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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 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
EDST6777 Extension Visual Arts Method 1 (6 units of credit)
Semester 1 2015

2. STAFF CONTACT DETAILS
Course Coordinator: Karen Maras
Email: k.maras@unsw.edu.au
Phone: +61 2 9385 2542
Location: Room 116, Goodsell Building
Lecturer: Graeme Colman
Email: gmcolman@gmail.com

3. COURSE DETAILS

<table>
<thead>
<tr>
<th>Course Name</th>
<th>Extension Visual Arts Method 1</th>
</tr>
</thead>
<tbody>
<tr>
<td>Credit Points</td>
<td>6 units of credit (uoc)</td>
</tr>
<tr>
<td>Workload</td>
<td>Includes 150 hours including class contact hours, readings, class preparation, assessment, follow up activities, etc.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Schedule</th>
</tr>
</thead>
<tbody>
<tr>
<td>Lecture</td>
</tr>
<tr>
<td>Tutorial</td>
</tr>
</tbody>
</table>

Summary of Course
This course expands students’ skills and knowledge to teach visual arts in secondary schools, with an emphasis on art criticism and art history in the elective visual arts and preparation for the HSC. Students will think deeply about their philosophy of visual arts education while critically examining current state and national visual arts curriculums and developing skills related to teaching visual arts while using ICT in innovative ways.

Aims of the Course
This course aims to:
- Increase a student’s theoretical and pedagogical content knowledge of art criticism and art history for Secondary Visual Arts teaching.
- Increase a student's understanding of a wide range of effective classroom practices

Important information
- **Assessment:** Please note that all students must pass all assignments to pass the course, and they must pass the course to go on placement for PE 1.
- **Attendance:** Students are expected to give priority to university study commitments. Unless specific and formal permission has been granted, attendance at less than 80% of classes in a course may result in failure.
### Student Learning Outcomes

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

### Graduate Attributes (AITSL Professional Graduate Teaching Standards)

<table>
<thead>
<tr>
<th>Standard</th>
<th>Assessment/s</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.2</td>
<td>Demonstrate knowledge and understanding of research into how students learn and the implications for teaching.</td>
</tr>
<tr>
<td>1.3</td>
<td>Demonstrate knowledge of teaching strategies that are responsive to the learning strengths and needs of students from diverse linguistics, cultural, religious and socioeconomic backgrounds.</td>
</tr>
<tr>
<td>2.1</td>
<td>Demonstrate knowledge and understanding of the concepts, substance and structure of the content and teaching strategies of the teaching area.</td>
</tr>
<tr>
<td>2.3</td>
<td>Use curriculum, assessment and reporting knowledge to design learning sequences and lesson plans</td>
</tr>
<tr>
<td>2.4</td>
<td>Demonstrate broad knowledge of, understanding of and respect for Aboriginal and Torres Strait Islander histories, cultures and languages</td>
</tr>
<tr>
<td>2.5</td>
<td>Know and understand literacy and numeracy teaching strategies and their application in teaching areas</td>
</tr>
<tr>
<td>2.6</td>
<td>Implement teaching strategies for using ICT to expand curriculum learning opportunities for students.</td>
</tr>
<tr>
<td>3.1</td>
<td>Set learning goals that provide achievable challenges for students of varying characteristics</td>
</tr>
<tr>
<td>3.3</td>
<td>Include a range of teaching strategies.</td>
</tr>
<tr>
<td>3.4</td>
<td>Demonstrate knowledge of a range of resources including ICT that engage students in their learning.</td>
</tr>
<tr>
<td>3.6</td>
<td>Demonstrate broad knowledge of strategies that can be used to evaluate teaching programs to improve student learning</td>
</tr>
<tr>
<td>5.1</td>
<td>Demonstrate understanding of assessment strategies, including informal and formal, diagnostic, formative and summative approaches to assess student learning</td>
</tr>
<tr>
<td>5.2</td>
<td>Demonstrate an understanding of the purpose of providing timely and appropriate feedback to students about their learning</td>
</tr>
<tr>
<td>5.3</td>
<td>Demonstrate understanding of assessment moderation and its application to support consistent and comparable judgements of</td>
</tr>
</tbody>
</table>
5.4 Demonstrate the capacity to interpret student assessment data to evaluate student learning and modify teaching practice

**National Priority Area Elaborations**

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

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

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

• Online discussions.

