

Visual Arts

**Upper Secondary
Teacher Guide**



Papua New Guinea
Department of Education

Issued free to schools by the Department of Education

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Secretary's message

This teacher guide is to be used by teachers when implementing the Upper Secondary Visual Arts Syllabus (Grades 11 and 12) throughout Papua New Guinea. The Visual Arts syllabus identifies the learning outcomes and content of the subject as well as assessment requirements. The teacher guide gives practical ideas about ways of implementing the syllabus: suggestions about what to teach, strategies for facilitating learning and teaching, how to assess and suggested assessment tasks.

A variety of suggested learning and teaching activities provides teachers with ideas to motivate students to learn, and make learning relevant, interesting and enjoyable. Teachers should relate learning in Visual Arts to real people, issues and the local environment. Teaching using meaningful contexts and making sure that students participate in appropriate practical activities assists students to gain knowledge and understanding, and demonstrate skills in Visual Arts.

Teachers are encouraged, where appropriate, to integrate Visual Arts activities with other subjects so that students can see the interrelationships between subjects. Through this integration students can see that the course they are studying provides a holistic education and a pathway for the future.

People recognise the wide diversity of knowledge systems through which people make sense of and attach meaning to the world in which they live. Indigenous knowledge systems in the Papua New Guinean context refer to a body of knowledge embedded in Papua New Guinean philosophical thinking and social practices that have evolved over thousands of years. The rich history and heritage of our country can be clearly seen in the variety of customary and contemporary art works, which attract world attention and admiration.

Visual Arts is of great relevance to students' lives and enables them to gain increasing intellectual autonomy, evident in interpretations of their own work and the work of others. The subject rewards individual thinking in the representations of students' ideas, both aesthetically and persuasively. It offers students opportunities to engage in creative and inductive forms of inquiry and to be assessed on their production—through the making of art works—as well as on their critical and historical understanding of art, demonstrated in their writing and talking about art.

I commend and approve the Visual Arts Teacher Guide for use in all schools with Grades 11 and 12 students throughout Papua New Guinea.



DR JOSEPH PAGELIO
Secretary for Education

Introduction

The purpose of this teacher guide is to help you to implement the Visual Arts syllabus. It is designed to stimulate you to create exciting and meaningful teaching programs and lessons by enabling you to choose relevant and purposeful activities and teaching activities. It will encourage you to research and look for new and challenging ways of facilitating students' learning in Visual Arts. Visual Arts is to be timetabled for 240–250 minutes per week in Grades 11 and 12.

The teacher guide supports the syllabus. The syllabus states the learning outcomes for the subject and units, and outlines the content and skills that students will learn, and the assessment requirements.

The teacher guide provides direction for you in using the outcomes approach in your classroom. The outcomes approach requires you to consider assessment early in your planning. This is reflected in the teacher guide.

This teacher guide provides examples of learning and teaching strategies. It also provides detailed information on criterion-referenced assessment, and the resources needed to teach Visual Arts. The section on recording and reporting shows you how to record students' marks and how to report against the learning outcomes.

The outcomes approach

In Papua New Guinea, the Lower Secondary and Upper Secondary syllabuses use an outcomes approach. The major change in the curriculum is the shift to what students know and can do at the end of a learning period, rather than a focus on what the teacher intends to teach.

An outcomes approach identifies the knowledge, skills, attitudes and values that all students should achieve or demonstrate at a particular grade in a particular subject (the learning outcomes). The teacher is responsible for identifying, selecting and using the most appropriate teaching methods and resources to achieve these learning outcomes.

Imagine the student is on a learning journey, heading to a destination. The destination is the learning outcome that is described in the syllabus document. The learning experiences leading to the learning outcomes are to be determined by the teacher. The teacher uses curriculum materials, such as syllabus documents and teacher guides, as well as textbooks or electronic media and assessment guidelines to plan activities that will assist students achieve the learning outcomes. The outcomes approach has two purposes. They are:

- to equip all students with knowledge, understandings, skills, attitudes and values needed for future success
- to implement programs and opportunities that maximise learning.

Three assumptions of outcomes-based education are that:

- all students can learn and succeed (but not on the same day or in the same way)
- success breeds further success
- schools can make a difference.

The four principles of the outcomes approach in Papua New Guinea are:

1. *Clarity of focus through learning outcomes*

This means that everything teachers do must be clearly focused on what they want students to be able to do successfully. For this to happen, the learning outcomes should be clearly expressed. If students are expected to learn something, teachers must tell them what it is, and create appropriate opportunities for them to learn it and demonstrate their learning.

2. *High expectations of all students*

This means that teachers reject comparative forms of assessment and embrace criterion-referenced approaches. The principle of high expectations is about insisting that work be at a very high standard before it is accepted as completed, while giving students the time and support they need to reach this standard. At the same time students begin to realise that they are capable of far more than before and this challenges them to aim even higher.

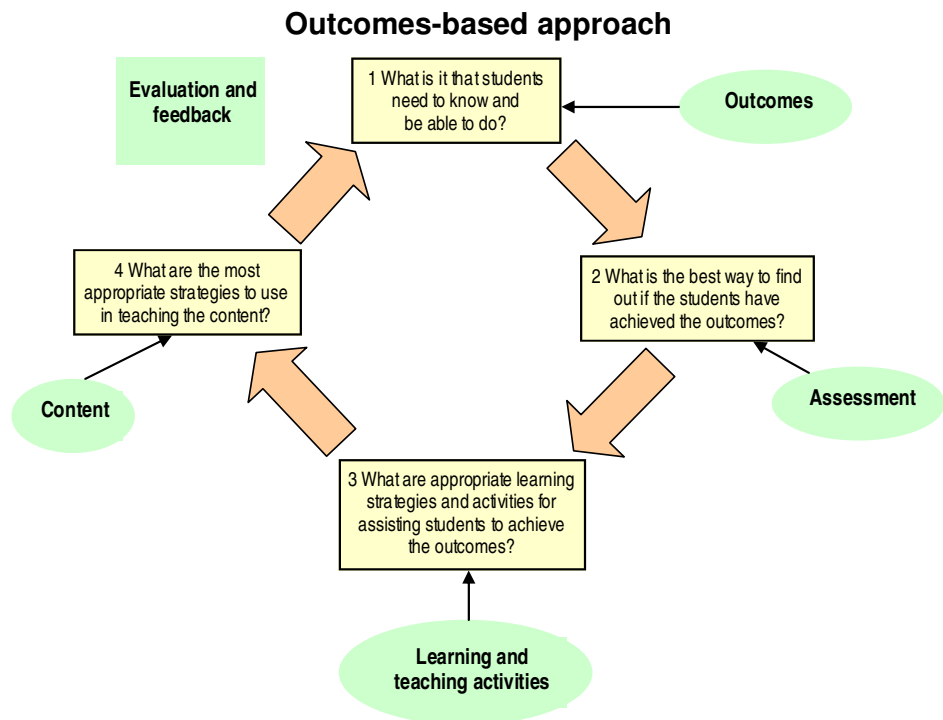
3. *Expanded opportunities to learn*

This is based on the idea that not all students can learn the same thing in the same way in the same time. Some achieve the learning outcomes sooner and others later. However, most students can achieve high standards if they are given appropriate opportunities. Traditional ways of

organising schools do not make it easy for teachers to provide expanded opportunities for all students.

4. *Planning and programming by designing down*

This means that the starting point for planning, programming and assessing must be the learning outcomes—the desired end results. All decisions on inputs and outputs are then traced back from the learning outcomes. The achievement of the outcome is demonstrated by the skills, knowledge and attitudes gained by the student. The syllabuses and/or teacher guides describe some ways in which students can demonstrate the achievement of learning outcomes.



Learning outcomes provide teachers with a much clearer focus on what students should learn. They also give teachers greater flexibility to decide what is the most appropriate way of achieving the learning outcomes and meeting the needs of their students by developing programs to suit local content and involve the community.

The outcomes approach promotes greater accountability in terms of student achievement because the learning outcomes for each grade are public knowledge—available to teachers, students, parents and the community. It is not the hours of instruction, buildings, equipment or support services that are the most important aspect of the education process but rather, what students know and can do, as they progress through each grade.

The outcomes approach means that learning

- has a clearer purpose
- is more interactive—between teacher and students, between students
- has a greater local context than before
- is more closely monitored and acted upon by the teacher
- uses the teacher as a facilitator of learning as well as an imparter of knowledge.

Learning outcomes

The syllabus learning outcomes describe what students know and can do at the end of Grade 12. The level of achievement of the learning outcome should improve during the two years of Upper Secondary study, and it is at the end of the study that students are given a summative assessment on the level of achievement of the learning outcome.

The learning outcomes for Visual Arts are listed below.

Students can:

1. apply techniques and skills in using art equipment in creating visual art forms
2. describe art concepts and approaches
3. plan, organise and create art works
4. research, analyse, evaluate and compare local and international art forms
5. demonstrate understanding of the influence of cultural and historical factors on visual arts
6. show critical and aesthetic appreciation of art works, forms and styles
7. display, promote and market art works
8. demonstrate an understanding of the art environment and art projects.

Learning and teaching

How students learn

What I hear I forget.

What I hear and see I remember a little.

What I hear, see and discuss I begin to understand.

What I hear, see, discuss and do, I acquire knowledge and skills.

What I teach to another, I master.

(‘Active learning credo’ statement, Silberman 1996)

In support of this are these findings: that we remember

20 per cent of what we hear

40 per cent of what we see

90 per cent of what we see, hear, say and do or what we discover for ourselves.

