

**Seventh-day Adventist
Secondary Curriculum**

First Edition November 1990

Art



**Institute for
Christian
Teaching**

**EDUCATION DEPARTMENT
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It is our wish that teachers will use this document to improve their teaching and so better attain the key objectives of Seventh-day Adventist education.

Sincerely



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SUGGESTIONS FOR USING THE FRAMEWORK

There are many ways to use the framework to help you plan courses, units of work, or topics. The aim is to provide a basic checklist for planning. For topics or units, try the following steps, summarizing your plan on a page or two.

Read the framework overview, philosophy, rationale, and objectives on pages 5-11 to gain a picture of the key emphases of your subject.

Check through the list of values on pages 12-18. An example is 'aesthetic sensitivity'. Here you will also find suggestions for teaching values in a general sense. Select those values that seem to need most emphasis, and write them down.

Read the suggestions about values teaching strategies on pages 19-20. An example is making value judgments. Now using the suggestions right through pages 12-20, add some ideas on teaching methods to your summary.

Read the list of issues on pages 21-23. An example is 'acceptance'. Draw from this list to get ideas for discussion or assignments and add suitable issues to your summary.

Refer to the learning experiences on page 24, and select those that are applicable. An example is 'direct observation'. Write down possible learning experiences.

For ideas about assessment, check pages 25-26. Assessment must be linked with your teaching content, emphasis and methods. Jot down some ideas.

To see how values, learning experiences and teaching methods can be worked into planning, look at the unit overview on page 27. You can now refine your own summary overview page and your topic or unit.

Read the Appendices for further teaching resources. As you can see, you are required to thoughtfully bring together a number of strands in the planning process. By this stage the topic or unit should be taking on a values oriented Adventist Christian perspective.

WHAT IS A FRAMEWORK?

In the Adventist school context, a 'framework' is a statement of values and principles which guide curriculum development. These values and principles are derived from Adventist educational philosophy which states important ideas about what is real, true and good. The objective of the framework is to show how Adventist Christian values and faith can be integrated with academic learning, and it provides some examples of how this can be done. The framework is organized as a resource of ideas for subject planning, so it is intended to be useful rather than exhaustive.

In attempting to present an Adventist perspective, it is clearly understood that some aspects of a course may be taught in similar fashion no matter where it is taught. However at a superficial level the objectives and content of other topics taught in Adventist schools will seem little different from state syllabi merely because the content appears relatively neutral in philosophical terms. With thoughtful teaching there will in fact be differences in content emphasis and approach for these topics, while there will be more noticeable differences in other topics and curriculum processes. These differences of varying degree will stem from the underlying philosophy of the framework.

This art framework contains: an overview diagram; a philosophy; a rationale; objectives; a list of values and suggestions about their emphasis; suggestions on how to teach values; a list of issues; learning experiences; a flowchart to demonstrate unit planning procedure; and appendices which include teaching methods and a summary of state syllabi.

In the framework there is acceptance of the requirement to teach the basic skills, topics and thematic links outlined in the various state syllabi. The document sets out some of these in checklists and gives practical suggestions which will be used in the preparation of course outlines, programs, units and lessons. It therefore becomes a basic reference point for teachers. No attempt has been made to replace an individual teacher's personal programs, but rather to guide the development of these programs. Overall, the framework mainly attempts to show how good practice can be placed in a value perspective which is Christian. It is a tool teachers can use to help them either reinterpret state curriculum documents from an Adventist perspective, or to simply teach from that perspective if the subject is an elective one.

WHO IS THE FRAMEWORK FOR?

The framework is primarily designed for all art teachers in Adventist secondary schools. It also provides a reference point for curriculum planning for principals and administrators in the Adventist educational system. Further, it attempts to show state authorities that there is an Adventist curriculum emphasis which provides some justification for the existence of an Adventist school system. The document is to be used in establishing the direction for any curriculum planning, whether it involves creating courses from scratch, adding to state syllabi, or evaluating units and resources.

FRAMEWORK OVERVIEW

This framework defines visual arts as a process of making and interpreting artworks and images.

Its philosophy and rationale show art to be necessary for students, Christians, the community and culture.

ARTISTIC ABILITY IS DEVELOPED BY PURSUING OBJECTIVES SUCH AS:

- Developing sensitivity to the beauty of God's world.
- Reflecting God's image as it is expressed in unique artistic expression

ART EMPHASIZES VALUES SUCH AS:

- Balance
- Harmony
- Justice
- Responsibility

IT IS STIMULATED THROUGH CONSIDERING ISSUES SUCH AS:

- Freedom of expression
- Cultural identity
- Peer pressure
- Principles of leisure

ART IS CREATED BY ENABLING STUDENTS TO ENGAGE IN EXPERIENCES WHICH ARE:

- Direct
- Mediated
- Intuitive
- Remembered
- Responsive to relationships

PHILOSOPHY

This framework assumes that God exists, and that he has created man and his environment. This environment reflects some of the beauty of its original creation, and also the ugliness caused by the conflict between good and evil in the world.

