



**UNSW**  
SYDNEY

**Arts & Social Sciences**

**School of Education**

**EDST6778**

**Extension Visual Arts Method 2**

**Semester 2, 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  
EDST6778 Extension Visual Arts Method 2 (6 units of credit)  
Semester 2 2017

## 2. STAFF CONTACT DETAILS

Course Coordinator: Graeme Colman  
Email: [z9272275@unsw.edu.au](mailto:z9272275@unsw.edu.au)  
Availability: Please email to arrange an appointment

## 3. COURSE DETAILS

<b>Course Name</b>	Extension Visual Arts Method 2	
<b>Credit Points</b>	6 units of credit (uoc)	
<b>Workload</b>	Includes 150 hours including class contact hours, readings, class preparation, assessment, follow up activities, etc.	
<b>Schedule</b>		
Lecture	Thursday 17:00 – 18:00 (John Goodsell LG19)	Weeks 1-8
Tutorial/s	Thursday 18:00 – 20:00 (Library 176A)	Weeks 1-8

### **Summary of Course**

In addition to learning some basic skills and concepts in visual arts education, students undertaking this course will think deeply about some of the most critical issues facing visual arts educators. The course will focus on the teaching of Artmaking in Stage 6 and students will be introduced to contemporary research into the teaching of art. Content knowledge will be integrated in pedagogy and linked to professional issues unique to visual arts educators. This course is designed with a view to students eventually becoming excellent teachers who are able to continue to improve the quality of visual arts education in Australia.

The main ways in which the course has changed since last time as a result of student feedback:  
A greater concentration on relating students' own knowledge to artmaking teaching and learning.  
Preparation of teaching and learning resources in tutorials  
In addition, focus on current NESA advice on assessment in line with *Stronger HSC* reforms.

### **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 will result in failure**.

**Student Learning Outcomes**

Outcome		Assessment/s
1	Understand the syllabus requirements for visual arts education in senior levels of high school.	1,2
2	Develop appropriate assessment practices for the Visual Arts classroom that respect the social, ethnic and religious backgrounds of students	2
3	Develop and articulate a philosophy of education.	1,2
4	Demonstrate a deep understanding of the needs of diverse students and of how to meet these needs	2
5	Demonstrate the essential link between outcomes, assessment, teaching strategies and lesson planning	2
6	Analyse specific teaching and assessment strategies to meet the needs of all students	2
7	Establish links with other members of the visual arts education community through professional associations.	1,2
8	Advocate for visual arts education.	1,2
9	Reflect on pre-service teacher education in preparation for the final Professional Experience.	1,2

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

Standard		Assessment/s
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	2
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	2
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	
2.4	Demonstrate broad knowledge of, understanding of and respect for Aboriginal and Torres Strait Islander histories, cultures and languages	2
2.5	Know and understand literacy and numeracy teaching strategies and their application in teaching areas	2
2.6	Implement teaching strategies for using ICT to expand curriculum learning opportunities for students	
3.6	Demonstrate broad knowledge of strategies that can be used to evaluate teaching programs to improve student learning	2
5.1	Demonstrate understanding of assessment strategies, including informal and formal, diagnostic, formative and summative approaches to assess student learning	2
5.3	Demonstrate understanding of assessment moderation and its application to support consistent and comparable judgements of student learning	
5.4	Demonstrate the capacity to interpret student assessment data to evaluate student learning and modify teaching practice	
7.1	Understand and apply the key principles described in codes of ethics and conduct for the teaching profession	1,2
7.2	Understand the relevant legislative, administrative and organisational policies and processes required for teachers according to school stage	1,2
7.3	Understand strategies for working effectively, sensitively and confidentially with parents/carers	2

7.4	Understand the role of external professional and community representatives in broadening teachers' professional knowledge and practice	1,2
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### **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	2
B. Classroom Management	1, 2, 3, 4, 5, 6, 7, 8, 9, 10	1,2
C. Information and Communication Technologies	1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14	2
D. Literacy and Numeracy	1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19	2
E. Students with Special Educational Needs	1, 2, 3, 4, 5, 6, 7, 8, 9	2
F. Teaching Students from Non-English Speaking Backgrounds	1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11	2

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

This course will provide students with the capacity to extend their knowledge of curriculum and pedagogy, to operate effectively at the highest levels of schooling, and also to develop and refine their philosophical approach to education such that they can participate actively in professional organisations and advocate for an effective visual arts education.