You, as a teacher, must teach the knowledge that is included in the syllabus documents. Not only do you have to be able to teach what students should know, you must also be able to interpret that knowledge for students in a way that makes it relevant to them, and enables them to begin to acquire skills of analysis and problem solving, which support learning and teaching. You also need to give students some opportunities to apply their knowledge, to be creative and to solve problems.

Learning and teaching strategies

Students who participate in guided instruction learn more than students who are left to construct their own knowledge (Mayer 2004). You need to employ a variety of learning and teaching approaches because all students do not learn in the same way. The auditory learner prefers to use listening as the main way of learning new material whereas a visual learner prefers to see things written down. Students should be actively involved in their learning, so you need to design appropriate practical activities or experiments using resources that can be found in your location.

In Grades 11 and 12, students will already have had a wide variety of experiences. You need to make use of your students’ experiences when designing and conducting learning in class; learning that is connected to your students’ world.

To assist and encourage students to learn, you perform certain tasks. These are referred to as ‘teaching strategies’. You need to engage students directly in learning, but there are times when you have to take charge of the learning in the class and teach particular concepts or ideas. Teaching strategies include:

- group work
- skills practice
- research and inquiry
- class discussions and debates
- problem-solving activities
- teacher talk, instructions, explanations, lectures or reading aloud
- directed question and answer sessions
- audiovisual presentations

- directed assignments
- demonstration and modelling
- guest speakers
- classroom displays.

Developing Visual Arts skills

Students need to develop visual arts skills and techniques. Skills development should happen as a part of students' learning experiences and the learning and practising of skills needs to take place in the context of visual arts. Skills learning tends to be most effective when:

- students go from the known to the unknown
- students understand why it is necessary to master specific skills
- skills are developed sequentially at increasing levels of difficulty
- students identify the components of the skill
- the whole skill and the components of the skills are demonstrated
- there are frequent opportunities for practice and immediate feedback
- the skills being taught are varied in terms of amount and type, according to the needs of students
- the skill is used in a range of contexts.

What do students do in Visual Arts?

The subject of Visual Arts opens up an exciting world of creative and personal exploration. Students are able to develop new ways in which to respond to and interact with their world. Visual Arts students:

- identify and solve a variety of problems and make responsible and informed decisions, using critical and creative thinking processes
- explore materials, processes and techniques in an efficient, economical, safe and responsible manner
- observe, assess and analyse art forms, processes and products
- communicate effectively using visual, oral and written language skills
- work as a creative, innovative and resourceful individual, as well as a member of a group
- critically appraise their own work and that of others and make informed personal aesthetic judgments in a way that is culturally and aesthetically sensitive
- articulate ideas, opinions and preferences using specialist Visual Arts vocabulary
- develop an awareness of the ethical and environmental implications of their own practices and explore the recycling of waste materials
- experience a sense of creation, expression, enjoyment and achievement
- understand the dynamic role of visual culture as a tool for social value and appreciate the diversity of visual arts traditions in the Papua New Guinean (and other) context(s), and view both their own and other cultural traditions as a vital creative resource

- develop entrepreneurial skills and professional practice in art to explore a variety of career options and make an economic contribution to themselves and society
- become aware of higher education and career development opportunities.

Pathways in visual arts

The following represents sectors in which related careers can be pursued, and some of their associated roles and work contexts:

- fine art (such as professional artist, visual arts educator, illustrator)
- advertising (such as art director, copywriter, photographer)
- design and decorating (such as graphic, textile, fashion, landscape, interior, product, jewellery and stage design)
- illustration, animation and cartooning
- craft (such as craftsperson, product developer, operations manager)
- architecture and the built environment (such as architect, town planner, landscape designer, interior designer, decorator)
- art management and marketing (such as dealer, gallery supervisor, agent, publicist, fundraiser, project manager)
- art criticism (such as journalist, critic, art historian)
- public art (such as organising small-scale and large-scale public art events, mural artist)
- curating and conservation (such as curator, exhibition designer, conservator working in a museum, public or private gallery or travelling exhibition)
- education and training (such as teacher, trainer, educator based in a cultural museum or art gallery, development practitioner, materials developer, lecturer in crèche, school, college, NGO, community art centre, private provider, university or technicon)
- film and video (such as director, stills photographer, set builder, set designer, cinematographer, cameraperson)
- theatre (set designer, set builder, lighting designer, costume designer)
- entertainment technology

Developing a program

A teaching program outlines the nature and sequence of learning and teaching necessary for students to demonstrate the achievement of the learning outcomes. The content of the syllabus describes the learning context and the knowledge required for the demonstration of each outcome. The relevant learning outcomes for each unit or topic are stated at the beginning of the unit and the requirements of the outcomes are elaborated.

Teachers must develop programs that include appropriate learning activities to enable students to develop the knowledge and skills identified in the outcome statements. The content prescribed in the units is an indication of the breadth and depth with which topics should be treated. The sequence of teaching is prescribed by the sequence of content. The learning outcomes

and assessment, however, must be central to the planning of the teaching program.

Planning and programming units

The main purpose of planning and programming is to help you to arrange the presentation of the unit in an organised manner. This will help you to know what to teach and when to teach it. It is strongly recommended that you make plans with the other teachers who teach the same subject. By planning together, you will *all* have better lessons and make better use of your limited resources.

Points to consider when programming

- Which outcomes are students working towards?
- What is the purpose of this unit or topic or learning experience?
- Which learning experiences will assist students to develop their knowledge and understandings, skills, and values and attitudes in the subject?
- What indicators of student learning would you expect to observe?
- How can the learning experiences be sequenced?
- How do the learning experiences in the unit relate to students' existing knowledge and skills?
- How are individual learning needs to be catered for?
- What are the literacy demands of this unit or learning experience?
- What authentic links can be made with the content of other subjects?
- How can school events and practices be incorporated into the program?
- Do the assessment methods address the outcomes and enhance the learning?
- How can the assessment be part of the learning and teaching program?

The planning process

In this teacher guide, ideas for learning and teaching activities and assessment tasks have been provided to help you teach the units. To plan a unit, these steps follow the thinking processes involved in the outcomes approach.

Step 1: Interpreting the learning outcomes

The first step is to read the description in the syllabus and then study the learning outcomes and what students do to achieve the learning outcome, to determine what students will know and be able to do by the end of the unit. You need to look at the action verb, concept and context of each learning outcome. This will help you see what skills and knowledge are embedded in the outcome.

Step 2: Planning for assessment

It is necessary to plan for assessment early to ensure that you teach the content and skills students need to achieve the learning outcomes. You will have to decide when to schedule assessment tasks to allow yourself time to teach the required content and time for students to develop the necessary skills. You will also need time to mark the task and provide feedback.

Practical tasks may, for example, be broken into a series of stages that are marked over several weeks as students progress with making their product. It is not appropriate to leave all assessment until the end of the unit.

This teacher guide provides performance standards and examples of a marking guide. You should develop marking guides when you are marking tasks to ensure consistency of in your assessment. You must also develop clear and detailed instructions for completing the task and make sure all students know exactly what they have to do.

Step 3: Programming a learning sequence

This step requires you to develop a program outlining a sequence of topics and the amount of time spent on each topic. If the unit involves a project, for example, you may plan to teach some theory at appropriate stages during the project, rather than teaching all theory before students start the project.

To develop your program you need to study the topics listed in the syllabus and to think about the learning activities that will best provide students with the opportunity to learn the content and practise the appropriate skills, and how long the activities will take. You will have to think about some major activities that last several weeks and smaller activities that may be completed in a single lesson.

Step 4: Elaboration of activities and content

Once you have mapped out your program for the term, you must then develop more detailed plans for each topic in the unit. All units require students to be actively engaged in learning, not just copying from the board. Make sure you develop a range of activities that suit all learning needs—some reading and writing, some speaking and listening, some observing and doing.

Browse through the textbooks and teaching resources you have access to and list chapters, pages or items that you will use for each topic in your program. The textbooks should also provide you with ideas for activities related to the topic. You may have to collect or develop some resources for yourself. Once you have sorted out your ideas and information, you can then develop your more detailed weekly program and daily lesson plans.

This teacher guide gives some suggested learning and teaching activities for each unit and some suggested assessment tasks, which you might like to use to ensure active learning. It also gives background information on some of the content.

Using the internet for classroom activities

Planning

- Where appropriate, incorporate computer sessions as part of planned learning experiences.
- Be aware that computers can be time-consuming and may require extra teacher support at unexpected times.
- Consider methods of troubleshooting, such as having students with computer expertise designated as computer assistants.
- Design activities that provide the opportunity for students to access, compare and evaluate information from different sources.
- Check protocols, procedures and policies of your school and system regarding the use of the internet.

Managing

- Ensure that all students have the opportunity to explore and familiarise themselves with the technologies, navigation tools, e-mail facilities and texts on the internet. It is likely that students have varying degrees of expertise in searching for information and navigating the internet. Students also have varying experiences and familiarity with the way texts are presented on the World Wide Web.
- Ensure that all students have an understanding of how to access the Internet and how to perform basic functions, such as searching, sending and receiving e-mail.
- Students with more experience in using the internet may have information that will benefit the whole class. Provide opportunities for students to share their experiences, interests, information and understandings. As well as planning lessons to instruct students in these skills, pairing students and peer tutoring on the computer can enable more experienced students to assist other students.
- Ensure that students critically analyse arts information gathered on the internet just as they would for any other text. They should be aware that material posted on the Web is not necessarily subject to the conventional editorial checks and processes generally applied to print-based publications. When evaluating information, students might consider:
 - the intended audience of the site
 - bias in the presentation of information, or in the information itself, including commercial or political motives
 - accuracy of information
 - balanced points of view
 - currency of information, including publishing dates
 - authority of source or author (institution, private individual)
 - ownership of the website (such as corporate, small business, government authority, academic)
 - cultural or gender stereotyping.
- Ensure that software and hardware (computer, modem) are maintained in good working order.
- Ensure that all students are given equal opportunities to use the computer.