The Christian view of creation and good and evil can be reflected in art. This is partly because the artistic process demonstrates the relationship between what is and what ought to be. Art is influenced by moral and religious principles, and it relates our perceptions of our environment to these principles. God has given these to us in His special revelation in the history and literature of the Bible. Art helps us see how natural revelation in the environment confirms God's revelation in scripture.

A belief in God's creatorship influences our perception of our environment, of ourselves, and of our relationship to God. This belief leads us to respond to God aesthetically. We see our appreciation of beauty as originating from God, and we respond to beauty because we are made in His image. We find a need and desire to create artistic objects as we appreciate our aesthetic experiences, and because God's image includes creativity. Through original creative expression we respond naturally to God and man.

Art is from God and is given to all to help them discover their identity, their worth, and their creative potential. Its pursuit can reinforce our concept of God, and develop our relationship with Him. As we love God and acknowledge Him, our artistic sensitivity is heightened. Conversely, our sensory experience and feelings are a means of enabling us to draw nearer to God. They also assist us to clarify and express our feelings as we relate to the evidences of His sensory experience and feelings which have been revealed in the universe around us. This awareness leads to our seeing all other individuals around us as being of great value, and unique, for they are part of God's wonderful creation. It also leads us to give part of ourselves to others in artistic expression.

RATIONALE

VISUAL ARTS ARE:

Visual Arts may be seen as a process of making and interpreting artworks and images. The subject presumes a dominance of the sense of vision, but does not negate the relevance of all senses in making and interpreting artworks.

By creating visual forms, students visualize and understand their ideas and feelings. This process provides them with a unique weave of expression and communication, and develops their capacity for sense and feeling perception and creative thought.

By studying images, art objects and the environment, students come to know their culture and their world. Through this process students develop their capacity to interpret, form opinions about, and respond to their environment and their world.

The visual arts activate and heighten sense and feeling responses to the world of people, God, and the environment.

Learning in Visual Arts does not take place automatically as a result of maturation. Students need continuing, positive and sequential experiences in the learning processes and skills inherent in the making and studying of artworks.

These processes may include: perceiving the world through the senses; responding in an individual way; manipulating media to create new ideas and images; organising materials and images to express ideas and feelings; and evaluating images to understand, appreciate and make decisions.

VISUAL ARTS ARE NECESSARY:

Visual arts education is important because it involves the development of aesthetic sensibility to the environment, and the learning of a visual language. This visual symbol system represents a non-verbal way of knowing, which is one way some of the sensory and feeling aspects of our world can be comprehended and shared. It therefore enables students to communicate and express their ideas and feelings in a visual way, and to respond to the world around them with understanding, imagination and sensitivity.

VISUAL ARTS AND THE STUDENT:

Each student is capable of personal vision, insight and creativity. Art enables students to become intelligent about their emotions and feelings. An important facet of art education is that students use and analyse feelings, ideas and imagination as they expressively restructure their world. Art emphasises an exploratory approach to learning where experiences are encouraged as being personally expressed and interpreted. It is essential that students develop their ability to use images, objects, materials and techniques to express ideas and respond to their surroundings in their own way.

The ability to perceive, respond and emotionally discriminate, assist in life experiences and in students' interpretation of other disciplines. The visual arts provide opportunities for students to discover interests and talents which can allow for informed choices about vocational and recreational activities. In many careers creative commitment and the ability to think visually are essential.

VISUAL ARTS AND THE COMMUNITY:

As students grow they become more aware of the many ways information is communicated in their community environment. Environmental quality and change are being presented in an increasingly visual way, and images, symbols and objects are used extensively to convey meaning. Through experiences in visual arts, students can become visually literate, enabling them to participate more fully in community life.

VISUAL ARTS AND CULTURE:

Our activities and objects enable us to construct a belief system which is reflected in society's values. These beliefs and values form cultures which are expressed in a myriad of environments and lifestyles. To fully conceptualize the significant aspects of these cultures, students should participate in the arts, as our beliefs, ideas and values are presented in an increasingly visually way. This participation will develop an ability to express, through art, more of their cultural heritage. Hence art will allow them to make a more positive contribution to all aspects of Australian cultural life, in the classroom, home and community. Through art, students also learn to discriminate between cultural elements of varied merit.

VISUAL ARTS AND THE CHRISTIAN:

Artistic language and sensibility give us the capacity to strengthen our understanding of God. This is because man relates to God in part through the development of feelings and visual imagery. Our religious experience embodies a unique and personalized dimension which can be developed in an intuitive way through artistic expression.

Art also enables us to use our inward experience to inform our life directions. Its imagery helps us to articulate the Christian gospel to others in a more complete way. And it helps us distinguish the Christian aspects of culture from the secular aspects.

