



Tranche 1 Scoping Papers

FEEDBACK SUMMARY – (The Arts - Visual Arts Levels 2-3)

RESPONSES: 2 REPRESENTING: 6 people

Strengths and Weaknesses of existing courses - Feedback response	Respondents' suggested ways forward	Summary of key themes and ways forward from feedback	CL Response / Ways Forward
None provided	None provided	N/A	N/A
<p>Strengths of existing courses;</p> <p>Visual Art 2C</p> <p>Offers study in a specialised studio area building technical skills and opportunities for developmental and conceptual learning</p> <p>All content is scaffolded - units of work align with 4 term year</p> <p>Visual Art 2C provides a pathway to Production</p> <p>Art Practice- offers technical focus on three studio areas - unitised over three terms with term 4 as consolidation- ideal for students</p>		<p>Strengths - Current Visual Arts courses at Levels 2 and 3 are strong and well patronised courses with clear, unitised and sequenced learning.</p> <p>Visual Arts 2 offers study in a specialised studio while Art Practice 2 offers technical focus on three studio areas.</p> <p>Art Production 3 is taught by specialist teachers in a specialist studio and is a pathway to Art Studio Practice 3.</p>	<p>Retaining the current strengths of the Visual Arts courses is important.</p> <p>The opportunity for the course writers is to:</p> <ul style="list-style-type: none"> • Retain strengths and current practice where necessary • Use modularisation (subject to current consultation on integrated policy model) at Level 2 to ensure that students can choose either to specialise in one studio or multiple studio areas • Contemporise and make explicit the connections to the General Capabilities and Cross Curriculum Priorities • Rename courses to make clear what courses are offering • Clarify how courses relate to each other and to the Year 9-10 band of the Australian Curriculum



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<p>who are still deciding on which area to move into in Production 3C. Provides flexibility and opportunities for attainment of short term goals for students not operating at level 3. Provides a pathway to Visual Art or Production</p> <p>Art Production</p> <p>Formative developmental course culminating in an exhibition which models professional art practice</p> <p>Also taught by specialist teachers with provision of specialised equipment and resources</p> <p>Specialised studio areas- build depth technical skills and artistic knowledge- pathway to tertiary studies in the visual arts.</p> <p>Pathway to Art Studio Practice.</p> <p>Weaknesses;</p> <p>More clarity around the names of courses which can overlap and cause confusion</p> <p>lack of continuum between 9 - I I course content</p>		<p>Weaknesses -</p> <ul style="list-style-type: none"> • around the lack of clarity of the naming of the courses • the lack of a clear continuum of course content from Years 9 to I I 	
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Course Rationale - Feedback response	Respondents' suggested ways forward	Summary of key themes and ways forward from feedback	CL Response / Ways Forward
<p>The focus of Visual Arts 2 creating a body of work and of Visual Arts 3 on artistic perception and application to self and others work are both appropriate to these audiences. The skills, knowledge and understandings are likewise appropriate and clear.</p> <p>The discipline based focus area is appropriate.</p>	<p>None provided</p>	<p>The respondents agreed with the focus appropriate to audience, the skills, knowledge and understandings and the chosen focus area for the courses.</p>	<p>Affirms the broad overview of the Visual Arts Level 2-3 rationale and can give some confidence that the main thrust of the course is in the right direction.</p>
<p>the intended audience - introductory overview ok</p> <p>why the chosen content is important for students and outlines the broad scope of learning to be expected - more specific detail re-pathways</p> <p>the particular skills knowledge and understandings students will develop - more detail needed</p>	<p>VISUAL ART 2C</p> <p>Current rationale;</p> <p>"Visual Art Level 2 has been developed for learners seeking to engage with art practice 'in a particular studio area. the course may also support those learners preparing for further study in Art at level 3. In visual Art Level 2 learners develop a body of work in a single art studio- developing their technical skills and aesthetic understanding. methods and processes specific to their studio of choice are introduced and explored. Learners also develop initial skills in the research, analysis and</p>	<p>While agreeing with the intended audience and broadly with the content, these respondents believe more detail is needed. Also, they believe the following points are missing from the Level 2 rationale:</p> <ul style="list-style-type: none"> ● study in a particular studio area ● the course may also support those learners preparing for further study in Art at level3 ● learners develop a body of work in a single art studio ● specific to their studio of choice are 	<p>During the next iteration of course development during the Structural Overview and Key Features stage, the course writer will consider the extra detail needed as highlighted by these respondents.</p>