Assessing student work containing material from the internet

- Students can download large quantities of information from the internet. By itself, this information provides very little evidence of student effort or student achievement. Students must make judgements about the validity and safety of information when working from the World Wide Web. They must consider the purpose of the text, identify bias and consider the validity of arguments presented and the nature and quality of the evidence provided.
- When assessing student work that includes material drawn from the internet, it is important to recognise how students have accessed the information, what value they place on it and how they have used it for the particular unit being studied in class. It is useful to look for evidence of critical evaluation, and the development of students' capacities to access, manipulate, create, restore and retrieve information.

Other important points to consider when planning a program

Safe working practices

All art-making programs should be developed with consideration of safe working practices and environments, as appropriate to the skills and technical requirements of particular expressive forms. Teachers should encourage students to be aware of and consider the occupational health and safety procedures required for particular forms and materials. Adequate space to ensure safe working areas and storage for works in progress should be provided, as should adequate ventilation. Other provisions may need to be made, for example, non-slip mats in wet areas. Furniture and equipment may need to be modified for students with special needs.

Schools have a legal obligation in relation to safety. Teachers will need to make sure that they comply with the *Occupational Health, Safety and Welfare Act 1991* as well as system and school requirements in relation to safety when implementing their programs.

Copyright

Teachers of Visual Arts must be aware of Papua New Guinea's *Copyright and Neighbouring Rights Act 2000*, which is legislation that protects the original author(s), artist(s), designer(s) and craftsperson(s) from copyright infringement for texts, images, objects, music or sound and digital compositions, among other forms.

Visual Arts teachers are responsible for informing students about legislation that protects the original work of authors, artists, designers and craftspeople from being arbitrarily copied and used without their permission.

Moral rights

Intellectual property rights legislation (moral rights) protects individual creators of literary, dramatic, musical and artistic works and makers of films. These include painters and other visual artists, architects, illustrators, photographers, writers, screenwriters, set designers, film makers (such as scriptwriters, producers and directors) and map makers. Moral rights are not attached to sound recordings. The legislation offers a right of attribution (essentially a requirement that the creator be identified when a work is published, broadcast or exhibited) and a right of integrity, which is defined according to categories of art form such as sculpture, literature and film.

More detail about moral rights in Papua New Guinea may be found in the *Copyright and Neighbouring Rights Act 2000* (in, for example, this website: http://portal.unesco.org/culture/en/files/30337/11422589723pg_copyright_2002_en.pdf/pg_copyright_2002_en.pdf).

Teachers of Visual Arts should make sure they maintain up-to-date information on copyright and moral rights.

Visual Arts requirements

There are four units in Grade 11 and five units in Grade 12, which all students must complete.

Visual Arts requirements

Grade	Weeks	Term	Unit	Essential resources for activities and assessment
11.1	2	1	Introduction to the Art Room	Examples of classroom rules, materials and equipment demonstration and handling, health and safety guide samples
11.2	8	1	Art Appreciation	Papers, pen, writing pad, handouts, textbook, visual aid
11.3	10	2	Principles and Elements of Design	Papers, pencils, brush, water colour paints, water container, pencil colour, Visual aid
11.4	10	3–4	Representational and Non-representational Art	Papers, pencil, set up objects, eraser, visual aid
12.1	10	1	Fine and Applied Arts	Paper, brush, pencil, eraser ,canvas
12.2	10	1–2	Visual Communication in Context	Papers, pencils, brush, water colour paints, water container, pencil colour, visual aid
12.3	10	3	Designing to a Brief	Papers, pencils, brush, water colour paints, water container, pencil colour, visual aid
12.4	10	4	Managing a Small Art Project	Mounting tape, hard paper, glue
12.5	4	4	Presentation	Cutting blade, cutting mat ruler, exhibition area

Assessing Visual Arts

Assessment is an important part of learning and teaching. It is used to:

- evaluate and improve learning and teaching
- report achievement
- provide feedback to students on their progress
- provide feedback to stakeholders.

Criterion-referenced assessment

Assessment in Visual Arts is criterion-referenced and measures students' achievement of the learning outcomes described in the syllabus. In criterion-referenced assessment, particular knowledge, skills or abilities are specified as criteria that must be achieved. The extent to which they are achieved is assessed and facilitated by the teacher. Criterion-referenced assessment often takes on a problem-centred orientation, rather than a knowledge-based orientation. To achieve an outcome means having to demonstrate the attainment of skills and attitudes, not just write about them. Assessment becomes more than just a means of judging knowledge and performance—it becomes an integral part of the learning process itself. Criterion-referenced assessment is:

- standards or criterion-referenced; outcomes are judged against pre-defined standards (see table below)
- direct and authentic, related directly to the learning situation. This has the potential for motivating learning, since students can see a direct relevance between what is learnt and what is assessed.

Norm-referenced assessment

'Norm-referenced' assessment makes judgments on how well the student did in relation to others who took the test. It is often used in conjunction with a curve of 'normal distribution', which assumes that a few will do exceptionally well and a few will do badly and the majority will peak in the middle, normally judged as average.

Example of a criterion-referenced test

The driving test is the classic example of a criterion-referenced test. The examiner has a list of criteria, each of which must be satisfactorily demonstrated in order to pass; for example, completing a three-point turn without hitting either kerb. The important thing is that failure in one criterion cannot be compensated for by above-average performance in others; nor can a student fail in spite of meeting every criterion (as they can in norm-referenced assessment) simply because everybody else that day surpassed the criteria and was better than him or her. Criterion-referenced assessment has the following characteristics:

- a syllabus that describes what students are expected to learn in terms of aims, outcomes and content
- a syllabus that provides a clear sense of the syllabus standards through its aims, outcomes and content

- tasks designed to produce an image of what students have achieved at that point in the learning and teaching process relative to the outcomes
- standards of performance at different levels: the ‘performance standards’
- a report that gives marks referenced to predetermined standards
- assessment tasks that refer to syllabus outcomes, content, assessment components and component weightings.
- assessment that is better integrated with learning and teaching.

Criterion or standards-referenced assessment in Visual Arts

Learning outcomes performance standards					
Learning outcomes	Very high achievement	High achievement	Satisfactory achievement	Low achievement	Below minimum standard
1. Apply techniques and skills in using art equipment in creating visual art forms	Chooses appropriately from a wide range of and techniques and materials competently and creatively applies techniques and skills to express and develop own ideas or designs	Chooses appropriately from a range of and techniques and materials and competently applies techniques and skills to express and develop own ideas or designs	Chooses from techniques and materials and competently applies techniques and skills to express own ideas or designs	Chooses from materials and applies techniques and skills to express ideas or designs	Has failed to meet the minimum standard required
2. Describe art concepts and approaches	Demonstrates extensive knowledge and understanding of a wide range of complex art concepts and approaches	Demonstrates sound knowledge and understanding of arts concepts and approaches	Demonstrates satisfactory knowledge and understanding of arts concepts and approaches	Demonstrates fair knowledge of arts concepts and approaches	Has failed to meet the minimum standard required
3. Plan, organise and create art works	Demonstrate excellent planning and organising skills to create a range of original art works	Demonstrate good planning, organising to create a range original of art works	Demonstrate satisfactory planning organising to create original art works	Demonstrate fair planning and organising to undertake art works	Has failed to meet the minimum standard required
4. Research, analyse, evaluate and compare local and international art forms	Demonstrates excellent research skills and a comprehensive understanding of a wide range of relevant art forms both locally and globally	Demonstrates very good research skills and a sound understanding of a range of art forms both locally and globally	Demonstrates satisfactory research skills and an understanding of different art forms	Demonstrate some research skills and some understanding of art forms	Has failed to meet the minimum standard required
5. Demonstrate understanding of the influence of cultural and historical factors on visual arts	Produces work that reveals a comprehensive understanding of the influence of cultural and historical factors on visual arts within a wide range of cultural contexts, based upon considered research Communicates understanding in a highly articulate manner	Produces work that reveals a sound understanding of the influence of cultural and historical factors on visual arts based upon considered research Communicates understanding in an articulate manner	Produces work that reveals a fair degree of understanding of the influence of cultural and historical factors on visual arts based upon research Communicates understanding	Produces work that reveals limited degree of understanding of art within a range of cultural contexts, based upon some research Communicates some understanding	Has failed to meet the minimum standard required

Learning outcomes performance standards					
Learning outcomes	Very high achievement	High achievement	Satisfactory achievement	Low achievement	Below minimum standard
6. Show critical and aesthetic appreciation of art works, forms and styles	Demonstrates an excellent critical analysis and aesthetic appreciation of art work, forms and styles	Demonstrates good critical analysis and aesthetic appreciation of art work, forms and styles	Demonstrates analysis and appreciation of art work, forms and styles	Demonstrates some analysis and limited appreciation of art work, forms and styles	Has failed to meet the minimum standard required
7. Display, promote and market art works	Demonstrates excellent display skills and effectively promotes and markets a wide range of art works	Demonstrates very good display skills and effectively promotes and markets art works	Demonstrates display skills and promotes and markets some art works	Demonstrates limited display skills and promotes and markets some art works with teacher assistance	Has failed to meet the minimum standard required
8. Demonstrate an understanding of the art environment and art projects	Demonstrates excellent knowledge and understanding of the art environment and art project	Demonstrates knowledge and understanding of the art environment and art projects	Demonstrates some knowledge and understanding of the art environment and art projects	Demonstrates limited knowledge and understanding of the art environment and art projects	Has failed to meet the minimum standard required

Assessment *for* learning

Assessment *for* learning is often called ‘formative assessment’. It is assessment that gathers data and evidence about student learning during the learning process. It enables you to see where students are having problems and to give immediate feedback, which will help your students learn better. It also helps you plan your program to make student learning, and your teaching, more effective. Often it is informal—students can mark their own work or their friend’s. An example is a quick class quiz to see if students remember the important points of the previous lesson.