AIMS AND OBJECTIVES

In the list of aims and objectives set out on the following pages, the aims are numbered. Below each of the aims are related objectives. It is acknowledged that the five aims and eighteen of the objectives set out below are derived from the 1987 New South Wales Board Of Secondary Education Years 7-10 Art Syllabus. Those objectives are included in this framework because their emphasis adequately summarizes the direction that, in the view of the Framework Committee, art teaching should be currently taking.

THE VISUAL ARTS AIM TO PROVIDE STUDENTS WITH OPPORTUNITIES TO:

1. Develop visual expression and communication by making art works.

Related Objectives:

- Discover their innate God-image by explorations into their environment.
- Discern those elements of expression which are flavoured with anti-Godness.
- Legitimise their religious and cultural experiences by means of expressive manipulation of media.
- Respond with sensitivity to the moral issues and values lived out in the world around them.
- Develop manipulative skills as a means of self-expression.
- Discover ideas for making artworks by having experience of people, places and things around them.
- Use feelings, imagination and memory as a source of ideas for making artworks.
- Experiment with the various ways materials can be used to express ideas and feelings.

2. Develop sensory awareness and imagination by looking and seeing.

Related Objectives:

- To understand that imagination is a God-given trait.
- Discriminate between the Christian world view and the broader societal understanding of the condition of the world and the meaning of life.
- Comprehend, even though minutely, the fact that more than they can think or feel is God's ideal for His children.
- Realise that uniqueness of human artistic expression exists because God has given peculiar abilities to individuals.
- Discriminate between God's intentions and man's choices in aesthetic expression.
- Develop sensitivity to the beauty and aesthetic subtleties of God's created world.
- Acquire confidence and skills using a range of materials and techniques.
- Become aware of the world around them by learning through seeing and the other senses.
- Respond to the visual world with imagination in order to explore new ways of looking and seeing.
- Understand their responses to the world by finding, using and talking about visual qualities and relationships.

3. Develop an understanding and appreciation of artworks, images and objects of the past and present.

Related Objectives:

- Relate past cultural presentations of Christian concepts and ideals to contemporary Christian issues.
- Respond to images and objects that specifically address Christian values.
- Discriminate between images, objects and artworks that are of differing moral standards.
- Become aware of the changes and adaptations various cultures have made in their presentation of Christian themes and content.
- Investigate the values expressed in past and contemporary art work.
- Develop gratitude for the beauty of the natural and man-made environment.
- Investigate the many ways artists express their ideas, feelings and beliefs in visual form.
- Make and appreciate their own artworks.
- Use their imagination to explore ways of responding to artworks.
- Appreciate the art of others by discovering meaning, forming opinions and giving reasons.
- Become aware of the way place, time, material and culture affect the meaning of artworks and images.

4. Develop the ability to think and act creatively.

Related Objectives:

- Appreciate their ability to creatively manipulate God's created environment as they encounter it personally.
- Discriminate those elements of expression and communication which do not reflect God's image.
- Creatively explore visual expression and communication.
- Reflect God's image as it is expressed in unique artistic expression.
- Perceive how God's ideals and creativity transcend human accomplishments.
- Through the valuing process, establish and evaluate moral and aesthetic criteria for judging the worth of art.
- Establish for themselves those basic human rights which are essential to the Christian world view.
- Reflect God's image as it is expressed in unique artistic expression.
- Explore new ways of communicating thoughts and ideas through artworks and images.
- Think imaginatively in order to raise questions, solve problems, experiment, discover and invent.
- Experience the satisfaction and enjoyment of working creatively.

5. Develop a positive self-concept.

Related Objectives:

- Recognize creative expression as being a unique aspect of our "likeness" to God.
- Identify personal feelings and experiences that are spiritual, and that originate from God.
- Value self and others as children of God who are able to express imagination, insight and feelings.

Related Objectives (cont'd):

- **Value personal artwork and the works of others because they are creative revelations.**
- **Appreciate their worth by the process of reorganizing a created environment.**
- **Celebrate their existence with relaxation and fun which are valued as basic human needs.**
- **Learn respect for the qualities of self, of others, and of the environment.**
- **Develop divergent thinking and intuition as part of growth in creativity.**
- **Increase self-esteem through activities that are self-motivated and self-directed.**
- **Become aware of themselves as thinking and feeling individuals by expressing imagination and insight in their artworks.**
- **Value their own art and the art of others by contributing, considering and sharing new ideas.**

VALUES

Below are listed a group of values which are important in the teaching of art. There are some suggestions about ways to emphasize each value in various lesson contexts.

Aesthetic Sensitivity

To develop aesthetic sensitivity:

- Take opportunities to show students how aesthetic awareness elevates man's desire for the beautiful and the well-designed.
- Art cultivates an appreciation of the aesthetics of the natural and man-made environment.