## **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

Week	Lecture Topic	Tutorial Topic
1 (27 July)	<p>Introduction and overview of the course The representation of artmaking in Visual Arts Stage 6 Syllabus:</p> <ul style="list-style-type: none"> <li>• Rationale, aims &amp; objectives</li> <li>• Course structure</li> <li>• Course requirements</li> <li>• Assessment and reporting, including current changes to assessment.</li> </ul> <p>An overview of the history of artmaking as a teachable discipline with particular reference to the NSW context.</p>	<p>Introduction to Assessment task 1:</p> <p>Artmaking Content in the Visual Arts courses: Relating artmaking to Art criticism and art history in Preliminary course. Planning the scope and sequence of learning in Year 11 and 12 – BOS HSC monitoring at school; responsibilities for feedback and communication to all students.</p>
2 (3 August)	<p><b>Developing a philosophy of visual arts education</b> Critical and practical modes of knowing Artist as teacher/teacher as artist?</p> <p><b>D4, 15 E4</b></p>	<p>Group exercise: What we know, what we teach, and how we know what we teach.</p> <p>Questionnaire construction for eliciting data on artist/teacher issues.</p>
3 (10 August)	<p><b>Developing a philosophy of visual arts education</b> Traditional studio practice Artmaking as research Digital and technological innovations</p> <p>Document familiarity: Artmaking requirements Visual Arts Process Diary The Expressive forms Overall limitations, size, weight Duration of HSC submitted works Dangerous and prohibited materials BOSTES Advice to schools on content in performances and submitted works</p> <p><b>B 4, 9    E 3, 7 F 7        C2</b></p>	<p>Developing and supporting student artmaking practices in the HSC course:</p> <ul style="list-style-type: none"> <li>• The development of a body of work</li> <li>• The body of work—the curatorial process — selecting works for an HSC submission</li> <li>• Stage 6, HSC administration</li> </ul> <p>Strategies for managing student performance in the Preliminary and HSC artmaking courses</p> <p>Creating an inclusive art room environment for diverse learners, including students on adjusted courses, Life Skills courses and non-ATAR courses</p>
4 (17 August)	<p>Assessment and Reporting in Visual Arts Stage 6 Theories and models of assessing artmaking performance: Traditional models The NSW context Alternative models – the portfolio</p> <p><b>E 6</b></p>	<p>Preliminary course RoSA requirements. Interpreting assessment reforms: External and internal Year 11 and Year 12 assessment – mandatory components and weighting Developing a Stage 6 assessment schedule. Developing authentic task descriptions, rubrics and marking criteria Adjusting assessment strategies for LS and adjusted courses</p> <p><b>Assessment Task 1 due: Friday 18 August, 5.00pm</b></p>