Assessment *of* learning

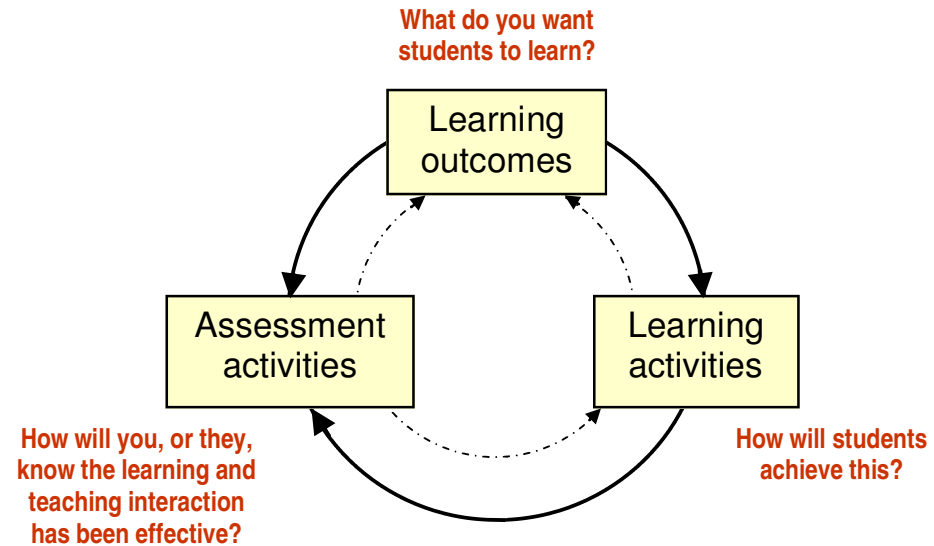
Assessment *of* learning is often called ‘summative assessment’. It is used to obtain evidence and data that shows how much learning has occurred, usually at the end of the term or unit. End-of-year examinations are examples of summative assessment. It is usually done for formal recording and reporting purposes.

Assessing Visual Arts units

In Visual Arts the learning outcomes are assessed using the range of assessment methods specified in the syllabus. In deciding what to assess, the first point to start is: ‘what do you want to students to do and/or learn?’ and, following from this: ‘how will the students engage with the material?’, which leads to the design and development of learning tasks and activities. It

is crucial that at this point the assessment tasks clearly link back to the learning outcomes and are appropriate for the learning activities. The assessment can be used for formative and summative purposes. Assessment can be represented as follows:

The assessment process



Once it is clear what needs to be assessed and why, then the form the assessment will take needs to be determined. There are many types of assessment tasks that can be implemented; the factors that will determine choices include:

- the students—how many are there, what is expected of them, how long will the assessment task take?
- the learning outcomes of the subject and how they might be best achieved

During the year you must set assessment tasks, which ensure that all the learning outcomes of the subject have been assessed internally. Each task you set must include assessment criteria that provide clear guidelines to students as to how, and to what extent, the achievement of the learning outcomes may be demonstrated.

Marking guides and assessment criteria help you with the marking process and ensure that your assessment is consistent across classes. It is important that marking guides and assessment criteria are collectively developed.

Students must complete the assessment tasks set. Each task must provide clear guidelines to students for how the task will be completed and how the criteria will be applied. When you set a task make sure that:

- the requirements of the task are made as clear as possible to the student
- the assessment criteria and performance standards or marking guides are provided to students so that they know what it is that they have to do
- sources or stimulus material used are clear and appropriate to the task
- instructions are clear and concise
- the language level is appropriate for the grade
- it does not contain gender, cultural or any other bias

- materials and equipment needed are available to students
- adequate time is allowed for completion of the task.

Assessment methods

Although assessment methods and weightings are stipulated in the syllabus, you decide which assessment method to use when assessing the learning outcomes. You should use a variety of assessment methods to suit the purpose of the assessment. Assessment can be classified into four categories:

- tests
- product or project assessments
- performance assessments
- process skills assessments

Because each has limitations, maintaining a balance of assessment methods is very important.

Tests

A 'test' is a formal and structured assessment of student achievement and progress, which the teacher administers to the class. Tests are an important aspect of the learning and teaching process if they are integrated into the regular class routine and not treated merely as a summative strategy. They allow students to monitor their progress and provide valuable information for you in planning further learning and teaching activities.

Tests will assist student learning if they are clearly linked to the outcomes. Evidence has shown that several short tests are more effective for student progress than one long test. It is extremely important that tests are marked and that students are given feedback on their performance.

There are many different types of tests. Tests should be designed to find out what students know and about the development of thinking processes and skills. Open questions provide more detailed information about achievement than a question to which there is only one answer.

Principles of designing classroom tests

Tests allow a wide variety of ways for students to demonstrate what they know and can do. Therefore:

- students need to understand the purpose and value of the test
- the test must assess intended outcomes
- clear directions must be given for each section of the test
- the questions should vary from simple to complex
- marks should be awarded for each section
- the question types (true or false, fill-in-the-blank, multiple-choice, extended response, short answer, matching) should be varied.

Tests should:

- be easy to read (and have space between questions to facilitate reading and writing)
- reflect an appropriate reading level

- involve a variety of tasks
- make allowance for students with special needs
- give students some choice in the questions they select
- vary the levels of questions to include gathering, processing and applying information
- provide sufficient time for all students to finish.

Product or project assessments

A 'project' can be an assessment task given to an individual student or a group of students on a topic related to the subject. The project results in a 'product' that is assessed. The project may involve both in-class and out-of-class research and development. The project should be primarily a learning experience, not solely an assessment task. Because a great deal of time and effort goes into producing a quality product from a project assignment task, you should allow class time to work on the project. A product or project:

- allows the students to formulate their own questions and then try to find answers to them
- provides students with opportunities to use their multiple intelligences to create a product
- allows teachers to assign projects at different levels of difficulty to account for individual learning styles and ability levels
- can be motivating to students
- provides an opportunity for positive interaction and collaboration among peers
- provides an alternative for students who have problems reading and writing
- increases the self-esteem of students who would not get recognition on tests or traditional writing assignments
- allows for students to share their learning and accomplishments with other students, classes, parents, or community members
- can achieve essential learning outcomes through application and transfer.

Assignments

'Assignments' are unsupervised pieces of work that often combine formative and summative assessment tasks. They form a major component of continuous assessment in which more than one assessment item is completed within the term. Any of the methods of assessment can be set as assignments, although restrictions in format, such as word limits and due dates, are often put on the assessment task to increase their practicality.

Investigations

An 'investigation' involves students in a study of an issue or a problem. Teachers may guide students through their study of the issue; or individual students, or groups of students, may choose and develop an issue in negotiation with the teacher. The emphasis in this assessment component is on the student's investigation of the issue in its context by collecting, analysing and commenting on secondary data and information. Students should be encouraged to consider and explore a variety of perspectives as

they develop and state their position on the issue. Students may present the investigation for assessment in a variety of forms, including one or a combination of the following: a written report, an oral presentation, a website, linked documents, multimedia, a video or audio recording.

Criteria for judging performance

The student's performance in the investigation will be judged by the extent to which the student:

- identifies and describes the issue or problem
- describes and explain the causes and effects
- critically analyses information and outlines possible steps leading to a solution or recommendation.

Portfolios

'Portfolios' provide evidence for judgements of student achievement in a range of contexts. A portfolio contains a specific collection of student work or evidence. This collection of work should provide a fair, valid and informative picture of the student's accomplishments.

Computer-based tasks

Using computers to administer student assessment can provide flexibility in the time, location or even the questions being answered of students. The most common type of computer-based assessment is based on multiple-choice questions, which can assist teachers to manage large volumes of marking and feedback.

Presentation assessments

The 'presentation' provides opportunities for students to develop skills and confidence when presenting to an audience. When presentations are used for assessment purposes, *how* the students present is as important as *what* they present.

Presentations can be formal or informal. Class or individual presentations must be carefully thought out and the purpose clearly defined. All participants in the presentations have a task to present; however, as part of learning and teaching or formative assessment, all members should have an opportunity to present different art works throughout the year. Group presentations can be shared among members, so allowing all members a turn at talking about their art works. Oral presentations can be very time-consuming, both in their use of valuable lesson time and in marking.

The best approach is to allocate topics or allow students to choose from a variety of topics, to develop clear criteria for presentations, and to require the rest of the class (audience) to take notes, identify key points or write an evaluation to enhance their learning.

'Spotlighting' uses individual student checklists. This method can be used to focus on a few selected aspects of student performance or outcomes; for example, when assessing student performances in drama or music. It is best to focus on five to six students at a time, systematically working through the class over time. 'Focused questioning' is a technique often used in conjunction with spotlighting. With focused questioning, teachers can gain a

deeper awareness of how well students understand the concepts or skills being taught.

Process skills assessments

This method of assessment component involves assessing students’ understanding of concepts based on the practical skills that can be used, the evaluation of work done and/or the reporting of information. These skills include, for example:

- interpretation skills
- evaluation skills
- reflection skills
- communication skills (such as writing, speaking, and listening).

Types of assessment tasks

Using different assessment tasks is the way to make sure that students are able to demonstrate the range of their abilities in different contexts. Each category has advantages in assessing different learning outcomes. For example, a selected response assessment task, such as a series of multiple-choice questions, is able to assess all areas of mastery of knowledge but only some kinds of reasoning.