Awareness of Heritage

Show our artistic heritage through:

- Appreciation of art works of our past and present.
- Visiting galleries which may include slide sessions.
- Reading our written art heritage.
- Understanding our local Asian position - the South Pacific relates to Asia.

Balanced Thinking

To foster balance:

- Impress on students that the wholistic human being is developed through a balanced mode of thought.
- Show how art is necessary in education because aesthetic sensitivity is part of the balanced mode of thinking .

Carefulness

To develop care:

- Care includes pride in workmanship.
- It involves details such as cleaning up brushes and sinks, consistency in caring for equipment, and finishing off images to a good standard.
- Care requires continual teacher encouragement.

Confidence

To foster confidence in students' ability:

- Affirm students' self-worth.
- Affirm a creative atmosphere.
- Encourage students to attain some level of competence.

Cooperation

To encourage cooperation:

- Devise group projects.
- Organize sharing of limited resources. An example is to roster the use of the dark room to enable sharing.
- Interact with the community in ways which require pooling of class resources.
- A clean up roster helps to develop cooperation. The benefits of specialization can be demonstrated in such rosters.

Courage

Courage includes such attributes as adventure, risk-taking and the quest to discover. To develop courage show students how to:

- Take risks
- Launch out into different tasks
- Deal with the fear of the unknown. An example of risk-taking is trying different glazes in pottery.
- Set up experiences in which surprises can occasionally seem like miracles!

Cultural Value

To develop cultural values:

- Use opportunities to point out how the arts complete and reflect culture, show man direction and give him an understanding of his place in society.

Dignity

To develop dignity:

- Build students' self-identity and self-worth, their internal sense of personal value.
- One tactic would be to research an underprivileged racial group. Sample research questions are: What can be said about this group that gives them identity, dignity, and importance to themselves? Using paint and clay, model an aspect of their culture that expresses their identity (a mask, weapon etc.). Paint a picture of their landscape with reflections on how they relate to it and integrate with it.

Discrimination

To develop discrimination:

- Develop the skill of pointing out the absence of positive artistic qualities (negating) when evaluating art.
- Teacher role model of discriminating when discussing art.
- Study a range of art works which show cultural heritage.

Empathy

To develop empathy:

- Encourage students to verbalise personal frustrations when they have problems in expressing ideas.
- Students need opportunities to work with groups or partners on projects. Such work includes the ability to intuitively assess and build relationships.
- Discussion involving artworks MUST encourage empathy between the participants.

Flexibility

To develop flexibility:

- Try new things in classwork.
- Be able to change the direction of work. For example, introduce communal projects where one student starts and another finishes them, either carrying on with the same idea or interpreting it differently.
- Attempt group projects where students working with different mediums complete a whole piece of work which may be a photograph, collage, painting, clay figure, etc.

Friendship

To develop friendship:

- Organize team jobs which require cooperation and sharing.
- Give opportunities for students to stick by one another in adverse circumstances.

Generosity

To develop generosity:

- Encourage feedback from others, sometimes in groupwork, which gives positive ideas, reinforcement and praise.
- Suggestions about art should be used to improve work or to form a better view of the situation.

Gratitude

To develop gratitude:

- Direct gratitude to God in class discussion about our place in the world, about creativity, and about enjoyment of art.
- Enable gratitude to be directed towards others by structuring situations where students help others and so create opportunities for gratitude to be expressed.
- The teacher role models gratitude.

Honesty

To promote honesty:

- With self, encourage students to critically analyse their own work.
- Students may make lists of positive negative aspects of their work, and they may keep a diary to monitor improvement, and they may collect other art works and include their positive and negative aspects.
- With others, have students criticise each other's work, noting positive and negative aspects and making suggestions about improvement.

Individuality

To develop individuality:

- Show the worth of personal expression.
- Role model the value of generating individual ideas.
- Emphasize that individual experiences are unique and valuable because they are the only experiences in which parts of our personal environment such as our sincerity, convictions and upbringing are related.
- Spend time with each student, giving encouragement and positive reinforcement of ideas and images.
- Note that creativity is a means of contributing to the development of students' divergent thinking and problem solving skills.

Ingenuity

To develop ingenuity:

- Focus on the ability to change mistakes and failures into successes and improvements by considering that a change in direction or approach may be necessary. For example as noted in the entry about flexibility, you may introduce a communal project where one student starts and another finishes it, either carrying on with the same idea or interpreting it differently.
- Use different mediums and combinations of materials in the same project.

Justice

- Note that justice includes notions of fairness and equality.
- In assessment, treat students fairly.
- When helping students, spread your time and energy fairly.
- Refer to racial issues and social issues as subjects for art.
- Examples include miscarriages of justice in such cases as the Chamberlain's legal battles and aboriginal affairs.