• Peer teaching in a simulated classroom setting.

• Structured occasions for reflection on learning to allow students to reflect critically on and improve teaching practice.

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

6. COURSE CONTENT AND STRUCTURE

Readings for this course will be available on Moodle

<table>
<thead>
<tr>
<th>Week Beginning</th>
<th>Lecture Topic</th>
<th>Tutorial Topic</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 (2-6 March)</td>
<td>Introduction and Overview Philosophical approaches to visual arts education</td>
<td></td>
</tr>
<tr>
<td></td>
<td>• Framing interpretation in art criticism and art history</td>
<td>Previous experiences of visual arts education</td>
</tr>
<tr>
<td></td>
<td>• Visual Arts research on critical reasoning and implications for developing skills in interpretation, explanations, critical judgements and representing points of view</td>
<td>• Teacher beliefs about significance of visual arts in the curriculum</td>
</tr>
<tr>
<td></td>
<td>• The role of language, beliefs and artefactuality in student learning</td>
<td>Discussion of first assessment task</td>
</tr>
<tr>
<td></td>
<td>The representation of criticism and history in visual arts education</td>
<td>Reasoned inquiry</td>
</tr>
<tr>
<td></td>
<td>• Traditional and contemporary views: art appreciation, DBAE, Visual Culture</td>
<td>• Using the conceptual framework to structure art historical and critical investigations of artworks, artists’ practice, representational interests and the role of the audience</td>
</tr>
<tr>
<td></td>
<td>• Policy and practice in Australia and in other historical and contemporary sites of curriculum</td>
<td>• Using frames to build consistency and depth of point of view and coherence of warranted interpretation in critical and historical investigations</td>
</tr>
<tr>
<td></td>
<td>• Developing a broad and critical knowledge and understanding of the study of visual arts as a discipline.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>• Contemporary practice in the disciplines of art criticism and art history.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>• Issues and tensions for art criticism and history in national curricula proposals</td>
<td></td>
</tr>
<tr>
<td>2 (9-13 March)</td>
<td>Collaborative group work</td>
<td></td>
</tr>
<tr>
<td></td>
<td>• Interpreting scholarly conventions of art critical and historical practice for the classroom</td>
<td></td>
</tr>
<tr>
<td></td>
<td>• Structuring and resourcing art critical and historical investigations for the classroom. Domains of focus: movements, convergence of thematic interest, persistence of thematic interest, individual artmaking practices, individual artworks, exhibitions and artworld events, artforms</td>
<td></td>
</tr>
</tbody>
</table>
| 3 (16-20 March) | The Syllabus and planning art critical and historical investigations across years 7-12  
- Key concepts in art history and criticism  
- Art criticism and art history in the Preliminary course  
- Course content and case studies in the HSC course and the Stage 6 HSC examination | Scope and sequence in art criticism and art history  
- Constructing Preliminary art criticism and art history courses for classrooms with both Stage 4 and Stage 5 experience students, and for diverse learning needs  
- Articulating case studies as instances drawn from a course outline  
- Coherence and course coverage in case studies |
| National priority areas | A 6, A 8, D 1, D 4, D 8, D 11, D 12, F 1, F 7, F 9 |  |
| 4 (23-27 March) | Pedagogical approaches to art criticism and art history in visual arts education  
- Teaching students to interpret and write in art criticism and history  
- Scaffolding writing skills for diverse learning and EAL/D needs  
- Task design to reflect artworld practices  
- Cross-curricular content and key competencies in relation to course content scope  
- A sample case study: interpreting and explaining Aboriginal Art in critical and historical investigations | Incorporating Aboriginal and indigenous content in the syllabus  
Collaborative development of classroom resources to investigate:  
- The types of works produced by Aboriginal and Indigenous artists and some ideas, issues and concepts of traditional and contemporary significance in local, national and international settings  
- How visual arts reflects and constructs beliefs and attitudes about cultural identity, the relationships between Indigenous cultures and the world |
| National priority area | A 2, A 5, D 5, F 3, F 9 |  |
| 5 (30 March-3 April) | Assessing knowledge and understanding in art criticism and art history  
Issues in standards based curriculum  
- BOSTES assessment policy and documentation  
- Research into assessment of, for and as learning  
- Overview of content and criterion-related validity, reliability and accessibility  
- Types of tasks that build understandings of practice and points of view  
- Assessment & case studies  
- Addressing literacy diversity | Introduction to Assessment Task 2  
Developing assessment tasks in art criticism and art history.  
Group work in:  
- Question design: Source material, using quotes and provocations, marking guidelines.  
- Development of a 5 mark question for part 1 of the assessment task and formative peer assessment.  
- Modelling responses to the 5 mark question at different levels to evaluate the value of the question to meet different levels of knowledge and literacy |
| National priority area | A 8  
D 12, D 13  
E 6  
F 9 |
|------------------------|-------|

