



UNSW
A U S T R A L I A

Arts & Social
Sciences

School of Education

EDST6777
Extension Visual Arts Method 1

Semester 1, 2017

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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
EDST6777 Extension Visual Arts Method 1 (6 units of credit)
Semester 1 2017

2. STAFF CONTACT DETAILS

Course coordinator: Graeme Colman
Email: z9272275@unsw.edu.au
Availability: Please email to arrange an appointment

3. COURSE DETAILS

Course Name	Extension Visual Arts Method 1
Credit Points	6 units of credit (uoc)
Workload	Includes 150 hours including class contact hours, readings, class preparation, assessment, follow up activities, etc.
Schedule	
Lecture	Thursday 17:00-18:00 Mathews 105 (w1-7, 8-10, N4)
Tutorial	Thursday 18:00-20:00 Mathews 306 (w1-7, 8-10, N4)

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.

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

- Lecture presentations will be available on Moodle at the beginning of each week
- Tutorial task will be distributed in week prior
- Further opportunities for formative feedback have been included in tutorials

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

Outcome		Assessment/s
1	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.	1, 2
2	Demonstrate knowledge and deep understanding of theoretical perspectives underpinning approaches to Visual Arts teaching.	1,2
3	Design lessons that reflect current research into the most effective pedagogy for the Visual Arts classroom.	1
4	Design assessment that allows opportunities for all learners to demonstrate knowledge and understanding of course content and outcomes	2
5	Demonstrate a deep understanding of pedagogy and content to meet the needs of all students in the Visual Arts classroom.	1, 2

Program Learning Outcomes (AITSL Professional Graduate Teaching Standards)

Standard		Assessment/s
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	Demonstrate knowledge and understanding of the concepts, substance and structure of the content and teaching strategies of the teaching area.	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.	1
3.1	Set learning goals that provide achievable challenges for students of varying characteristics	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
5.1	Demonstrate understanding of assessment strategies, including informal and formal, diagnostic, formative and summative approaches to assess student learning	2
5.2	Demonstrate an understanding of the purpose of providing timely and appropriate feedback to students about their learning	2
5.3	Demonstrate understanding of assessment moderation and its application to support consistent and comparable judgements of student learning	2
5.4	Demonstrate the capacity to interpret student assessment data to evaluate student learning and modify teaching practice	2

National Priority Area Elaborations

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

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

Week	Lecture Topic	Tutorial Topic
1 27 Feb – 3 March	<p>Introduction and Overview Philosophical approaches to visual arts education</p> <ul style="list-style-type: none"> • Framing interpretation in art criticism and art history • Visual Arts research on critical reasoning and implications for developing skills in interpretation, explanations, critical judgements and representing points of view 	<p>Previous experiences of visual arts education</p> <ul style="list-style-type: none"> • Teacher beliefs about significance of visual arts in the curriculum <p>Discussion of first assessment task Reasoned inquiry</p> <ul style="list-style-type: none"> • Using the conceptual framework to structure art historical and critical investigations of artworks, artists' practice, representational interests and the role of the audience • Using frames to build consistency and depth of point of view and coherence of warranted interpretation in critical and historical investigations
2 6 - 10 March	<p>The representation of criticism and history in visual arts education</p> <ul style="list-style-type: none"> • Traditional and contemporary views: art appreciation, DBAE, Visual Culture • Policy and practice in NSW and issues and tensions in national curricula proposals • Developing a broad and critical knowledge and understanding of the study of visual arts as a discipline. • Contemporary practice in the disciplines of art criticism and art history. 	<p>Collaborative group work</p> <ul style="list-style-type: none"> • Interpreting scholarly conventions of art critical and historical practice for the classroom • Selecting, structuring and resourcing art critical and historical investigations for the classroom. Domains of practice: movements, convergence of thematic interest, persistence of thematic interest, individual artmaking practices, individual artworks, exhibitions and artworld events, artforms

