

**Presenter: Mahoney Archer**

<p><b>1. Discussion:</b></p>	<ul style="list-style-type: none"> <li>• Art skilling to be multi-literate has been made explicit in the new syllabus</li> <li>• Literacy includes:             <ul style="list-style-type: none"> <li>- Aural literacy                      - Oral literacy</li> <li>- Digital literacy                      - Visual literacy</li> <li>- Kinaesthetic literacy              - Written literacy</li> </ul> </li> </ul>
<p><b>2. Why are we spending so much time talking about literacy in Visual Art?</b></p>	<ul style="list-style-type: none"> <li>• Many students traditionally struggle with written components of the subject</li> <li>• Distinct competency we can share with others</li> <li>• Gives value to the subject from a community perspective</li> <li>• Links to school literacy and numeracy focus</li> <li>• We don't show off the written work of students – "people don't know what they don't know". We tend to showcase making and oral work</li> <li>• Others have been through an art education; why do we have to defend the subject? What are the past failures that have us starting from scratch?</li> <li>• In England there has been a 'content and assessment' focused curriculum, which is changing</li> <li>• Art is a process focused curriculum, which influences people not to value the subject. But this enables skills to think and articulate effectively.</li> <li>• Past practice of separating prac and theory needs to change. Teaching making and responding as integrated topics encourages students to respond to artworks of self and others</li> <li>• Students should be reading about art more; introduce a diversity of reading materials, not just text books e.g. reviews in newspapers and magazines, curatorial essays, artists' notes, talks, reflections</li> <li>• QAGOMA Ed working hard to bridge the gap through curator talks and Q &amp; A sessions for students</li> <li>• Pedagogy is cyclical</li> <li>• Thinking behind keynote speaker Julia Yonetani's work – the infusion of doing and thinking</li> <li>• Key is critical and creative thinking - this is inherent in Visual Art – we can lead the way in this field</li> <li>• Experience of the external assessment was very positive</li> </ul>
<p><b>3. What is the relationship of literacy learning and assessment in Visual Art?</b></p>	<ul style="list-style-type: none"> <li>• P-10 framework leads into the Senior syllabus.</li> <li>• Set high expectations and don't dumb it down in the early years.</li> <li>• Reflection activities – develop skills to articulate and express ideas; start from the very beginning</li> <li>• QCS visual literacy is usually the responsibility of art teachers; this learning is only perceived as important because it is in QCS</li> <li>• Importance of 'decoding' visual language is a 21<sup>st</sup> century skill that everyone needs</li> <li>• Misconception that if you are not born good at art then you can never be good at art</li> <li>• Change the traditional thinking about how we assess literacy – does not have to be written.</li> <li>• Instrument specific marking guides (ISMG) in the new syllabus do not use qualifiers; instead they articulate the evidence of the analytical approach</li> <li>• Marking guide used for the external examination trial was a successful and reliable tool for assessing Visual Art</li> <li>• Standard elaborations are still vague – what we've seen in analytical marking is collectively believed to be vague</li> <li>• Standard elaborations developed three years ago for Australian Curriculum following the senior standards model of the current syllabus; ISMG in the new syllabus are a new model without qualifiers; potential for future revisions</li> </ul>
<p><b>4. What are some literacy strategies that you have found to be successful in your classroom?</b></p>	<ul style="list-style-type: none"> <li>• Heavy literacy and numeracy push through NAPLAN and the social culture of the school</li> <li>• Visualisation to improve literacy</li> <li>• Students writing about their own art improves writing and art practices</li> <li>• Sketching images to depict definitions of essential vocabulary from task sheets</li> <li>• Peer learning – seniors read their statement of intent or artist statement to younger year levels to emphasise that they are producing art for an audience</li> <li>• Survey the audience about their displayed work and then write a report reflecting on the effectiveness of their visual language</li> <li>• Peer assessment; requires students to interpret the criteria</li> <li>• Write postcards as a group warm up – students do not find the limited size intimidating</li> <li>• Graphic organisers that help students organise information e.g. Frayer model</li> </ul>