Assessment ideas for individual students or groups

Tests	Products or projects	Performances	Process skills
Essay	Advertisements	Activities	Concept mapping
Multiple-choice	Artefacts	Commercials	Conferences: teacher and peer
Matching	Banners	Cooperative learning group activities	Debriefing interviews
Short answer	Books	Debates	Debriefing questioning for lesson closure
True or false	Brochures	Discussions	Journal entries
	Cartoons	Explanation	Learning logs
	Case studies	Fashion shows	Observations
	Collages	Field trips	Telling how they did something and justifying the approach
	Computer creations	Presentations	
	Costumes of characters	Puppet shows	
	Displays	Reports	
	Drawings	Warnings	
	Journals		
	Models		
	Pamphlets		
	Peer critiques		
	Photographs		
	Portfolios		
	Posters		
	Projects		
	Research papers		
	Story illustrations		
	Videotapes		

Feedback

When you assess the task, remember that feedback will help the student understand why he or she received the result and how to do better next time. Feedback should be:

- *constructive*, so that students feel encouraged and motivated to improve
- *timely*, so that students can use it for subsequent learning
- *prompt*, so that students can remember what they did and thought at the time
- *focused on achievement*, not effort. Assess the work, not the student
- *specific to the unit learning outcomes*, so that assessment is clearly linked to learning.

Types of feedback

Feedback can be:

- *informal or indirect*: such as verbal feedback in the classroom to the whole class, or person to person
- *formal or direct*: in writing, such as checklists or written commentary to individual student either in written or verbal form
- *formative*: given during the topic with the purpose of helping the student know how to improve
- *summative*: given at the end of the topic with the purpose of letting the students know what they have achieved.

Who assesses?

Teacher assessment

Assessment is a continuous process. You should:

- always ask questions that are relevant to the outcomes and content
- use frequent formative tests or quizzes
- check understanding of the previous lesson at the beginning of the next lesson, through questions or a short quiz
- constantly mark or check the students' written exercises, class tests, homework activities and so on
- use appropriate assessment methods to assess the tasks.

Frequency of assessment

You should schedule specific assessment tasks to fit in with teaching of the content of each unit that is being assessed. Some assessment tasks might be programmed to be undertaken early in the unit, others at the end of the unit. You should take care not to overload classes with assessment tasks at the end of the term.

Judging student performance

Student achievement is recorded and reported against standards. You must use performance standards or marking guides—examples of which are provided in this teacher guide—when making a decision about the

achievement of your students in relation to the learning outcomes. The performance standards describe the level at which the student has to be working to achieve a particular standard or mark. Students should always have access to a copy of the assessment criteria and the performance standards so that they know what they have to know and be able to do to get a good mark in a particular task. The performance standards will help you in your marking and will help your students improve their performance in the future. They are useful when providing feedback to students as they explain what the student needs to do to improve.

Moderation

To make sure that you are interpreting the performance standards correctly when assessing your students, it is important to undertake Visual Arts moderation of student work within your school and with teachers of nearby schools. To moderate student work, a common assessment task must be used and a marking scheme developed so that all students complete the same task under the same conditions, and all teachers use the same marking scheme. Teachers can then compare (moderate) the students' work and come to a common understanding of the performance standards and the requirements for a particular mark or level of achievement. Moderation enables you to be sure that your understanding of the required standards for levels of achievement is similar to the understanding of other teachers and that you are assessing students at the appropriate level.

Self-assessment and peer assessment

Self-and peer assessment helps students to understand more about how to learn. Students should be provided with opportunities to assess their own learning (self-assessment) and the learning of others (peer assessment) according to set criteria. Self-assessment and peer assessment:

- continue the learning cycle by making assessment part of learning
- show students their strengths and areas where they need to improve
- engage students actively in the assessment process
- enable students to be responsible for the learning
- help to build self-esteem through a realistic view of their abilities
- help students understand the assessment criteria and performance standards.

Managing assessment tasks for Visual Arts

Usually, marking of assessment tasks is done by the teacher. To reduce the work you need to develop a strategic approach to assessment and develop efficiencies in marking. In Visual Arts there are a number of assessment tasks that may be new to teachers and students. Below are suggestions on how to manage some of the tasks to minimise marking or presentation time.

Develop efficiency in marking

Clarify assessment criteria

Plan the assessment task carefully, and ensure that all students are informed of the criteria before they begin. Discuss the task and its criteria in class, giving examples of what is required. Distribute a written copy of the

instructions and the criteria, or put them on the board. Making the assessment criteria explicit speeds marking and simplifies feedback.

Supply guidelines on what is required for the task

This reduces any time wasted evaluating student work that is irrelevant.

Use attachment sheets such as marking guides

An assignment attachment sheet, which is returned with the assessed work, rates aspects of the task with a brief comment. Such a system enables each student's work to be marked systematically and quickly. This strategy can be applied to posters, presentations and performances.

Assess in class

Use class time to carry out and to assess tasks. Performances or art works, marked by you or the students, enable instant developmental evaluation and feedback. Brief assessments of projects, stages of the design process, or practical work take less time to mark and are useful because they give immediate feedback to students on their progress and allow you to mark the project in stages with minimum effort.

Give feedback to the whole class

Feedback to the whole class can cut down on the amount of individual feedback required. On returning assessed work, emphasise the criteria for judging the work, discuss the characteristics of good and bad answers, and highlight common strengths and weaknesses.

Set group work alternatives

Assess one performance per group. The student's mark is the group mark, but may include a component based on the contribution of the individual. A strategy for allocating an individual mark includes each member of the group using criteria to evaluate the relative contributions of individuals, with the marks averaged for the individual.

Set clear deadlines

Set aside a time for marking. Be careful about extending this period (by allowing students to hand in work late).

Shift the responsibility

Introduce self-assessment and peer assessment

Develop in students the skills to evaluate their own work and that of their peers. With the students, use the assessment criteria against which work is judged, highlighting strengths and weaknesses. Self-assessment increases the amount of feedback students get. It can supplement or replace teacher assessment.

Treat each task differently

Every piece of work need not be evaluated to the same degree; a mark need not be the outcome in every case; and not every piece of student work needs to contribute to the final grade. Assessment is designed to enhance learning and teaching for teacher and learner, not just to give marks.

Sample assessment tasks

All assessment tasks must test whether or not the student has achieved the outcome or outcomes. Each task must have clear and detailed instructions. Students must know exactly what they have to do. You should develop marking guides when you are marking tasks to ensure consistency of your assessment. The following are examples of assessment tasks and a marking guide.

Grade 11

Sample task: Art appreciation

Students undertake research and present a completed research assignment on selected Papua New Guinean contemporary art.

Learning outcomes

Students can:

2. describe art concepts and approaches
4. research, analyse, evaluate and compare local and international art forms
5. demonstrate understanding of the influence of cultural and historical factors on visual arts.

Assessment criteria

Students will be assessed on the extent to which they:

- describe the materials, skills and techniques used in the art work
- communicate ideas from the art works
- compare and contrast art works.

Task specifications

- name the artists, types of art styles and techniques they use
- describe the materials, skills and techniques used in the art work
- describe messages from the art works
- compare and contrast at least two contemporary art works

Total marks: 60

Grade 12

Sample task: Painting

Students create a painting that reflects social issues or traditional activities in Papua New Guinea.

Learning outcomes

Students can:

1. apply techniques and skills in using art equipment in creating visual art forms
3. plan, organise and create art works
7. display, promote and market art works.

Assessment criteria

Students will be assessed on the extent to which they:

- demonstrate originality of art work
- apply techniques competently
- communicate ideas through art work.

Task specifications

- create an original artwork
- use appropriate painting skills and techniques
- depict the theme
- display the finished painting with any preliminary sketches or work

Total marks: 60

Example of a marking guide

Marking guides, like the one below, should be used to assess the tasks you set. You can tick the appropriate box, look at the performance standards and the students' overall achievement and give an on-balance assessment.

If, for example, the students gets two ticks in the 'Very high achievement' (VHA) column, most of their ticks in the 'High achievement' (HA) column, several ticks in the 'Satisfactory' column and one tick in the 'Low achievement' column, then, on balance you would give the students a 'High achievement' and a mark between 35 and 44.

Sample marking guide

Create and present a figurative painting		50 marks			
Criteria		VHA	HA	SA	L A
Authenticity	<ul style="list-style-type: none"> How authentic is the support material to the development of the final work? How relevant is the support material to the final work? 				
Conceptualisation and exploration	<ul style="list-style-type: none"> To what extent is there a variety of ideas? How creative and imaginative are the ideas? To what extent does the student explore ideas? To what extent does the student experiment? 				
Resolution of ideas	<ul style="list-style-type: none"> To what extent does the student solve problems creatively? How well does the student explore a variety of options? How well does the student resolve problems? 				
Application	<ul style="list-style-type: none"> How skilfully does the student use the media? How sensitively does the student use the media? How appropriate is the selection of media to the idea? 				
Conclusion	<ul style="list-style-type: none"> How well does the student conclude the artwork? What is the level of skill required by the process used in making the work? 				

Learning activities and assessment tasks

Examples of learning activities and assessment tasks for each of the Visual Arts units are provided in the following sections. Some examples are explained in detail.

Grade 11 units

11.1 Introduction to the Art Room

Attention is focused on the Visual Arts classroom environment and effective and safe use of Visual Arts equipment and materials.