<table>
<thead>
<tr>
<th>Mid-Semester Break</th>
<th>School Visit</th>
</tr>
</thead>
</table>
| 6  
(13-17 April) | • Questioning and explanation in art critical and historical investigations  
• Notions of literacy in visual arts: verbal, visual, technological and cultural literacy  
• Strategies for engaging students to adopt and defend points of view in oral and written forms of explanation  
• Argument, justification and evidence in art critical and historical accounts  
• Text and online resource selection and bias  
| Debrief re school visit | • How did the teacher structure the lesson and use strategies to achieve its aim?  
• What links were there to the Syllabus  
• How did the teacher account for special education needs?  
• Strategies for teaching Critical and historical studies, cf Artmaking?  
• Pedagogies and resources to support literacy – use of texts  
• Diverse learning strategies and adjustments  
• Culturally inclusive practices  

| National priority area | A 6  
C 1, C 5, C 9  
D 1, D 4, D 5, D 8, D 11  
E 4,  
F 5 |
|------------------------|-------|

| 7  
(20-24 April) | • Curriculum differentiation in art criticism and art history  
• Philosophical and theoretical background  
• Anti-discrimination legislation and policy requirements  
• Life Skills Curriculum and adjusted curriculum in visual arts  
• Gifted and talented students in visual arts  
• Universal design for learning in visual arts programming  
| Peer assessment exercise using PowerPoint presentations from Assessment Task 1 |

| National priority area | B 4  
C 1, C 4,  
D 4, D 5, D 8, D 10, D 11  
E 3, E 4, E6,  
F 4 |
|------------------------|-------|

| 8  
(27 April-1 May) | Developing appropriate resources for diversity and equity of access  
• Pedagogical strategies for differentiation  
• Assessing online and text resources for student access  
• Developing core, adjusted and extension resources, tasks and assessment items  
| Engaging the virtual and the material in contemporary visual arts classroom practice | ICT: software, student laptops and the use of technology in the classroom  
Providing opportunities for students to have experience of:  
• Graphics-based programs to create and manipulate digitally generated images, video stills, animations and web page designs for art critical and historical resources |

| National priority area | B 4  
C 1, C 4,  
D 4, D 5, D 8, D 10, D 11  
E 3, E 4, E6,  
F 4 |
### Pedagogical strategies for the online classroom
- Issues of quality in unfiltered access to digital resources

<table>
<thead>
<tr>
<th>National</th>
<th>C 1, C 6, C 9, C 10, C 12</th>
</tr>
</thead>
</table>

<table>
<thead>
<tr>
<th>Feedback on assessments</th>
<th>Establishing collaborative practices</th>
</tr>
</thead>
<tbody>
<tr>
<td>Negotiating and mediating academic experience in Professional Experience contexts</td>
<td>Each student will introduce their Case study from Assessment Task 1 to the group using guided questioning to build a short discussion on the topic (15 minutes each)</td>
</tr>
<tr>
<td>Revision of effective classroom management and teaching practices for guiding students through art critical and historical study lessons</td>
<td>CATEI reminder</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>National</th>
<th>D 1, D 10, D 11, D 12</th>
</tr>
</thead>
</table>

