



**UNSW**  
SYDNEY

**Arts & Social Sciences**

**School of Education**

**EDST5460**

**Critical Interpretation, Contemporary Chinese Art  
& Classroom Pedagogy**

**Semester 2, 2018**

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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  
EDST5144 Domains in Visual Arts Education (6 units of credit)  
Semester 2, 2017

## 2. STAFF CONTACT DETAILS

Course Coordinator: Dr Karen Maras  
Office Location: John Goodsell 132  
Email: [k.maras@unsw.edu.au](mailto:k.maras@unsw.edu.au)  
Phone: 9385 2542  
Availability: Please email to arrange an appointment

## 3. COURSE DETAILS

<b>Course Name</b>	Critical Interpretation, Contemporary Chinese Art and Classroom Pedagogy
<b>Credit Points</b>	6 units of credit (UOC)
<b>Workload</b>	Includes 150 hours including readings, class preparation, assessment, follow up activities, etc.
<b>Schedule</b>	October 2, 3, 4 & 5 <span style="float: right;">INTENSIVE</span>

### **Summary of Course**

This special project course provides a unique opportunity for students enrolled in the Master of Education to investigate artworks from the White Rabbit Collection in conjunction with investigations of research and pedagogy in critical interpretation in art education.

The White Rabbit Collection is one of the world's largest and most significant collections of contemporary Chinese art – in fact, currently the largest ongoing collection, and unique in its focus on works produced after 2000. Founded by collector Judith Neilson, the collection includes works by artists from the Peoples Republic of China, Taiwan and Hong Kong, now numbering more than 3000 works, positioned within the context of global contemporary art.: <http://www.whiterabbitcollection.org/>

You will engage first hand with selected contemporary Chinese artworks and research these artworks through applying the practices of the critic and the historian. This research combined with in-depth learning about the development of critical interpretation as a form of reasoning in classroom exchanges will inform your further work in designing and implementing high quality teaching and learning programs in Visual Arts. Consideration will be given to how you can support students to build interpretations in the classroom of artworks that reflect the diversity of discourses within international contemporary art.

#### **Course content will address:**

- recent research on how students' interpretations of art are structured and contribute to their knowledge and understanding in Visual Arts
- the role of explanatory frameworks (the Frames) in supporting students' developing interpretations of contemporary art practice
- teaching strategies that support students to adopt the role of an art critic through critical reasoning exchanges in the classroom in Years K-12 Visual Arts
- how to design teaching and learning programs geared to the students' learning needs in a particular stage that provide opportunities for them to extend their knowledge and understanding of art writing and critical practice.
- approaches to implementing assessment for learning in art criticism and way students' critical understanding of art can be assessed.

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

- This is the first time this course has been offered.

### **Important information**

**Assessment:** Students must pass ALL assignments in order to pass the course. Only by passing all assignments can the Graduate Attributes 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	Analyse and explain how a theory of social reality can be applied as a logical structure to account for critical practice in the artworld 1
2	Apply a theory of critical reasoning in the design of interpretive activities in the art classroom and assess the implications for teacher pedagogy focussed on the development of students' critical agency in Visual Arts and Design education 2, 3
3	Develop a teaching and learning program that engages students as critics in the interpretation of contemporary Chinese art and pedagogical styles suited to student cognitive abilities and different stages/ages in an educational setting 1, 2, 3

### **Program Learning Outcomes**

Standard	Assessment/s
<b>Advanced disciplinary knowledge and practices</b>	
1	Demonstrate an advanced understanding of the field of education as it relates to their specialist area of study, and the ability to synthesize and apply disciplinary principles and practices to new or complex environments. 1, 2
<b>Enquiry-based learning</b>	
2	Demonstrate an in-depth understanding of research-based learning and the ability to plan, analyse, present implement and evaluate complex activities that contribute to advanced professional practice and/or intellectual scholarship in education. 1, 2
<b>Cognitive skills and critical thinking</b>	
3	Demonstrate advanced critical thinking and problem-solving skills 1, 2
<b>Communication, adaptive and interactional skills</b>	
4	Communicate effectively to a range of audiences, and be capable of independent and collaborative enquiry and team-based leadership 1, 2
<b>Global outlook</b>	
5	Demonstrate an understanding of international perspectives relevant to the educational field 1, 2
<b>Ethics</b>	
6	Demonstrate an advanced capacity to recognise and negotiate the complex and often contested values and ethical practices that underlie education 1, 2