Suggested activities

- discussion and demonstration of Visual Arts materials and equipment
 - materials: cartridge paper, watercolour paints, acrylic paints, oil paints, extra
 - equipment: set square, cutting blade, cutting mat, T-square, extra
- practices of the Visual Arts classroom
- discussion and development of the art room rules to provide guidance and establish accepted standards of practice in an art room

A sample set of art room rules

Always come to the art room prepared and ready to work
Enter and leave the room in an orderly way
Listen carefully to the teacher's instruction
Get your work quickly, but always respect others' needs
Concentrate seriously on the work that has been set
Keep the noise down
Ask questions and seek advice when needed
Respect others
Do not spoil other people's work
Return everything to its correct place
Clean all equipment, sinks and tabletops when you have finished

Suggested assessment tasks

- Define, care and manage classroom health, safety, rules and procedures of art room.
- Identify the purpose of visual arts materials and equipment.

11.2 Art Appreciation

In this unit, students focus on Papua New Guinea's traditional art, contemporary art and primitive art from other parts of the world.

Suggested activities

Research suggestions

- investigate characteristics of 'primitive art'
- describe examples of primitive art from various parts of the world
- investigate at least two examples of contemporary art styles

Practical activities

- show examples of contemporary styles of art through painting and drawing, such as abstract, impressionist and so on
- develop a portfolio of examples of traditional art from various parts of Papua New Guinea

Suggested assessment tasks

- Compare and contrast examples of primitive art from two different parts of the world.
- Carry out research on Papua New Guinean primitive art, either in groups or individually.

Elaboration of content

Research includes:

- types of art
- names of the art works
- location(s) of the art
- producer(s) of the art
- the purposes the art serves in the traditional society
- method(s) of production
- medium(s) of production
- critical evaluation of art works
- appreciation of different forms of art works.

Marking guide

Research: Compare and contrast primitive art from two different regions		50 marks			
Criteria		VHA	HA	SA	LA
Research	<ul style="list-style-type: none"> • To what extent does the student provide evidence of a range of research methods? • How well does the student draw on a range of community resources? • How relevant is the collected material to the topic? • How well does the student address the key items? 				
Reflection	<ul style="list-style-type: none"> • To what extent does the student respond to the material he or she has collected? 				
Application	<ul style="list-style-type: none"> • To what extent does the student use and understand art terms? • To what extent has the student effectively structured and formatted the research? 				
Analysis	<ul style="list-style-type: none"> • To what extent and depth does the student analyse an art topic? • How clearly does the student make a personal and informed analysis? 				

11.3 Principles and Elements of Design

In this unit the students will apply the theory and skills of perspective drawing to show subject relationship and depth in their art work.

Suggested activities

Narration and paraline perspective

- produce art work such as a drawing or painting using one point perspective
- produce art work such as a drawing or painting using two point perspective
- produce art work such as a drawing or painting using three point perspective
- produce art work such as a drawing or painting using four point perspective
- draw, apply and create art using principles and elements of design
- produce a design suitable for using as a corporate image in a suite of elements (such as a business card, letterhead, brochure and website)

Suggested assessment tasks

- Produce a drawing using perspective.
Students' work will be assessed on the extent to which it shows:

- effective use of perspective
- effective application of production materials
- creativity and originality.

Elaboration of content

What makes a good design?

There is no secret formula for drawing something that everyone likes and agrees is a good design. It is up to the designer, or the consumer, to make a choice and decide what they like or dislike and what works best. Good design will be a balance of many elements which include:

- **Aesthetics.** This is what a design looks like. It is an emotional response, based on how appealing an individual finds the design. Components such as visual appeal, proportion, colour and texture help determine whether an item is judged to be aesthetically pleasing or not.
- **Shape and form.** This refers to the outline or outward appearance of an object. Colour and material are not relevant to an object's shape or form.
- **Proportion.** Proportion is essentially 'balance'. If a product is well proportioned, it is balanced. For example, if it is too tall and skinny, it will fall over or look silly, either by itself or next to something else. 'Symmetrical balance' means that one side looks the same as the other. 'Asymmetrical balance' means that one side is different to the other. Either style can be used in good design.
- **Colour.** The colour used in a design can affect whether it is aesthetically pleasing. Thoughtful use of colour can make a big difference.

11.4 Representational and Non-representational Art

This unit enables students to develop and refine their abilities and skills practically. It enables them to develop an awareness of how the design process facilitates exploration and experimentation and how information and ideas are communicated.

Suggested activities

- describe methods of communicating form
- describe and define form
- communicate form through a range of drawings or paintings
- show changing form
- describe through drawing metamorphosis of form from one state to another

Suggested assessment task

- Do a sequence of drawings or paintings, showing gradual change in form from one state to another ('metamorphosis'). Upon completion of the assessment task, students' work must show:

- gradual change from one state to another
- two-dimensional view of each state of form
- effective application of production materials
- creativity and originality.

Grade 12 units

12.1 Fine and Applied Arts

In this unit, students focus mainly on painting. Students experiment and develop various skills and knowledge about painting.

Suggested activities

- identify different types of painting techniques
- demonstration of painting techniques
- experiment with and practise painting techniques
- produce a painting
- select a painting technique and create a painting

Suggested assessment tasks

- Compose, apply, create, mix and paint to produce the painting.
- Demonstrate: skills and techniques; use of painting technique; progression; completed art works.
- Produce paintings on a particular theme.
- Produce an abstract painting.
- Produce a painting based on traditional themes and techniques.

12.2 Visual Communication in Context

In this unit, students focus on how visual context influences the communication of ideas, media, design elements, design principles and a complete art form. They also analyse the influence of social factors.

Suggested activities

Information, media and materials in art

- newspapers: identify art forms presented in newspapers
- television: explore and understand art and its context in television
- magazines: create and develop art work for a magazine

- posters: create and develop art work for a poster
- brochures: create and develop art work for a brochure

Suggested assessment task

- Create examples of visual communication used in the media and information industries. Students demonstrate: painting or drawing skills or graphic skills and techniques; progression and completion of a project assignment.

12.3 Designing to a Brief

This unit enables students to apply knowledge and skills components of the design process. Students use skills to develop and produce two distinct final visual ideas to present based on the requirements of a design brief.

Suggested activities

Design brief

A design brief can be developed by the teacher, or by the student. A design brief includes:

- a problem
- required design
- specifications
- requirements such as
 - research
 - investigations
 - drawings
 - making
 - evaluation and/or testing

Working to the design brief

Students produce their design. The process will involve:

- research
- generation and exploration of ideas
- identification of suitable materials, tools and techniques for each design, including computer applications
- production of drafts, working drawings, reference material
- practising and refining skills needed to produce the design
- production of designs reflecting quality standards appropriate to the design brief
- presentation of work
- evaluation of work.

Examples of a design brief

- cover of a book
- poster on HIV and AIDS prevention
- logo and business cards for a business
- corporate identity portfolio for the school
- advertisement for a business or product
- brochure or pamphlet on a tourist attraction in the area.

Suggested assessment task

- Prepare, describe, explore and produce design to a brief. Students demonstrate:
 - ability to produce a design that meets the requirement of the brief
 - planning skills
 - originality of ideas
 - design skills and techniques
 - finishing techniques
 - evaluation skills.

Marking guide

Use the design process to prepare a corporate identity portfolio for the school. Show all the steps undertaken		60 marks			
Criteria		VHA	HA	SA	LA
Skills and techniques Select and use appropriate graphic design techniques and materials (20 marks)	<ul style="list-style-type: none"> • Selection of graphic design techniques • Safety requirements met • Selection of tools and materials (drawing materials or computer program) • Application of graphic design skills and techniques • Lettering well formed and easy to read • Attention to detail • Use of colour 				
Design process Develop designs which meet the requirements of the design brief (20 marks)	<ul style="list-style-type: none"> • Detailed notes and sketches • Design brief requirements met • Research undertaken • Many ideas developed • Refinement of chosen idea • Planning (include timeline, material and tools needed, costs) • Graphic designs completed within time frame • Evidence of constructive evaluation • Reasons given for final choice of design • Presentation of portfolio 				
Creativity Develop designs with evidence of original thinking (20 marks)	<ul style="list-style-type: none"> • Innovative or original ideas • Expressive and detailed work • Shapes and texture of materials create interest in the completed graphic design • Experimentation with designs • Message communicated clearly • Design reflects the corporate identity 				

Elaboration of content

Sample design brief	
Problem	A school wants to develop its identity using a corporate design, which will be used for all aspects of the school business
Design brief	Design a corporate identity for the school

Specifications	<p>The design must be able to be used for all communications and transactions, for example:</p> <ul style="list-style-type: none"> • logos • business cards • calendars • brochures • uniforms • letterheads <p>The design must look good and represent the school Design time less than 5 weeks Appropriate design The design can be done manually or using a computer</p>
Research	<p>Find examples of corporate identities such as Air Niugini, Coca-Cola. Discuss how corporate identities are used and why they are important. Display examples of corporate identities, such as the present school logo.</p>
Investigations	<p>What are the features of the school that can be represented by the corporate identity? What type of design will best represent the school? Is there a graphic design computer application that will be suitable?</p>
Drawings	<p>Thumbnail sketches—sketch a number of ideas or use a computer graphics application to create drafts. Divide your paper into four even parts and do a different design in each part. Choose the design you like best and draw it again in more detail.</p>
Making	<p>Mark out your design using a grid or measurements. Use your design to make a number of different types of business documents, such as business cards and letterheads.</p>
Evaluation and/or testing	<p>Consider the following questions and write an honest comment about your product.</p> <ul style="list-style-type: none"> • Does your design represent the school? • Does it look good? • How could you have made it better?

12.4 Managing a Small Art Project

This unit enables students to develop knowledge of and skills in managing a small art project. The unit includes the production, promotion, mark-up pricing, sales and simple book keeping. It also gives students the opportunity to enquire into intellectual property and copyright law.