Liberty

To develop the idea of liberty:

- Give opportunities for choices, sometimes explaining new routines or skills so that later students can have genuine choice.
- Take a non-attacking stance on an individual's views, but encourage self-criticism of personal forms, ideas, etc.
- If students will not pursue a project, allow a return to previous routines, be non-directive or operate on a contractual basis.

Organization

To develop organization:

- Promote the ability to work as part of a group and make cohesive progress.
- Model organization in classroom arrangement and routines.
- Be consistent in ensuring that student's project instructions are structured, and that students are monitoring their progress systematically.

Patience

To develop patience:

- Allow adequate time for image making.
- Role model patience and its accompanying attribute - industry.
- Encourage students to persist, and help them develop ways to resolve frustrations.
- Ensure that they are never without a task, and that they avoid the habit of wasting time or claiming they have nothing to do.

Perseverance

To develop perseverance:

- Provide historical examples of the benefits of perseverance in autobiographies and art history.
- Show the results of perseverance in art folios.
- Do not accept anything but their best, insisting that application will bring better results.

Positiveness

To develop positiveness:

- Monitor your own attitude and build a positive classroom atmosphere.
- Build students' self-worth by encouraging them and having them succeed. (See the entry on confidence).

Pride In Workmanship

To develop pride in work:

- Develop students' self-esteem.
- Show how both inherent and environmental factors can influence their work.
- Develop a positive and supportive environment.
- Have students verbalise about their work.
- Encourage constructive accepting criticism of their own and other's work.
- Show results of their achievement in a visual diary.
- Have students know and use correct methods and techniques. For example coil pottery construction is often undesirable, or an undercoat paint may be incompatible with finishing coats.

Respect:

Through art, respect should be taught as a value - respect for self, respect for the environment and respect for others (tolerance). To teach respect:

- Provide an example of respect in teacher attitude to students.
- Student work is placed on display.
- Establish that respect is based on respect for one's own work.
- Build an affirmative atmosphere.

Responsibility

To develop responsibility:

- Take care to point out the forms of responsibility artists bear for their work.
- Clarify how art influences both artists and their audiences.
- Structure situations where students must accept the consequences of creating art.
- Structure your program so that students are able to assume some authority.

Self-discipline

To develop self-discipline:

- Remind students of the need for application.
- Emphasize that art can be very labour intensive, and that artists cannot simply sit back and wait until they feel like creating. Deadlines often have to be met
- In organizing work, structure it so that students pace themselves to pursue and accomplish goals.
- Provide divergent experiences in assignments. Variety may encourage some students to apply themselves more consistently.

Sincerity

To develop sincerity:

- Minimize self-delusion and shallowness in students' art.
- Show the importance of being sincere and realistic through reality therapy.
- Provide early insights into sincerity For example have Year 9 classes attempt early portrait work.
- Teacher model of artistic sincerity is important.

Stewardship

To develop stewardship:

- Show contrasting views of how stewardship is applied in conserving the environment.
- Introduce environmental issues as subjects for art.
- Conserve the artist's materials such as paints and utensils.
- Demonstrate why things need to be looked after.
- Have students think through cause and effect as it relates to stewardship.

AESTHETIC VALUES

Aesthetic values focus on the appreciation and expression of beauty in its many forms. To appreciate beauty more fully, artists seek to increase their aesthetic awareness and sensitivity. They perceive the relevance of various aspects of beauty in art, and they attempt to express beauty in ways which reflect their developing perceptions. Below is a list of values which relate to the aesthetic domain.

Alternation
Balance
Beauty
Clarity
Composition
Contrast
Creativity
Design
Discord
Diversity
Dominance
Economy
Flexibility
Fluidity
Gradation
Harmony
Impact
Integration
Originality
Repetition
Rhythm
Simplicity
Spontaneity
Subtlety
Symmetry
Understatement
Uniqueness
Unity

SUGGESTIONS FOR EMPHASIZING THE VALUING PROCESS IN TEACHING ART

This section of the framework briefly outlines some types of possible teacher tactics for introducing and emphasizing values in art teaching.

1. Constantly identify and examine the values expressed and implied in art works. Some possible questions to ask are:
 - What is the message or value expressed in this art work?
 - What feelings are evoked?
 - What assumptions lie behind the art?
 - What is the historical context influencing the art?
 - How does the art reflect the values of society?
 - What is the lifestyle of the artist and how does this influence the art?
2. Provide an environment that encourages students to value their own art. Teachers may look for opportunities to pick out the positive qualities of student work. They may also de-emphasize the product and help students feel good about producing their art.
3. Help students clarify the value positions shown in their own and others' art. Clarifying questions could include:
 - What did you have in mind when you chose to express yourself like this?
 - What are you trying to express in this piece of art?
 - Why did you express yourself like this?
 - What do you mean by your comment about the value in that art? Explain yourself.
 - Why do you hold that position about this issue?
4. Help students make value judgments about art. We may continually assist students to both identify and form criteria for judging the worth of art works. Sample questions may include:
 - Is this art worthwhile? On what basis do you make your judgment?
 - What are the criteria for judging what is morally good or bad in art?
 - What do you think of the merit of the form or idea of this art as judged against the commandments or some other biblical criterion?
 - Would you rank the following criteria for evaluating art in order of merit. How did you make your choice?
5. Help students make informed decisions about choosing and creating art. One tactic involves the type of values analysis which examines the consequences of choosing or creating style or content in art. The following questions illustrate this tactic:
 - If we chose to hang this picture at school, what might be short- and long-term consequences (both positive and negative) for you, for other students, for teachers, for the church?
 - What evidence is there from the past, from scripture or from other sources that the sorts of consequences suggested above would happen?
 - Should we therefore hang the picture here?