### **AITSL Professional Teaching Standards (Proficient, Highly Accomplished, Lead)**

Standard	Assessment/s
1.3.1	2, 3
1.2.3	2, 3
1.3.2	2, 3
2.1.3	1,2, 3
2.2.3	2, 3
2.3.3	1,2, 3
3.1.3	3
3.3.3	3

Successful completion of this postgraduate course supports the maintenance of NESA Accreditation at Highly Accomplished Level

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

The teaching, learning, and assessment activities in this course are designed to provide opportunities for students to develop theoretical and practical knowledge and understandings of approaches to teaching critical interpretation in the visual arts and design classroom. The inclusion of time in a contemporary art gallery setting provides a basis for developing contemporary content for teaching and learning in a variety of art educational settings. A particular focus is building a community of practice in which students develop peer-to-peer exchanges through reflection and evaluation of course content. Through a series of workshops, they will engage in collaborative practical activities in which critical reasoning skills are engaged by teachers as students and then applied in the preparation of learning activities for students and teachers. Activities such as research seminars, research investigations of artists using a research archive and actual artworks will inform a series of workshops in which a variety of approaches to framing, teaching and assessing critical interpretations will be discussed and will contribute to generating and shaping knowledge and understanding and the identity of the Visual Arts and Design in contemporary education. The approach will contribute to students' learning about and critically evaluating the advantages of these a realist approach to teaching and learning art interpretation to enhance their understanding of how they may proceed in crafting their own programs and teaching styles that consider student cognitive development and deepening relational understandings of art.

#### 5. TEACHING STRATEGIES

To develop both theoretical and practical knowledge and understandings, the course will involve selected readings, teacher input, (re)view of short video clips and other media, peer discussion, structured research activities and individual reflection which will provide students with opportunities to engage deeply, dialogically, and reflexively with the topics and their application.

#### 6. COURSE CONTENT AND STRUCTURE

All required readings below are available on the course Moodle site or through the library. Selected recommended readings will be added to Moodle during the semester subject to their availability and their meeting copyright requirements.

Module	Lecture Topic
Pre-Reading & assessment	<p><b>Theoretical Domains in Visual Arts and Design Education</b></p> <p><i>Required readings</i></p> <p>Searle, J. R. (2010). The basic reality and the human reality. In D. Franken, A. Karakus, and J.G. Michel (Eds.) <i>John R Searle: Thinking about the real world</i>, Frankfurt: Ontos Verlag.</p> <p>Searle, J. R. (2008). Social ontology: Some basic principles, <i>Philosophy in a New Century</i>. New York: Cambridge, UK: Cambridge University Press.</p> <p>Searle, J. R. (2000). Structure of the social universe: How the mind creates an objective reality, <i>Mind, language and society</i>. London: Phoenix.</p>
<b>Virtual Tour White Rabbit Collection</b>	<p>Take the new 'Virtual Tour' of the last exhibition at White Rabbit, with 'pins' that take you to audio guides. Video interviews with artists, video of install or works in operation etc <a href="http://www.whiterabbitgallerytours.com/">http://www.whiterabbitgallerytours.com/</a></p> <p>Consider how this engages the audience, and how such a virtual gallery experience might be used in the classroom!</p>