<p>5 (24 August)</p>	<p>The principles and practices of teaching and learning artmaking in the visual arts. Supporting more autonomous performance in and through:</p> <ul style="list-style-type: none"> <li>• Syllabus content and building conceptual depth</li> <li>• Models of transmission of material and technical skills</li> <li>• Formative critical practice</li> <li>• The Visual arts diary and reflective practice</li> </ul> <p>The inclusive art room – syllabus content opportunities and strategies for reflecting cultural diversity</p> <p><b>A 5</b> <b>F 1</b></p>	<p>Developing your own philosophy of visual arts education</p> <p><b>Workshop:</b> Students analyse one of their own artworks to understand the conceptual and material genesis and production of the work. This analysis informs a tutorially cogent sequence of teaching and learning to be presented to the class in Week 7 tutorial</p>
<p>6 (30 August)</p>	<p>Creativity in visual arts education: Theories of creativity Facilitating creative practice in the visual arts classroom Resources for supporting authentic artmaking practice in traditional expressive forms included in the HSC examination</p> <p><b>C 6</b></p>	<p>Practical workshop session: Strategies for teaching innovative and hybrid expressive forms included in the HSC examination: Collection of works Documented forms Expanded possibilities in Photomedia, Time based forms and Designed objects</p>
<p>7 (7 September)</p>	<p>Creativity in visual arts education: Stage 6 artmaking as a site for negotiating the personal, social and global.</p>	<p>Presentation of Teaching and learning sequences developed in Week 5</p>
<p>8 (14 September)</p>	<p>Professional Associations and developing networks amongst educators The professional life of visual arts teachers Career pathways within DEC/ CEO etc DEC, CEO etc policies Teacher Assessment Review (TARs); new DEC policy in 2015</p> <p><b>A 12</b> <b>E 4</b> <b>F 7, 10</b></p>	<p>Parental and community involvement in visual arts education Effective communication, expectations and school culture Accessing specialist school and community support for Aboriginal, EAL/D and Special Education needs Job readiness - reflecting on professional preparation as visual arts teachers</p> <p><b>Assessment Task 2 due: Friday 15 September, 5:00pm</b></p>

## 7. ASSESSMENT

Assessment Task	Length	Weight	Student Learning Outcomes Assessed	Program Learning Outcomes Assessed	National Priority Area Elaborations	Due Date
The identity crisis of the art teacher: Artist, educator or both?	2000 words	40%	1,3,7,8,9	2.1, 7.1, 7.2, 7.3, 7.4	B 1	Friday 18 August, 5.00pm
Advocacy Statement, Personal Philosophy and Job Application	2,500 words	60%	1-9	1.3, 1.5, 2.1, 2.3, 2.5, 3.6, 5.1, 5.3, 5.4, 7.2, 7.3, 7.4	A 5, B 1, B 4, C 3, D4, D15, E 2, F 1	Friday 15 September, 5:00pm

*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: The identity crisis of the art teacher: Artist, educator or both?**

It has been claimed that the artist and educator share many common qualities yet also differ in fundamental ways (Huddleston, 1981; Pringle, 2009; Ziegfeld, 1955). "The artist strives to remain creative, autonomous, and individual, whereas a teacher must be outgoing, analytical, and confident, focusing on students' needs" (Ball, 1990). Many individuals in art education consequently grapple with the phenomenon of identity (Hatfield, Montana & Deffenbaugh, 2006; Thornton, 2005; Szekely, 1978).

Write a 2000 word response to the question, "Do the roles of artist and educator conflict or cohere?" Interview *at least* two art teachers who are currently working in secondary schools about their perceptions around this issue. Make reference to their responses in your answer while expressing your own voice. Use the definitions and description of "practice" and the "conceptual framework" provided in the visual arts syllabi to help frame your argument. Also, refer to *at least* three peer-reviewed journal articles to support your arguments.



UNSW SCHOOL OF EDUCATION  
 FEEDBACK SHEET  
 EDST6778 EXTENSION VISUAL ARTS METHOD 2

Student Name:  
 Assessment Task 1

Student No.:

SPECIFIC CRITERIA	(-) <span style="font-size: 2em;">→</span> (+)				
<b>Understanding of the question or issue and the key concepts involved</b> <ul style="list-style-type: none"> <li>• understands significant theoretical positions on relationships between art practice and teaching practice</li> <li>• understands syllabus artmaking aims, objectives and outcomes</li> </ul>					
<b>Depth of analysis and/or critique in response to the task</b> <ul style="list-style-type: none"> <li>• synthesises research to make and support warranted conclusions</li> <li>• interprets interview responses in relation to research knowledge</li> <li>• integrates theoretical, personal and professional views of colleagues to present a coherent essay</li> </ul>					
<b>Familiarity with and relevance of professional and/or research literature used to support response</b> <ul style="list-style-type: none"> <li>• selects current and authoritative resources</li> <li>• recognises significant theoretical positions</li> </ul>					
<b>Structure and organisation of response</b> <ul style="list-style-type: none"> <li>• structures researched knowledge coherently</li> <li>• achieves coherence between demands of task</li> </ul>					
<b>Presentation of response according to appropriate academic and linguistic conventions</b> <ul style="list-style-type: none"> <li>• references all sources appropriately</li> <li>• expresses ideas with clarity</li> </ul>					
<b>GENERAL COMMENTS/RECOMMENDATIONS FOR NEXT TIME</b>          					

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.**

## **Assessment 2: Philosophy / Advocacy / Job Application**

Part A. Based on the issues discussed in Weeks 3-5, develop an advocacy statement (1250 words) for rigorous and socially inclusive visual arts education in twenty-first century Australia, supporting it with appropriate resources and references as needed. The statement should be readable by parents, principals, and others in the community in order to explain why all children have the right to access a quality visual arts education. You should address the contributions a visual arts education can make to meet the needs of a diverse school environment. It should be linked to your Philosophy statement outlined in Part B below.

Part B. The second section of this assignment requires that you outline your own philosophy about teaching visual arts and developing visual art education. You should address the significance of your position for literacy and numeracy strategies. This must be submitted in a written form (as part of a hypothetical job application - 750 words). You should relate this to your educational and teaching experience in the visual arts.

Part C. You will be provided with a hypothetical job description in class and will be required to formulate and submit a one-page letter which expresses interest in the job, while highlighting the qualities that make you a suitable applicant for the position (approx 500 words).

Indicative length: Part A: 1250 words (50%), Part B: 750 words (30%), Part C: 500 (20%)

UNSW SCHOOL OF EDUCATION  
 FEEDBACK SHEET  
 EDST6778 EXTENSION VISUAL ARTS METHOD 2

Student Name:  
 Assessment Task 2

Student No.:

SPECIFIC CRITERIA	(-) <span style="font-size: 2em;">→</span> (+)				
<b>Understanding of the question or issue and the key concepts involved</b> <ul style="list-style-type: none"> <li>• demonstrates familiarity with professional standards for teachers</li> <li>• demonstrates understanding of community expectations of the teaching profession</li> <li>• demonstrates understanding of current positions on the philosophy of art education</li> <li>• demonstrates understanding of the needs of a diverse student population</li> <li>• demonstrates understanding of the application of literacy and numeracy standards</li> </ul>					
<b>Depth of analysis and/or critique in response to the task</b> <ul style="list-style-type: none"> <li>• articulates a personal philosophy of art education which is grounded in disciplinary knowledge</li> <li>• substantiates positions and claims with warranted support</li> </ul>					
<b>Familiarity with and relevance of professional and/or research literature used to support response</b> <ul style="list-style-type: none"> <li>• demonstrates familiarity with syllabus, associated documents, legislation and current policy statements on teaching excellence</li> </ul>					
<b>Structure and organisation of response</b> <ul style="list-style-type: none"> <li>• expresses ideas and accomplishments with clarity and support</li> <li>• achieves consistency and cohesion between all parts of the tasks</li> </ul>					
<b>Presentation of response according to appropriate academic and linguistic conventions</b> <ul style="list-style-type: none"> <li>• references all sources appropriately</li> <li>• understands the intended audience of the different parts of the task</li> </ul>					
<b>GENERAL COMMENTS/RECOMMENDATIONS FOR NEXT TIME</b>    					

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.
- 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>  
NESA <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/>  
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/>