6. Discuss value-laden life issues which arise anytime during classwork, whether discussion is teacher-initiated or student-initiated, formal or informal. Examples of such issues are found on pages 22-24 of this framework.
7. Help students see art as a medium for relating to God. There are two important foci for this objective:
 - In art there is much discussion of emotional and aesthetic sensitivity. As students develop an 'intelligence of feeling', their feelings enable them to respond with more sensitivity to their own feelings, to societal needs, and to God. Such sensitivity adds depth, awareness and balance to life, and helps students develop a feeling relationship with God.
 - Students can be led to relate to God by appreciating the beautiful. In perceiving and discussing qualities such as balance, harmony and beauty in design, they can better see the qualities of the Creator, and be drawn to relate to Him in feelings such as awe and admiration.
8. Use the faculty of imagination as a means of valuing. Opportunities can be created to include values in imaginative activities. The following questions illustrate this possibility:
 - What would your life or this community be like if you did not stand up and be counted on this issue?
 - Imagine what life was like 100 years ago. How would that situation influence your values?
9. Use a variety of valuing activities in art appreciation and history. Some examples of these activities are:
 - Identify value-oriented issues in other cultures. An example is the revival of Greek humanism in the renaissance.
 - Identify attitudes to the human form in other cultures.
 - Distinguish the erotic in art from cultural sensitivity.
 - Debate issues arising in art appreciation.
 - Discover how social context results in the expression of values. By way of example, the artistic display of worth and permanence in ancient Egypt depicted the futility of its belief system. Compare these beliefs with Adventist beliefs.
 - Research how art in the eighteenth and nineteenth centuries revealed a pleasure-loving 'powder-puff' society.
10. Create opportunities for students to apply values to their own lives. Examples of these opportunities are:
 - How does this art relate to your values or life?
 - What do you personally get out of this art?
 - What are you going to do in response to the idea expressed in the artistic works you have created?

ISSUES

Whatever aspects of art we teach, it will be evident that life issues of all kinds will pervade our teaching. Discussion of Issues is a vehicle for considering many values, and it often influences the appreciation and creation of artworks. Students must confront and reflect on a range of issues which challenge them in life, and which can be stimulus for their own art. Some of the hundreds of life issues that may affect adolescents are listed below as prompts for busy teachers who are seeking ideas for stimulus material. The issues are categorized into twelve groups.

1. Acceptance:

- Accepting our individuality
- Church
- Family
- Forgiveness
- God
- Peers
- Significant others

2. Entertainment and Leisure:

- Computer games
- Disco and dancing
- Drugs
- Films.
- Lotterie, gambling and games of chances
- Magazines, novels and books
- Music
- Parties - home based
- Sabbath leisure activities
- Sex
- Social drinking
- Sport
- Sport
- Theatre
- Transport
- Videos and television
- Violence

3. Health:

- Community support systems - ie. drug centres, child abuse, referral counselling
- Diet - balance, junk food, vegetarianism, weight control, tea and coffee, sugar, etc
- Drugs, alcohol, smoking (advertising subtitles)
- Exercise
- Handling stress and crises
- Problems

4. Making Decisions:

- Discovering the will of God in decision-making
- Establish a starting point - philosophical presuppositions - to give credibility to decisions, making reference points
- Peer influence on decision-making
- Processes
- The use of the Bible in making decisions
- Values

5. Self-Identity:

- An awareness of self worth from God's perspective
- Androgyny - awareness of sexual roles
- Appearance
- Control
- Developing self-worth
- Developmental awareness - cognitive; moral; physical; social
- Dress
- Heroes
- Success - development; vocation
- Suicide and death

6. Love, Sex and Marriage:

- Abortion
- Dating
- Divorce
- Homosexuality
- Love as giving
- Nurturing family responsibility
- Sex before marriage
- Sexual relationships
- Single parentness
- Socially transmitted disease, ie AIDS

7. Relationships:

Basic relationships:

- Adoption situations
- Authority
- Family
- God
- Peers

Utilizing:

- Communication skills
- Coping with conflict/rights and freedoms
- Forgiveness
- Respect
- Tolerance/acceptance
- Rights and freedoms