#### Day 1: Theoretical constraints on critical reasoning in art education

Day 1 Tues 2 Oct 2018	<b>Theoretical constraints on critical reasoning in art education</b> <b>9:30am -12:30pm (20-minute break for Morning tea)</b>
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<p><b>UNSW</b> <b>Kensington</b> <b>Room TBC</b></p> <p><b>Emergency contact call</b> <b>Karen Maras:</b> <b>0438240542</b></p>	<p><b>Session 1:</b> Orientation to the course, introduction and welcome</p>
	<p><b>Session 2:</b> Background to the teaching of art criticism in Visual Arts and Design Education.</p> <ul style="list-style-type: none"> <li>• Changing emphases on critical interpretation in contemporary educational policy</li> <li>• Agency, roles and assumptions about critical interpretation</li> </ul>
	<p><b>Lunch 12:30pm-1:30pm</b> (local lunch venues or BYO)</p>
	<p><b>1:30pm – 4:30pm</b></p> <p><b>Session 3:</b> A realist account of critical interpretation</p> <ul style="list-style-type: none"> <li>• Searle’s theory of social reality as a framework for outlining the role of interpretation and critical practice in the artworld (referencing Ass1 and pre-readings)</li> <li>• Theoretical bases of critical reasoning</li> <li>• Critical reasoning as a basis for art criticism – the nature of language, beliefs and artworks as artefacts</li> <li>• Key factors that shape pedagogy in Critical interpretation in the art and design classroom</li> <li>• Developmental perspectives on critical learning in art</li> </ul>
	<p><b>Required Reading</b></p> <p>Maras, K. (2017). Mind, language and artworks as real constraints on students’ critical reasoning about meaning in art, <i>International Journal of Art &amp; Design Education</i>, 37:3, 530-540.</p> <p>Maras, K. (2010). Age-related shifts in the theoretical constraints underlying children’s critical reasoning in art. <i>Australian Art Education</i>, Vol. 33:1, 20-28.</p> <p>Maras, K. (2013). What ACARA ‘forgot’ : opening up the space for a conceptual framework for visual arts in the Australian curriculum. <i>Australian Art Education</i>; 35:1&amp; 2, 24-37.</p> <p>Wollheim, R. (1987). What the spectator sees, <i>Painting as an Art</i>. London: Thames &amp; Hudson.</p> <p><b>Further readings and references will added to Moodle</b></p> <p>Brown, N. C. M. (2005). The relation between evidence and action in the assessment of practice. In <i>Critical thinking and learning, values, concepts and issues: Proceedings of the Philosophy of Education Society of Australasia Conference</i>, Hong Kong, 2005. Retrieved November 26, 2007, from <a href="http://www.pesa.org.au">http://www.pesa.org.au</a></p> <p>Brown, N. C. M. (1996). The frames and the visual arts. In <i>draft years 11-12 visual arts support document</i>, pp. 6-23, Sydney: Board of Studies, NSW. Unpublished paper.</p> <p>Danto, A. C. (2013). <i>What Art Is</i>. New Haven, CT: Yale University Press.</p> <p>Feldman, C. F. (1987) Thought from language: the linguistic construction of cognitive representations, in J. Bruner &amp; H. Haste [Eds] <i>Making Sense: The Child’s Construction of the World</i>. London: Methuen, pp. 133–46.</p> <p>NSW Syllabus Documents K-12: <a href="http://educationstandards.nsw.edu.au/wps/portal/nesa/11-12/Understanding-the-curriculum/nsw-curriculum-syllabuses">http://educationstandards.nsw.edu.au/wps/portal/nesa/11-12/Understanding-the-curriculum/nsw-curriculum-syllabuses</a></p>

