>Written</i>	<i>Within three weeks of submission</i>
Hurdle requirement	<i>Written</i>	<i>Within three weeks of submission</i>

## **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.

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.

### **Additional Resources**

Efland, A .D. (1989). *Curriculum Antecedents of Discipline Based Art Education*. In Smith R A (Ed.). *Discipline Based Art Education*. Urbana: University of Illinois Press, 57-94

Efland, A. D., Freedman, K., & Stuhr, P. (1996). *The Character of a Postmodern Art Curriculum. Postmodernism and Art Education*. Reston: NAEA, 91-113

Efland, A.D. (1988). *How Art Became a Discipline: Looking at Our Recent History*. *Studies in Art Education*, 29 (3), 209-217.

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

### **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/>  
Board of Studies NSW: Assessment for, as, and or learning <http://syllabus.bos.nsw.edu.au/support-materials/assessment-for-as-and-of-learning/>  
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/>  
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  
MONA  
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/>