8. Social Concerns:

- Advertising - regulation, cost, amount
- Consumer rights
- Corruption
- Credit - use and abuse, bankruptcy
- Environment
- Euthanasia
- Freedom of expression
- Immigration - composition and amount
- Inequality
- Manipulation
- Media - ownership, bias, style, concentration
- Oppression
- Personal privacy - ID cards, freedom of information
- Pollution
- Poverty
- Pressure groups
- Racism
- Road toll
- Sexism
- Threat of nuclear annihilation - defense
- Unemployment
- War

9. Vocation:

- Service orientation
- Social needs and social awareness
- The part I play in God's plan

10. Values and Ethics:

- Animal rights
- Bioethics - euthanasia, invitro-fertilization etc
- Criticism
- Justice
- Genetic engineering
- Honesty
- Humanism
- Hypocrisy
- Language - use of appropriate language

11. The Relevance of Art to Life

12. Technology Issues:

- CFC's
- Energy conservation
- Food additives
- Siting of industries
- Space exploration - junk, economies, spying, travel
- Waste recycling

THE PLACE OF LEARNING EXPERIENCES IN ART

Throughout this art framework, belief in the existence and creatorship of God has been emphasized as being important. Art is seen as being one medium through which God's existence, handiwork, and love of beauty can be tangibly experienced. Through art we may heighten our emotional and aesthetic sensibilities in responding to God in feelings and intuition. It follows that direct and indirect experiences of many kinds can be important media through which we may contact the God who created us. Therefore because we respond to God as feeling, experiential beings, it is necessary to structure a range of such learning experiences as part of the program in the teaching of art.

It is helpful to think of learning experiences as being categorized into six types. These are:

- Direct
- Qualities and relationships
- Remembered
- Intuitive
- Imagined
- Mediated

LEARNING EXPERIENCES

Learning experiences must be planned so that students:

- Engage in direct observation and recording of particular people, things, events and artworks in their immediate and accessible environment.
- Become aware of the qualities of such visual elements as form, colour, space and surface and their relationships in the environment.
- Remember events and images in order to clarify their perception of direct experience, increase their visual vocabulary and create and interpret images and artworks.
- Make artwork intuitive by changing known images, experimenting with materials and spontaneously developing new forms.
- Imagine by remembering images from direct experiences, visualising new organisations of images, placing images in new contexts and suspending belief about the meaning of objects.
- Interpret and appreciate Australian contemporary mediated images such as artworks, posters, video clips and photographs as a basis for the development of their own images. Mediated images are ideas which have been visually expressed by someone else and they must be reinterpreted and re-ordered to become the student's own work.

ASSESSMENT

Introduction

WHAT IS ASSESSMENT?

Assessment refers to any method teachers use to measure the performance of students in relation to the objectives of the course.

Assessment can be done by:

- Evaluating pen and paper tests
- Appraising discussion with students
- Observing student behaviour in class
- Marking assignments and projects
- Marking folders and books
- Evaluating original research work
- Criticising students lectures and debates
- Commenting on student performance in group work, or on excursions
- Monitoring student response to audio-visual materials
- Observing the student's practical work

WHY ASSESS?

- To ascertain the existing knowledge and prior experience that students bring to the learning task
- To monitor the progress of students
- To provide feedback to students
- To establish a single global mark
- To measure the extent to which students meet the course objectives
- To assess a student's potential in a subject.
- To provide feedback to the teacher
- To provide feedback for parents
- To enhance self-esteem by encouraging students

WHAT IS THE ROLE OF A TEACHER IN ASSESSMENT?

A teacher has three separate and distinct roles in assessing students' performance:

1. Monitor the performance of individual students using continuous and appropriate assessment procedures in order to:
 - Determine student mastery of skills and processes
 - Detect and diagnose learning difficulties
 - Provide feedback to teachers and students
 - Plan relevant activities and strategies
 - Assess the effectiveness of programs and strategies
2. Maintain an accurate and continuous record of each student's performance in order to:
 - Monitor student developments

- Report student progress
 - Assist future planning
3. Move towards profile reporting in order to:
- Communicate student progress
 - Describe the range of student achievements
 - Report on different areas of achievement in their most appropriate form.

WHAT TO ASSESS

In assessing a student's performance a measurement must be made of the extent to which the student has achieved the objectives of the teaching program.

The aim of all assessment is to be as objective as possible so that as fair as possible a profile of the student is obtained. Art is subjective for it expresses the emotions and feelings of the artist, and therefore requires an emotional response on the part of any viewer. To be objective is difficult. A useful plan to increase the level of objectivity can be to create checklists of some of the features that need to be considered when assessing any particular project. These may then be graded.

The types of factors for consideration may include such items as the following:

- Application of colour
- Blending of colour
- Degree of originality
- Organization of composition
- Selection of medium
- Skill with medium
- Translation of sketches into major work

A UNIT OVERVIEW ON APPAREL

The unit overview below sets out a summary of some of the key elements of a topic - elements which are derived from the various sections of this framework document. Such a chart could be profitably used by teachers for systematic planning.