Suggested activities and assessment tasks

- Set up a small business project to sell art works.
 - develop and promote knowledge and skills of marketing and sales
 - apply management skills
 - undertake basic book keeping and mark-up pricing
 - market and advertise products
 - investigate restrictions on export of artefacts and preservation of cultural heritage
 - find out who buys Papua New Guinean art and market the business, taking into account the information collected
- Sell art work at the local market.
- Organise a display and auction of art work produced by students.
- Market and sell an arts product in the school or community.

Elaboration of content

Marketing

- process of marketing
 - market research
 - identifying the product
 - finding the clients or market
 - producing or sourcing the product for the client
- market sales
 - pricing the product
 - advertising the product
 - selling the product
 - banking
- marketing skills
 - management of a project
 - basic record keeping
 - acquittal of funds

12.5 Presentation

In this unit, students focus on the presentation of finished art works.

Suggested activities

- frame, mount and display or organise an exhibition of art works

Suggested assessment tasks

- Produce and present effective framing and presentation of art work.
- Produce and present a folio of art work.

Elaboration of content

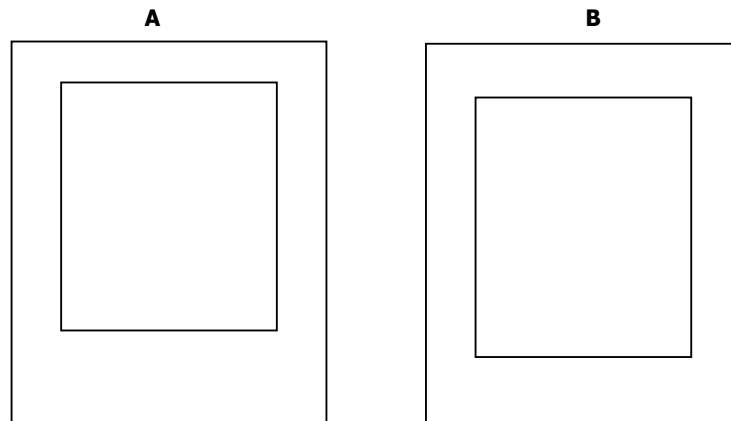
Presenting art work for display: Mounting and framing

Mounting and framing are used to enhance a completed art work and give it a professional look. When mounting or framing art, students need to consider costs, time and material available.

Art works can be mounted on top of the mount, or underneath it (window mounting); and should be arranged on the mount board in one of two ways:

- the side and upper borders are the same width and the lower border is twice the width of the other borders (illustration A)
- the lower border is slightly wider than the top of the mount, which in turn is slightly wider than the sides (illustration B).

Arranging art work on the mount board



Organising an exhibition

When students display their art works to others or the public, they are presenting their images and ideas to an audience. A successful exhibition needs a lot of preparation and planning. The following points should be considered when mounting an exhibition of art works.

- What is the purpose of the exhibition?

- to sell art works and raise money?
- to showcase the art works done by students?
- to raise money by charging an entry fee?
- What brings the exhibition together? Should there be a theme, style, common medium?
- Who is the audience?
- What is left out of the exhibition is just as important as what is included. Make decisions carefully about which works to include.
- How is the art work going to be displayed? If it is to be hung on walls, the placing of different sizes and shapes of art work, and the display of three dimensional art works, need to be planned. If there is no wall space available, can they be placed to advantage on the ground, or hung on a fence?
- Ensure all works are mounted properly.
- Decide if the art works should have a title.
- Art works are generally classified in exhibitions by placing a label next to them stating the artist, title, date and medium, and price if applicable.
- Invitations should be sent to the audience. It should show relevant information about the show (for example, a fund-raising exhibition), the venue, date and times the exhibition is open.
- The highlight of the exhibition is usually the opening. Organise for someone important to open the exhibition.
- Care should be taken with the art works on display. The exhibition should be constantly monitored.

Recording and reporting

All schools must meet the requirements for maintaining and submitting student records as specified in the *Grade 12 Assessment, Examination and Certification Handbook*.

Recording and reporting student achievement

When recording and reporting student achievement you must record the achievement of the students in each unit and then, at the end of the year, make a final judgment about the overall achievement, or progress towards achievement, of the learning outcomes. To help you do this, descriptions of the levels of achievement of the learning outcomes are provided in the 'Learning outcome performance standards' table.

When reporting to parents, the school will determine the method of recording and reporting. In an outcomes-based system, student results should be reported as levels of achievement rather than marks.

Levels of achievement

The level of achievement of the learning outcomes is determined by the students' performance in the assessment tasks. Marks are given for each assessment task with a total of 100 marks for each 10-week unit, or 50 marks for each five-week unit.

The marks show the student's level of achievement in the unit, and hence their progress towards achievement of the learning outcomes. There are five levels of achievement:

- Very high achievement
- High achievement
- Satisfactory achievement
- Low achievement
- Below minimum standard.

A very high achievement means, overall, that the student has an extensive knowledge and understanding of the content and can readily apply this knowledge.

In addition, the student has achieved a very high level of competence in the processes and skills and can apply these skills to new situations.

A high achievement means, overall, that the student has a thorough knowledge and understanding of the content and a high level of competence in the processes and skills.

In addition, the student is able to apply this knowledge and these skills to most situations.

A satisfactory achievement means, overall, that the student has a sound knowledge and understanding of the main areas of content and has achieved an adequate level of competence in the processes and skills.

A low achievement means, overall, that the student has a basic knowledge and some understanding of the content and has achieved a limited or very limited level of competence in the processes and skills.

Below the minimum standard means that the student has provided insufficient evidence to demonstrate achievement of the learning outcomes.

Achievement level					
Total marks	Very high achievement	High achievement	Satisfactory achievement	Low achievement	Below minimum standard
600	540–600	420–539	300–419	120–299	0–119
500	450–500	350–449	250–349	100–249	0–99
400	360–400	280–359	200–279	80–199	0–79
300	270–300	210–269	150–209	60–149	0–59
200	180–200	140–179	100–139	40–99	0–39
100	90–100	70–89	50–69	20–49	0–19
60	54–60	42–53	30–41	12–29	0–11
50	45–50	35–44	25–34	10–24	0–9
40	36–40	28–35	20–27	8–19	0–7

Sample format for recording Visual Arts assessment task results over two years

Student name:

Grade 11 assessment task results			
Unit	Assessment task	Mark	Student mark
11.1	Assessment task		
	Assessment task		
	Assessment task		
11.2	Assessment task		
	Assessment task		
11.3	Assessment task		
	Assessment task		
11.4	Assessment task		
Total marks Grade 11		300	

Student name:

Grade 12 assessment task results			
Unit	Assessment task	Marks	Student mark
12.1	Assessment task		
	Assessment task		
	Assessment task		
12.2	Assessment task		
	Assessment task		
12.3	Assessment task		
12.4			
12.5			
Total marks Grade 11		300	
Total marks Grade 11 and 12		600	

Learning outcomes and levels of achievement

Levels of achievement in Grade 11 and Grade 12 are recorded and reported against the learning outcomes. The performance standards for the levels of achievement are described in the table on pages 14 and 15.

Steps for awarding final student level of achievement

1. Assess tasks using performance standards and assessment criteria and marking guides.
2. Record results for each task.
3. Add marks to achieve a unit result and term result.
4. Add term marks to get a year result.
5. Determine the overall achievement using the achievement level grid.
6. Report results using the learning outcome performance standards.

The following is an example of reporting using the learning outcomes performance standards descriptors.

Using the learning outcomes performance standards descriptors

Student:	Lena Kili
Subject:	Visual Arts
School-based assessment:	High achievement
This assessment means that Lena:	
<p>Chooses appropriately from a range of and techniques and materials and competently applies techniques and skills to express and develop own ideas or designs</p> <p>Demonstrates sound knowledge and understanding of arts concepts and approaches</p> <p>Demonstrate good planning, organising to create a range original of art works</p> <p>Demonstrates very good research skills and a sound understanding of a range art forms both locally and globally</p> <p>Produces work that reveals a sound understanding of the influence of cultural and historical factors on visual arts based upon considered research</p> <p>Communicates understanding in an articulate manner</p> <p>Demonstrates good critical analysis and aesthetic appreciation of art work, forms and styles</p> <p>Demonstrates very good display skills and effectively promotes and markets art works</p> <p>Demonstrates knowledge and understanding of the art environment and art projects</p>	

Resources

Visual Arts becomes more interesting and meaningful when you use a variety of resources and local materials in your teaching.

You should be always trying to adapt, improvise, make, find or write material that will be useful for lessons. Visual Arts can be taught without expensive equipment by making use of what is around you, though there are some equipment and materials that are essential to teach the Visual Arts syllabus.

Materials, equipment and other resources for Visual Arts

Materials

- textbooks, reference books
- magazines
- diagrams, charts, posters
- worksheets, information sheets
- pamphlets, brochures
- television and radio broadcasts
- video, film, film strips
- sound recordings
- computer software
- pictures, photographs
- models
- newspapers
- made or found objects

Natural and human resources

- natural sites—rivers, beaches, rock pools, forests, cliffs, caves
- community elders, teachers, parents

General guidelines for selecting and using resources

How effective a resource is depends on whether it is suitable for the knowledge or skill to be learned and the attitude of the students. Classroom organisation is the key to using resources successfully. You need to:

- prepare thoroughly - make sure that you are familiar with the resource so that you use it with confidence and assurance. If equipment is involved, check that it is in working order, make sure that you know how to operate it and that it is available when you need it.
- use the resource at the right place and time - it should fit in with the flow and sequence of the lesson and serve a definite teaching purpose.
- (if the resource is radio, film, video or television), introduce the program by outlining the content. You might also set some questions to guide

listening or viewing. Follow up after using the resource, by discussing and drawing appropriate conclusions.