<p>3 13 – 17 March</p>	<p>The Syllabus and planning art critical and historical investigations across years 7-12</p> <ul style="list-style-type: none"> • 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 	<p>Scope and sequence in art criticism and art history</p> <ul style="list-style-type: none"> • 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
<p>National priority areas</p>	<p>A 6, A 8 D 1, D 4, D 8, D 11, D 12 F 1, F 7, F 9</p>	
<p>4 20 – 24 March</p>	<p>Pedagogical approaches to art criticism and art history in visual arts education</p> <ul style="list-style-type: none"> • Teaching students to interpret and write in art criticism and history • Scaffolding writing skills for diverse learning and EAL/D needs • A sample case study: interpreting and explaining Aboriginal Art in critical and historical investigations 	<p>Incorporating Aboriginal and Indigenous content in the syllabus</p> <p>Collaborative development of classroom resources to investigate:</p> <ul style="list-style-type: none"> • 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 <p>Assessment task 1 due</p>
<p>National priority area</p>	<p>A 2, A 5 D 5 F 3, F 9</p>	
<p>5 27 – 31 March</p>	<p>Assessing knowledge and understanding in art criticism and art history</p> <p>Issues in standards based curriculum</p> <ul style="list-style-type: none"> • BOSTES assessment policy and documentation • Research into assessment <i>of, for</i> and <i>as</i> learning • Overview of content and criterion-related validity, reliability and accessibility • Types of tasks that build understandings of practice and points of view 	<p>Introduction to Assessment Task 2 Developing assessment tasks in art criticism and art history.</p> <p>Group work in:</p> <ul style="list-style-type: none"> • 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
<p>National priority area</p>	<p>A 8 D 12, D 13 E 6 F 9</p>	
<p>6 3 – 7 April</p>	<p>Exemplary practice in Art Criticism and art history: Engaging with the contemporary</p> <p>Guest Lecture</p>	<p>Planning for diversity and currency in Stage 6 art criticism and art history</p> <p>Group work to produce resources which respond to current exhibitions of contemporary art</p> <p>Identifying and critiquing museum resources</p>

<p>7 10 – 14 April</p>	<p>Questioning and explanation in art critical and historical investigations</p> <ul style="list-style-type: none"> • Notions of literacy in visual arts: verbal, visual, technological and cultural literacy • Strategies for engaging students to adopt and defend points of view: argument, justification and evidence. • Diverse learning strategies and adjustments 	<p>Discussion of Assessment Task 2</p> <p>Peer assessment exercise:</p> <p>Using PowerPoint presentations from Assessment Task 1</p> <p>Development and application of marking criteria</p> <p>Adapting units of work for Life Skills</p>
<p>National priority area</p>	<p>A 6 C 1, C 5, C 9 D 1, D 4, D 5, D 8, D 11 E 4, F 5</p>	

Mid-semester break

<p>8 24 – 28 April</p>	<p>Curriculum differentiation in art criticism and art history</p> <ul style="list-style-type: none"> • 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 	<p>Developing appropriate resources for diversity and equity of access</p> <ul style="list-style-type: none"> • Pedagogical strategies for differentiation • Developing core, adjusted and extension resources, tasks and assessment items – workshop using resource produced for Task 1
<p>National priority area</p>	<p>B 4 C 1, C 4, D 4, D 5, D 8, D 10, D 11 E 3, E 4, E6, F 4</p>	
<p>9 1 – 5 May</p>	<p>Engaging the virtual and the material in contemporary visual arts classroom practice</p> <ul style="list-style-type: none"> • Issues of digital engagement with the objects of critical and historical study of art • Ethical considerations for the online classroom • Pedagogical strategies for the online classroom • Issues of quality in unfiltered access to digital resources 	<p>ICT: software, student laptops and the use of technology in the classroom</p> <p>Workshop activities to provide opportunities for students to have experience of:</p> <ul style="list-style-type: none"> • Graphics-based programs to create and manipulate digitally generated images, video stills, animations and web page designs for art critical and historical resources
<p>National priority area</p>	<p>C 1, C 6, C 9, C 10, C 12</p>	

10 8 – 12 May	Feedback on assessments Negotiating and mediating academic experience in Professional Experience contexts Revision of effective classroom management and teaching practices for guiding students through art critical and historical study lessons	Establishing collaborative practices 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) CATEI reminder
National priority area	B1, D 1, D 10, D 11, D 12 E4	

Professional Experience

N4	Feedback and Reflection on PE1: Highs and lows Areas you improved the most Areas you still need to work on useful strategies Inspiring use of ICT and other contemporary teaching resources	Goals for Semester 2
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7. ASSESSMENT

Assessment Task	Length	Weight	Student Learning Outcomes Assessed	Program Learning Outcomes Assessed	National Elaborations Assessed	Due Date
<u>Assessment 1</u> Design a Case Study for Art Criticism and Art History in the HSC course	2000 words	40%	1-3, 5	1.2, 1.3, 2.1, 2.3, 2.6, 3.1, 3.3, 3.4, 3.6	C 6, C 12, D 4	24 March
<u>Assessment 2</u> Design an Assessment Task for Art Criticism and Art History	(indicative length 3500 words)	60%	1, 2, 4, 5	1.2, 2.1, 2.3, 3.1, 3.6, 5.1, 5.2, 5.3, 5.4	A 2, A 8, D 4, D 10, D 18, F 5	14 April

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 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 student handout will be used for a task differentiation exercise in Week

The Powerpoint will be used in formative peer assessment exercises and presented to the class in Week 10.