<b>Day 2: White Rabbit Collection &amp; Contemporary Chinese Art</b>	
<p><b>Day 2</b></p> <p>Wed 3 Oct 2018</p> <p>Days 2 and 3 of this course will be held at  <b>White Rabbit Collection at Dangrove</b>  <b>Address: 12-20 Mandible Street, Alexandria, Sydney, Australia 2015</b></p> <p><a href="http://www.whiterabbitcollection.org">www.whiterabbitcollection.org</a></p> <p>T: 95396605</p>	<p><b>9:30am -12:30pm (20-minute break for Morning tea)</b></p> <p><b>Session 1:</b> Orientation to the White Rabbit Collection &amp; Contemporary Chinese Art  Luise Guest, Manager of Research, White Rabbit Collection at Dangrove</p> <p><b>Session 2:</b> Looking, investigating and interpreting examples of Contemporary Chinese Art</p>
	<p><b>Lunch 12:30pm-1:30pm</b> (local lunch venues or BYO)</p>
	<p><b>1:30pm – 4:30pm</b></p> <p><b>Session 3:</b> Researching artworks, artists and their bodies of work</p> <ul style="list-style-type: none"> <li>• A focus on circumstantial evidence that impacts interpretations of meaning</li> <li>• Critical reviews and points of view</li> <li>• Debates, controversies in Chinese and in Australian artworld contexts</li> </ul>
	<p><b>Session 4:</b> Applying research and resources to the development of learning activities for a nominated cohort (focus on Assignment 1)</p> <ul style="list-style-type: none"> <li>• Structuring a sequence of reasoning about an artwork</li> <li>• Concepts and language</li> <li>• recursive development of ideas and views</li> <li>• framing interpretations – do you start with a frame or does a framework of meaning and value emerge in the reasoning?</li> </ul> <p><b>Required Reading</b></p> <p>Guest, L. (2018). Allegories of the anthropocene: Animated Distopias in the work of Geng Xue, Qiu Anxiong &amp; Sun Xun. <i>White Rabbit Collection Essay Series, Art Monthly</i>, Issue 307, 52-63.</p> <p>Li, Y. J., (2012). From Translation to the Transnational Reading Art for the 21st century classroom. <i>Studies in Art Education</i>, 53:3, 194-207.</p> <p>Vine, R. (2017). Farewell our globalism, <i>Art in America</i>. Retrieved 22 Aug 2018 from <a href="https://www.artinamericamagazine.com/news-features/magazines/farewell-our-globalism/">https://www.artinamericamagazine.com/news-features/magazines/farewell-our-globalism/</a></p> <p><b>Further readings and references will added to Moodle</b></p> <p>Guest, L. (2016). <i>Half the Sky</i>, Sydney: Piper Press</p> <p>Guo Jian and Luise Guest at 2016 VADEA Conference:  <a href="https://www.vadea.org.au/guo-jian-luise-guest-2016-vadea-conference/">https://www.vadea.org.au/guo-jian-luise-guest-2016-vadea-conference/</a></p> <p>Your guide to Chinese Contemporary Art Month  <a href="https://www.sbs.com.au/yourlanguage/mandarin/en/article/2017/03/31/check-out-2017-chinese-contemporary-art-month-events">https://www.sbs.com.au/yourlanguage/mandarin/en/article/2017/03/31/check-out-2017-chinese-contemporary-art-month-events</a></p>
<p><b>Day 3 – Building learning activities focussed on the critical interpretation of contemporary Chinese Art</b></p>	
<p><b>Day 3</b></p> <p><b>Dangrove</b></p> <p>Thurs 4 Oct 2018</p>	<p><b>9:30am -12:30pm (20-minute break for Morning tea)</b></p> <p><b>Session 1:</b> Structuring critical reasoning activities</p> <ul style="list-style-type: none"> <li>• the role of beliefs, artworks and reasoning in the development of a critical point of view</li> <li>• Strategies for developing individual and collective agency in art criticism</li> <li>• The role of source material in building explanations of contemporary</li> </ul>

	Chinese art
	<b>Lunch 12:30pm-1:30pm</b> (local lunch venues or BYO)
	<b>1:30pm – 3:30pm</b> <b>Session 2:</b> Going back to the artworks <ul style="list-style-type: none"> <li>• how might we interpret these artworks now?</li> <li>• what's changed in our critical knowledge and why?</li> <li>• how might transformations of understanding be represented, mapped and further developed in the classroom?</li> </ul> <b>Session 3:</b> Review of work in progress and strategies for further developing learning activities <ul style="list-style-type: none"> <li>• Coherence, completeness and elegance of learning activities</li> <li>• opportunities and challenges</li> <li>• positioning and sequencing learning activities in a broader program of work – building students' critical agency</li> <li>• peer-to-peer sharing, evaluation and reflection followed by whole group discussion</li> </ul>
	<b>3:30pm-5:00pm Exhibition Visit</b>
	<b><i>Required &amp; Further readings – see Moodle</i></b>

**Day 4 – Critical interpretation in the art and design classroom**

<b>Day 4</b> Friday 5 Oct 2018 <b>UNSW</b> <b>Kensington</b> <b>Room TBC</b>	<b>9:30am -12:30pm (20-minute break for Morning tea)</b> <b>Session 1:</b> Preparation time for the presentation <b>Session 2:</b> Student Presentations of learning activities (Ass 2) <ul style="list-style-type: none"> <li>• Peer assessment and feedback on presentations</li> <li>• How learning activities integrated in a broader scope and sequence of learning in art criticism</li> </ul>
	<b>Lunch 12:30pm-1:30pm</b> (local lunch venues or BYO)
	<b>1:30pm – 4:30pm</b> <b>Session 3:</b> Workshopping Assessment 3 Building student's knowledge and understanding of art interpretation over time <ul style="list-style-type: none"> <li>• Scope and sequence of formative and summative learning activities</li> <li>• The role of assessment for learning in art criticism and critical interpretation</li> <li>• Assessment strategies – different types, using ICT, the role of students reasoning in the assessment of learning</li> </ul> Debrief – where to from here, strengths & areas for development...