Useful books

- Bamford, A 2004, *The Visual Arts Book*, Heinemann.
- Beam, MT 2001, *Celebrate Your Creative Self*, North Light Books, Cincinnati.
- Blyth, A 1999, *Presto 2: An Intermediate Music Resource*, Longman.
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- Darby, M 1983, *Printmaking: An Approach for Secondary Schools*, Government Printer, Melbourne.
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- Doolan, H 1987, *Classroom Arts*, Jacaranda, Milton Qld.
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- Jane, S 1999, *Art is Making, Creating and Appreciating 1*, Jacaranda.
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- Kanter, D 2003, *Art Escapes: Daily Exercises and Inspirations for Discovering Greater Activity and Artistic Confidence*, North Light Books, Cincinnati.
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- 1987, *Expressive Arts: What, Why, How*, Port Moresby.
- 1990, *Expressive Arts: Musical Instruments (struck, shaken, scraped, stamped, plucked, rubbed), Grade 7*, Teachers Resource Book, Port Moresby.
- 1991, *Expressive Arts: Creative Movements: Dance and Drama Level 3 for Provincial High Schools*, Port Moresby.
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- 1994, *Drama Games: Grade 7, Expressive Arts*, Teachers Guide Resource Book, Port Moresby.

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- Nile, D 1988, *Papua New Guinea Music Collection*, Institute for Papua New Guinea Studies, Boroko.
- Northern Territory Department of Education 1985, *Field Sketching*, Darwin.
- Royal Papuan Yacht Club, *Yearly Exhibition Handbook*, Port Moresby.
- Skull, J 1988, *Key Terms in Art, Craft and Design*, Elbrook Press, Adelaide.
- Stockley, M 1991, *Art Detective*, Heinemann, Port Melbourne.
- Stockley, M 1998, *Art Investigator*, Heinemann, Port Melbourne.
- Waswas, D 2004, *Luksave*, Arts Show Catalogue, Port Moresby.
- Webb, M 1986, *Riwain: Papua New Guinea Pop Songs*, University of Papua New Guinea, Goroka Teachers College and Institute of Papua New Guinea Studies, Goroka and Boroko.
- Webb, M 1988, *Paitim, Winim na Meknais: Construction and Uses of Sound Producing Instruments from Papua New Guinea and other parts of Oceania*, National Department of Education, Waigani.
- Webb, M 1990, *Oi Singing Bilong Ples*, Institute of Papua New Guinea Studies, Boroko.
- <<http://www.cyber-prof.com/mdia 1194/Lesson-2/lesson2-principles2.htm>>

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 - 2002, *National Assessment and Reporting Policy*, NDOE, Waigani.
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Glossary for Visual Arts

Accent	The emphasis of certain beats in music by playing them louder than other beats (strong beat)
Aesthetic	The finding beauty in objects or actions
Art	The strand that focuses on making, displaying and assessing images and objects and materials Visual Arts
Balance	Matching shapes, weights, sounds so that there is no difference in shape, weight or sound
Balanced	Giving each strand equal consideration in terms of teaching time and students demonstration of outcomes (treating strands equally)
Collage	Art work made by sticking, pasting objects to create a new composition on a background
Composition	Putting all the parts of a work together as a whole, as in music composition
Conflict	Opposing ideas that cause disagreement or friction between people
Contrast	Showing difference in shapes, sounds, actions together
Craft	Art objects made with hands
Creative	Making, designing, inventing or producing art works, dance and drama or music that has never been before (original)
Critical	Expressing opinions about art works
Cumulative	Building on earlier work so it gets better or bigger
Element	An important part of making or creating a art work, for example, the use of lines, shapes, texture, colour in artworks
Focus	Is aiming or looking towards one point
Generalist	A teacher teaching all subjects
Improvise	To make up in place of the real thing, as in PVC pipes used as a kundu drum
Integrate	To join different things into one
Interact	Discussing, talking, or working with others
Kinaesthetic	Moving
Media	Newspaper, books, film, radio, television
Pattern	Are formed when shapes are repeatedly drawn, painted, stamped and so on
Perspective	Drawing on a flat surface showing the effect of distance of objects: near, far
Pitch	How high or low a note of sound is
Present	To display art, perform, or hand in written work
Repertoire	A collection, stock, repertory, reserve, store, repository, supply
Sequential	Arranged in order
Shape	External form or appearance or edge of person or object
Space	Area around a person
Styles	Ways or manners of expressing ideas, writing or doing something

Symbol	A sign or thing representing a sound, object, action
Technique	A particular way of making a work
Texture	The surface of an object
Three-dimensional	A solid; when a drawing on a flat surface shows the effect of distance of objects
Tone	Lightness or darkness of a colour
Tone colour	How sound is made
Two-dimensional	Something that is flat
Vocational	Something done to earn money
Volume	Of a three-dimensional object

Glossary for assessment

Syllabus outcomes, criteria and performance standards, and examination questions have key words that state what students are expected to be able to do. A glossary of key words has been developed to help provide a common language and consistent meaning in the syllabus and teacher guide documents.

Using the glossary will help teachers and students understand what is expected in responses to examinations and assessment tasks.

Account	Account for: state reasons for, report on. Give an account of: narrate a series of events or transactions
Analyse	Identify components and the relationship between them; draw out and relate implications
Apply	Use, utilise, employ in a particular situation
Appreciate	Make a judgment about the value of
Assess	Make a judgment of value, quality, outcomes, results or size
Calculate	Ascertain or determine from given facts, figures or information
Clarify	Make clear or plain
Classify	Arrange or include in classes or categories
Compare	Show how things are similar or different
Construct	Make; build; put together items or arguments
Contrast	Show how things are different or opposite
Critically (analyse or evaluate)	Add a degree or level of accuracy, depth, knowledge and understanding, logic, questioning, reflection and quality to (analysis or evaluation)
Deduce	Draw conclusions
Define	State meaning and identify essential qualities
Demonstrate	Show by example
Describe	Provide characteristics and features
Discuss	Identify issues and provide points for and/or against
Distinguish	Recognise or note or indicate as being distinct or different from; to note differences between
Evaluate	Make a judgement based on criteria; determine the value of
Examine	Inquire into
Explain	Relate cause and effect; make the relationships between things evident; provide why and/or how
Extract	Choose relevant and/or appropriate details
Extrapolate	Infer from what is known
Identify	Recognise and name
Interpret	Draw meaning from
Investigate	Plan, inquire into and draw conclusions about

Justify	Support an argument or conclusion
Outline	Sketch in general terms; indicate the main features of
Predict	Suggest what may happen based on available information
Propose	Put forward (for example, a point of view, idea, argument, suggestion) for consideration or action
Recall	Present remembered ideas, facts or experiences
Recommend	Provide reasons in favour
Recount	Retell a series of events
Summarise	Express, concisely, the relevant details
Synthesise	Putting together various elements to make a whole

Appendixes

Appendix A: Sample assessment sheet

The sample assessment sheet below shows criteria, levels of achievement and appropriate marks.

Example of a Visual Arts assessment sheet

Name				
Class				
School				
Date				
Performance criteria	Very high achievement (19–20 marks)	High achievement (15–18 marks)	Satisfactory achievement (7–14 marks)	Low achievement (0–6 marks)
Creativity and originality	Consistently bold and striking in originality, sensitive to problems and materials (3 marks)	Frequently bold and striking in originality	Some evidence of originality (1–2 marks)	Not demonstrated Demonstrate some originality but within certain limits (0–1 marks)
Technical competence	Excellent use of appropriate techniques	Appropriate techniques used well	Appropriate techniques used	Not demonstrated Poor techniques (0–1 mark)
Presentation	Excellent use of appropriate techniques	Appropriate techniques used well	Appropriate techniques used	Not demonstrated Poor presentation (0–1 mark)
Comments				
			Total	/100

Appendix B: Sample worksheets

The sample worksheets below are for use when teaching art history.

Sample art history worksheet 1

1. What is the name of the movement, style or period?	
2. What are the dates of movement? (date, time or period)	
3. What are the most significant artistic achievements?	
4. Who are the most important artists?	
5. What were the main influences on the movement?	
6. Select two good examples of art work from this period and provide the following information.	
Title	Title
Artist	Artist
Date	Date
Medium	Medium
Size	Size

Sample art history worksheet 2

Studying individual work
1. What is the name of the artist?
2. What is the title of the art work
3. What kind of work is it? (painting, sculpture, print or drawing)
4. When was it made?
5. Where was the art made?
6. Why was it made? (for example, intention, purpose, use)
7. Were there any influences on the artist's work? (for example, other artists, other works, life experiences, major historical events)
8. What is unique about the art work? (for example, new style, topic, technique, special view)

Appendix C: Sample art criticism worksheet

Sample art criticism worksheet

1. Provide the main details of the art work	
Title	Medium
Artist	Size
Date	
2. Describe what you see in the art work. Make a list of all the objects and things you can see.	
3. How do you think the work is made? What techniques and skills has the artist used in making this art work?	
a) What equipment and materials have been used?	
b) What techniques has the artist used?	
c) What steps did the artist take in making the art work?	
4. How has the art work been arranged or designed?	
a) How has the colour been used?	
b) How has the artist used composition in the art work?	
c) Does the art work contain depth?	

d) What are the important design elements in the artwork and how have they been used?
5. What does the art work mean?
a) Why did the artist make this art work?
Further comments:
6. Is the artist trying to say something in this work? Does it have a particular purpose?
7. Is the art good? What are the most successful artistic aspects of the art work?
8. What elements of the artwork do you like most?