All images and resources used must be appropriately referenced.

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:
 Assessment Task 1

Student No.:

SPECIFIC CRITERIA	(-) → (+)				
Understanding of the question or issue and the key concepts involve					
Depth of analysis and/or critique in response to the task					
Understanding of strategies to address diverse literacy needs					
Familiarity with and relevance of professional and/or research literature used to support response					
Structure and organisation of response					
Presentation of response according to appropriate academic and linguistic conventions					
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.

UNSW SCHOOL OF EDUCATION
 FEEDBACK SHEET
 EDST6777 EXTENSION VISUAL ARTS METHOD 1

Student Name:
 Assessment Task 2

Student No.:

SPECIFIC CRITERIA	(-) (+)				
Understanding of the question or issue and the key concepts involve					
Depth of analysis and/or critique in response to the task					
Understanding of strategies to address diverse literacy needs					
Familiarity with and relevance of professional and/or research literature used to support response					
Structure and organisation of response					
Presentation of response according to appropriate academic and linguistic conventions					
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.

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.

- 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.

Further Readings

- Anstey, M. & Bull, G. (2006) *Teaching and learning multiliteracies: Changing times, changing literacies*. Curriculum Press, Melbourne
- Attwood, B. (2005), *Telling the truth about Aboriginal history*. All and Unwin, Crows Nest
- Finger, G., Russell, G., Jamieson-Proctor, R. & Russell, N. (2006) *Transforming Learning with ICT Making IT Happen*. Pearson Australia
- Gibbons, P. (2002). *Scaffolding language, scaffolding learning: Teaching second language learners in the mainstream classroom*. Portsmouth, Heinemann.
- Groundwater-Smith, S., Brennan, M., McFadden, M., Mitchell, J., & Munns, G. (2009). *Secondary schooling in a changing world* (2nd ed.). South Melbourne, Victoria, Australia: Cengage Learning.
- Harrison, N. (2008). *Teaching and learning in Indigenous education*. Oxford, Sydney.
- Henderson, R. (2012). *Teaching Literacies. Pedagogies and Diversity in the Middle Years*, Oxford University Press, Australia
- Hyde, M., Carpenter, L. & Conway, R. (2010). *Diversity and Inclusion in Australian Schools*. Oxford University Press, Australia
- Martin, K. (2008). The intersection of Aboriginal knowledges, Aboriginal literacies and new learning pedagogy for Aboriginal students. In Healy, A (Ed.) *Multiliteracies and diversity in education: New pedagogies for expanding landscapes* (pp 59-81). Oxford University Press, Melbourne.
- Price, K (2012), *Aboriginal and Torres Strait Islander Education: An Introduction for the Teaching Profession*. Cambridge University Press

Further readings: Art Education

- Barrett, T. (2004). Investigating art criticism in education: an autobiographical narrative. In Eisner, E.W. & Day, M.D., (Eds) *Handbook of research and policy in Art Education*, New Jersey: National Art Education Association/Lawrence Erlbaum Associates.
- Freeman, N.H. (2011). Varieties of pictorial judgement. In Schellekens, E., & P. Goldie (Eds.). *The aesthetic mind: Philosophy and psychology* (pp. 414-426). Oxford, England: Oxford University Press.
- Freeman, N.H. (2010). Children as intuitive critics. In C. Milbrath & C. Lightfoot (Eds.), *Art and Human Development* (pp. 185-212). New York: Psychology Press.

- Geahigan, G. (2002). Art Criticism: Reflections on the Evolution of the Educational Concept. *The Journal of Aesthetic Education*, 36, 84-97.
- Maras, K. (2010b). Condition critical: a misdiagnosis in the treatment of critical practice in the proposed curriculum for Visual Arts. *Australian Art Education, Special Edition 32*, 15-19.
- Maras, K. (2007). Creativity, theory building and art learning, in J. Butcher & L. McDonald [Eds.] *Making a Difference: Challenges for Teachers, Teaching and Teacher Education*. Rotterdam: Sense Publishers.
- Wolff, T.F., & Geahigan, G. (1997). *Art criticism and art education*. University of Illinois Press: Urbana.

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/>
 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/>
 MONA
 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
 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/>