### Professional Experience

| 11 | Visual Method Practicum Debrief | Course evaluation focus groups |

#### 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>National Elaborations Assessed</th>
<th>Due Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>Assessment 1 Design a Case Study for Art Criticism and Art History in the HSC course</td>
<td>2000 words</td>
<td>40%</td>
<td>1-3, 5</td>
<td>1.2, 1.3, 2.1, 2.3, 2.6, 3.1, 3.3, 3.4, 3.6</td>
<td>C 6, C 12, D 4</td>
<td>Week 6 Monday 13 April</td>
</tr>
<tr>
<td>Assessment 2 Design an Assessment Task for Art Criticism and Art History</td>
<td>(indicative length 4000 words)</td>
<td>60%</td>
<td>1.2, 2.1, 2.3, 3.1, 3.6, 5.1, 5.2, 5.3, 5.4</td>
<td>A 2, A 8, D 4, D 10, D 18, F 5</td>
<td>Week 9 Monday 4 May</td>
<td></td>
</tr>
</tbody>
</table>

### Assessment Details

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

Design a case study of 4 –10 hours in duration for students in the HSC course. A case study, as stipulated in the Visual Arts Stage 6 syllabus, is to provide a means of studying particular cases in the visual arts. Its function within the classroom is to illustrate a point of view or a significant viewpoint about the artworld - a point of view being interconnected with artist, artworld, artwork, and audience. The selection of content for the case study should relate to various aspects of critical and historical...
investigations, taking into account practice, the conceptual framework and the frames. Emphasis may be given to a particular aspect of content although all should remain in play. Each case study should have particular complexities about which students can develop understanding.

Your case study should include

1. A brief analysis of the school and student context
2. Context of prior learning in the unit that the case study relates to
3. Rationale for the case study in relation to student learning needs as established above and as a representation of course content
4. Sequence of teaching and learning strategies, including duration, for the case study
5. PowerPoint presentation for the introductory lesson (maximum 8 slides)
6. One example of a student handout that would be used in the case study
7. Resources and references that will be used in the teaching and learning of this particular unit of work.

The total length of the case study should be the equivalent of approximately 2000 words. This should not include quotations or resources.

All images and resources must be appropriately referenced.

The Powerpoint will be used in formative peer assessment exercises and presented to the class in Week 9.

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

This assignment (approximately 3000 – 4000 words) consists of four parts

- Development of an examination paper for Art Criticism and Art History
- A marking scheme
- Models of sample answers to one question
- An explanatory rationale.

1. Design a written paper (200 - 500 words) for the Art criticism and art history component of the HSC course which provides an assessment task related to the case study you developed in the first assignment. The paper must follow the BOSTES format and will consist of two sections
   - Section I will include THREE short-answer questions. ONE of the three questions must refer to or use Aboriginal or Torres Strait art references.
   - Section II will include three extended response questions, with ONE question on each of the following: practice, the conceptual framework and frames.

2. Provide a marking scheme for each of each of the three Section I questions (1000 - 1500 words) which clearly illustrates how marks will be allocated for each question in mark bands appropriate to the question value.

3. Model anticipated student responses at three different mark levels to ONE question chosen from Section I. These modelled answers should be used to check the appropriateness of the question and the accuracy of the mark band descriptors.
4. Provide a rationale (1500 words) for the assessment task you have designed, explaining in some detail how assessment of and for learning approaches have been employed, and how the assessment task will
   • address course content
   • assist student learning
   • evaluate and improve teaching and learning programs
   • provide evidence of satisfactory achievement and completion in the HSC course.