## 7. ASSESSMENT

Assessment Task	Length	Weight	Student Learning Outcomes Assessed	Program Learning Outcomes Assessed	Due Date
<b>Pre-assessment Task (1) Theory paper</b>	1000 words	20%	1,	1, 2, 3, 5, 6	<b>Wednesday 26 Sept, 5pm</b> Turnitin on Moodle
<b>Task (2) Outline of a learning activity</b>	1000 words	20%	1, 2	1, 2, 3, 5, 6	<b>Friday 4 Oct, in class,</b> written component on Moodle
<b>Task (2) Program</b>	3000 words	60%	1, 2, 3,	1, 2, 3, 5, 6	<b>Friday 26 Oct, 5pm</b> Turnitin on Moodle

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. 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.

### Pre-Assessment

#### Assessment task 1: Reflection on Theory

##### Constructing a social reality

1. Read the following articles by John R Searle:

Searle, J. R. (2010). The basic reality and the human reality. In D. Franken, A. Karakus, and J.G. Michel (Eds.) *John R Searle: Thinking about the real world*, Frankfurt: Ontos Verlag.

Searle, J. R. (2008). Social ontology: Some basic principles, *Philosophy in a New Century*. New York: Cambridge, UK: Cambridge University Press.

Searle, J. R. (2000) Structure of the social universe: How the mind creates an objective reality, *Mind, language and society*. London: Phoenix.

2. Write a brief account of the necessary and sufficient conditions of Searle's theory of social reality. In this account consider how humans construct our world as a social reality.

**Weight:** 20%

**Length:** 1000 words

**Assessment criteria:** See next section

#### Assessment task 2: Building collaborative interpretations of artworks in the classroom

1. Prepare a 10-minute oral presentation for your peers that:

Outline a learning activity in which a collaborative interpretation of a contemporary Chinese artwork selected from the White Rabbit Collection is developed through critical reasoning exchanges between a teacher and their students.

2. Prepare a 1-page written account of the activity to be shared with your peers. **Upload this to Turnitin.**

In your account of the activity, explain how the teacher engages framework beliefs, recursive reasoning processes and artwork properties to engage the class in the construction of a collective point of view. Consider how the teacher uses provocations in the form of images, source material such as extracts of writing from critics, and concepts as motivational prompts to extend students' critical reasoning. Include all necessary source material, images, and extracts of writing that would be necessary to engage in this activity.

Include references throughout from the course readings and others suited to your purposes using APA referencing style. Further details on the format will be provided in class/on Moodle.

**Weight:** 20%

**Length:** 10-minute presentation and 1000 word written account

**Assessment criteria:** See next section

**Assessment task 3: Learning & Teaching Program – Part 1 (Part 2 – resources only)**

Build a program of work for a year group/cohort/or stage focussing on the critical interpretation of contemporary Chinese art selected from the White Rabbit Collection.

Include:

- Program title
- A rationale that explains the design of the program and its educative value to this group of students
- Learning Outcomes (3 max)
- Visual Arts content – Framework beliefs, Practice in interpretation and artworld concepts/Conceptual framework.
  - Artist/s
  - Artworks in the body of work
  - Critical commentaries/reviews
- Overview of sequence of learning activities focussed on critical interpretation of a body of work by one or more Contemporary Chinese Artists
- Two assessment tasks: 1 summative and 1 formative
- Resources & references

**Weight:** 60%

**Length:** 3000 words

**Assessment criteria:** See next section

UNSW SCHOOL OF EDUCATION  
FEEDBACK SHEET

EDST 5460 CRITICAL INTERPRETATION, CONTEMPORARY CHINESE ART AND CLASSROOM PEDAGOGY

Student Name:

Student No.:

Assessment Task 1 Constructing a social reality

SPECIFIC CRITERIA	(-) ←	→	(+)
<b>Understanding of the question or issue and the key concepts involved</b> <ul style="list-style-type: none"> <li>• understanding of the task and the theory of social reality</li> <li>• clarity and accuracy in use of concepts and references related to theory of social reality</li> </ul>			
<b>Depth of analysis and explanation in response to the task</b> <ul style="list-style-type: none"> <li>• depth of understanding of concepts and references and can explain their relations within the theory of social reality</li> <li>• explanations are developed with knowledge of the content of relevant required and recommended readings</li> </ul>			
<b>Familiarity with and relevance of professional and/or research literature used to support response</b> <ul style="list-style-type: none"> <li>• range of references from required readings to support response</li> </ul>			
<b>Structure and organisation of response</b> <ul style="list-style-type: none"> <li>• appropriateness of overall structure of response</li> <li>• coherence in developing informed positions that are sustained relative to the theory of social reality</li> <li>• clarity and coherence of organisation, including use of section headings and subheadings to enhance readability</li> </ul>			
<b>Presentation of response according to appropriate academic and linguistic conventions</b> <ul style="list-style-type: none"> <li>• clarity, consistency and appropriateness of conventions for quoting, paraphrasing, attributing sources of information, and listing references</li> <li>• clarity and appropriateness of sentence structure, vocabulary use, spelling, punctuation and word length</li> </ul>			
<b>GENERAL COMMENTS/RECOMMENDATIONS FOR NEXT TIME</b>			

Lecturer: Karen Maras

Date

Recommended: /20 (FL PS CR DN HD)

Weighting: 20%

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

UNSW SCHOOL OF EDUCATION

## FEEDBACK SHEET

EDST 5460 CRITICAL INTERPRETATION, CONTEMPORARY CHINESE ART AND CLASSROOM PEDAGOGY

Student Name:

Student No.:

Assessment Task 2 Building collaborative interpretations in the classroom

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

Lecturer: Karen Maras

Date

Recommended: /20 (FL PS CR DN HD)

Weighting: 20%

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

UNSW SCHOOL OF EDUCATION  
FEEDBACK SHEET

EDST 5460 CRITICAL INTERPRETATION, CONTEMPORARY CHINESE ART AND CLASSROOM PEDAGOGY

Student Name:

Student No.:

Assessment Task 3 Learning & Teaching Program

SPECIFIC CRITERIA	(-) $\longrightarrow$ (+)				
<b>Understanding of the question or issue and the key concepts involved</b> <ul style="list-style-type: none"> <li>• understanding of the task and choice of selected Visual Arts content</li> <li>• clarity and accuracy in use of concepts and references related to selected theoretical frameworks and curriculum policy</li> <li>• apply understandings of the theoretical frameworks to potential pedagogical choices</li> </ul>					
<b>Depth of analysis and explanation in response to the task</b> <ul style="list-style-type: none"> <li>• depth of understanding of concepts and references and can explain their relations within a learning program for developing interpretations of art</li> <li>• explanations are developed with knowledge of the content of relevant required and recommended readings</li> <li>• applications to pedagogical approaches are appropriate and well-reasoned</li> <li>• design of scope and sequence of learning activities is appropriate</li> </ul>					
<b>Familiarity with and relevance of professional and/or research literature used to support response</b> <ul style="list-style-type: none"> <li>• range of references and resources – in addition to required course readings - to support response</li> </ul>					
<b>Structure and organisation of response</b> <ul style="list-style-type: none"> <li>• appropriateness of overall structure of response</li> <li>• coherence in developing informed positions that are sustained relative to the theoretical frameworks and their pedagogical applications as a sequence of teaching and learning</li> <li>• clarity and coherence of organisation, including use of section headings and subheadings to enhance readability</li> </ul>					
<b>Presentation of response according to appropriate academic and linguistic conventions</b> <ul style="list-style-type: none"> <li>• clarity, consistency and appropriateness of conventions for quoting, paraphrasing, attributing sources of information, and listing references</li> <li>• clarity and appropriateness of sentence structure, vocabulary use, spelling, punctuation and word length</li> </ul>					
<b>GENERAL COMMENTS/RECOMMENDATIONS FOR NEXT TIME</b>					

Lecturer: Karen Maras

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***

See Moodle

### ***Further Readings***

See Moodle

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

#### **Art Education Journals**

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

#### **Contemporary Chinese Art Journals**

Journal of Contemporary Chinese Art (Intellect Books)  
Yishu Journal of Contemporary Chinese Art