	<p>criticism of art."</p> <p>Key points missing in Visual Art 2-3 rationale are;</p> <p>>> study in a particular studio area</p> <p>>> the course may also support those learners preparing for further study in Art at level 3.</p> <p>>> learners develop a body of work in a single art studio</p> <p>>> specific to their studio of choice are introduced and explored</p> <p>>> Learners also develop initial skills in the research, analysis and criticism of art</p> <p>ART PRODUCTION 3C</p> <p>Current rationale;</p> <p>"Art Production Level 3 has been developed for learners seeking a pathway to tertiary studies and who are looking to foster a career within the visual arts. It allows learners to develop understandings of art practice and the mechanisms of art.</p> <p>The course encourages learners to develop problem-solving skills together with creative and analytical ways of thinking.</p>	<p>introduced and explored</p> <ul style="list-style-type: none"> • Learners also develop initial skills in the research, analysis and criticism of art <p>And missing from Level 3</p> <ul style="list-style-type: none"> • pathway to tertiary studies • develop problem-solving skills together with creative and analytical ways of thinking • demonstrate a resolved body of work in a single studio area • these points will need to be addressed 	
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	<p>Art Production Level 3 belongs to a suite of courses in art and provides opportunities for learners to demonstrate a resolved body of work in a single studio area which demonstrates their aesthetic understanding and use of visual language."</p> <p>Key points missing in Visual Art 2-3 rationale are:</p> <p>>> pathway to tertiary studies</p> <p>>> develop problem-solving skills together with creative and analytical ways of thinking.</p> <p>>> demonstrate a resolved body of work in a single studio area</p>		
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The course rationale is appropriate and clearly describes:

- the intended audience,
- why the chosen content is important for students and outlines the broad scope of learning to be expected
- the particular skills knowledge and understandings students will develop

Strongly Agree	Agree	Neither agree nor disagree	Disagree	Strongly disagree
1	0	0	1	0

Ways Forward:

The rationale will need extra detail.

In considering the focus areas identified in the Years 9 to 12 Curriculum Framework and this course rationale, do you believe the course is placed in the appropriate focus area?

Strongly Agree	Agree	Neither agree nor disagree	Disagree	Strongly disagree
1	1	0	0	0

Ways Forward:

There is agreement that the Visual Arts 2-3 courses should be placed in the Discipline-based focus area

General Capabilities - Feedback response	Respondents' suggested ways forward	Summary of key themes and ways forward from feedback	CL Response / Ways Forward
Yes	Critical and creative thinking is particularly pertinent to Visual Arts practice.	Critical and creative thinking can be highlighted in future course writing.	An understanding of the critical and creative thinking continua in the Australian Curriculum will guide and inform the course writing.
Yes	None provided	N/A	N/A

Cross Curriculum Priorities - Feedback response	Respondents' suggested ways forward	Summary of key themes and ways forward from feedback	CL Response / Ways Forward
None are mentioned. However, two spring to mind: Sustainability and Aboriginal and Torres Strait Islander Histories and Cultures.	<p>1. Sustainability. Hobart is the gateway to the Antarctic. Events such as the Antarctic Festival are becoming prominent.</p> <p>2. Aboriginal and Torres Strait Islander Histories and Cultures.</p>	There is an opportunity to make explicit connections to the Cross-Curriculum Priorities of Sustainability and Aboriginal and Torres Strait Islander Histories and Cultures.	<p>During the next iteration of course development an investigation and possible inclusion of the Cross-Curriculum Priorities will be undertaken as it will:</p> <ul style="list-style-type: none"> Strengthen the courses' connections to the Australian Curriculum continua

	Tasmania has a rich heritage and living Aboriginal culture. From the work of non-Indigenous artists such as John Glover to contemporary artists such as Aunty Lola Greeno, Ricky Maynard and Alan Mansell.		<ul style="list-style-type: none"> • Provide strong and valuable context and content for the courses • Make explicit connections to local and global concerns and priorities
Expectation that all cross curriculum priorities are included, Numeracy does not look to be included?	None provided	As above	
Course content should make more explicit links to aboriginal and other wider cultural contexts			

Core concepts, big ideas, essential learning or important considerations - Feedback response	Respondents' suggested ways forward	Summary of key themes and ways forward from feedback	CL Response / Ways Forward
None provided	None provided	N/A	N/A
<p>At what grade level is it intended that students could access the Visual Art courses 1 - 4. Are they designed to align with particular year groups?</p> <ul style="list-style-type: none"> • Is the intention to have module based level 3 and level 4 courses? This would not work with the developmental nature of these courses or the degree of scaffolding 		<p>More clarification is needed about:</p> <ul style="list-style-type: none"> • The Levels of Complexity • How the modules will work • Award requirements • How course content and criteria are linked 	<p>To address the concerns of the respondents, the course writer in the next iteration of the Course Development will:</p> <ul style="list-style-type: none"> • Clarify where students can access the Visual Arts courses 1-4 • Investigate how the modules might work for the different levels taking in to consideration the feedback received. • Award requirements, will need to be considered through the course development process with a view to consistency.

<p>needed to produce a final exhibition.</p> <p>Modularized courses do not provide adequate depth needed to reach an exhibition standard by the end of the year. Specifically for students who enter the course later in the year.</p> <ul style="list-style-type: none">• Modules may be more suited to the Visual Arts Level 1 - 2 courses. (Art Making and Art Practice already function in this way but as a full course as opposed to 5 point modules)• Award requirements - with current level 3 courses there is some inequity in the algorithms around award requirements. Art Studio Practice requires 1 less higher mark in each award. (Art Studio Practice:- EA - 10A's, 2B's, Art Production:- EA - 11A's, 2B's)• Clarification of links between course content and criteria			<ul style="list-style-type: none">• The course writer will focus on making sure that content and criteria are inextricably linked and authentically connected
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