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

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

Student Name:              Student No.:
Assessment Task 1

<table>
<thead>
<tr>
<th>SPECIFIC CRITERIA</th>
<th>(-)</th>
<th>(+)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Understanding of the question or issue and the key concepts involve</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Depth of analysis and/or critique in response to the task</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Familiarity with and relevance of professional and/or research literature used</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Structure and organisation of response</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Presentation of response according to appropriate academic and linguistic</td>
<td></td>
<td></td>
</tr>
<tr>
<td>conventions</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

GENERAL COMMENTS/RECOMMENDATIONS FOR NEXT TIME

Lecturer        Date

Recommended:   /20 (FL PS CR DN HD)  Weighting:  40%

NB: The ticks in the various boxes are designed to provide feedback to students; they are not given equal weight in determining the recommended grade. Depending on the nature of the assessment task, lecturers may also 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.**
<table>
<thead>
<tr>
<th>SPECIFIC CRITERIA</th>
<th>(-)</th>
<th>(+)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Understanding of the question or issue and the key concepts involve</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Depth of analysis and/or critique in response to the task</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Familiarity with and relevance of professional and/or research literature used to</td>
<td></td>
<td></td>
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<tr>
<td>support response</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Structure and organisation of response</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Presentation of response according to appropriate academic and linguistic</td>
<td></td>
<td></td>
</tr>
<tr>
<td>conventions</td>
<td></td>
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</tbody>
</table>

**GENERAL COMMENTS/RECOMMENDATIONS FOR NEXT TIME**

Lecturer        Date

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

NB: The ticks in the various boxes are designed to provide feedback to students; they are not given equal weight in determining the recommended grade. Depending on the nature of the assessment task, lecturers may also contextualize and/or amend these specific criteria. The recommended grade is tentative only, subject to standardisation processes and approval by the School of Education Learning and Teaching Committee.
Submission of Assessment Tasks

Students should submit both a hard copy and an electronic copy of an assessment task.

Hard copies of an assessment task are to be placed in the Course Lecturer’s locked assignment box near the School of Education office (Level 1, Goodsell Building).

Electronic copies of an assessment task are to be submitted to the allocated Turnitin Submission Box online via Moodle.

You are strongly advised to aim to submit early, as submissions received one minute after the specified due time will be stamped as late and will incur a late penalty. The FASS late penalty is 3% of the total possible marks for the task for each day or part day that the work is late. Lateness includes weekends and public holidays.

You are responsible for checking that the hard and electronic copy of an assessment task submission is the same, is complete and accurate and, comply with the Course lecturer’s instructions given in the previous section on Assessment Details.

Students are required to keep a copy of all assessment tasks. If an assessment is mislaid the student is responsible for providing a further copy.

All assignments (hard copy and electronic submission) must be submitted with a signed Assessment Cover Sheet (required for all assignments). Please ensure that you read and complete the Assessment Cover Sheet carefully, particularly the section related to the originality of the submission.

Assessment Cover Sheets are available from the front counter in the School Office or can be downloaded from: https://education.arts.unsw.edu.au/students/resources/forms/

Return of Assessment Tasks

Assessments are normally returned in tutorials. For assessments with due dates from Week 10 onwards, you may request for feedback on the assessment to be returned by attaching a self-addressed postage-paid envelope to your assignment. If the postage is insufficient to cover the delivery of the assignment, it will not be posted. If a student does not wish to provide postage s/he may pick up her/his assessment from the School Office from 9am-5pm for two weeks following notification of marking completion by the Course Lecturer. If a student is unable to pick up her/his assessment within this time s/he should contact the Course Lecturer.

8. RESOURCES

Required Readings

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


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

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

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

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International Journal of Education and the Arts
International Journal of Education through Art
Journal of Aesthetic Education
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Websites:

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The Artists.org - modern & contemporary artists and art http://www.the-artists.org/
Australian Museums and Galleries Online http://amol.org.au/
Board of Studies NSW http://www.boardofstudies.nsw.edu.au/
Cooper Hewitt National Design Museum (USA) http://ndm.si/edu
The Metropolitan Museum of Art – Online Resources
http://www.metmuseum.org/education/index.asp
Museum of Computer Art http://moca.virtual.museum/
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The National Fine Art Education Digital Collection http://fineart.ac.uk/
MONA
NGA
National Portrait Gallery
Powerhouse Museum http://www.powerhousemuseum.com/
Queensland Art Gallery