OBJECTIVES:

- Investigate values expressed in cultural art.
- Evaluate uniforms
- Discriminate between images of different moral standards.
- Creatively explore visual communication.
- Make a mask and a scarf.

VALUES:

- Empathy with other cultures.
- Diversity
- Design elements:
 - Modesty
 - Attraction
- Cooperation
- Aesthetic sensitivity
- Ingenuity
- Individuality

VALUE TACTICS:

- Analyse and rank criteria for choosing clothes.
- Identify values in design.
- Discuss art as an expression of belief.
- Evaluate cultural design criteria.
- Vary the mediums and combination of materials to develop ingenuity.
- Role model the value of generating individual ideas in designing apparel.

ISSUES:

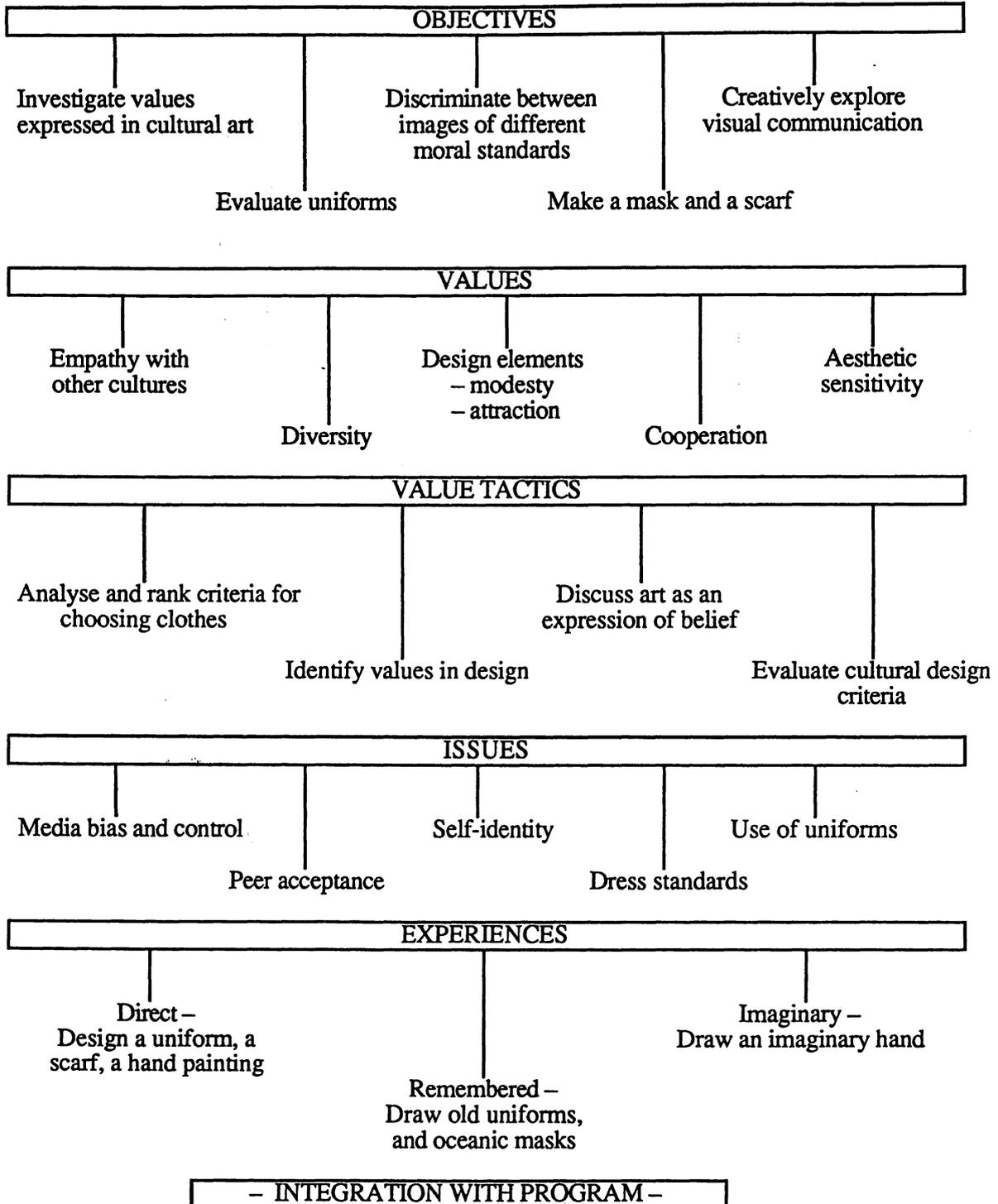
- Media bias and control.
- Peer acceptance.
- Self-identity.
- Dress standards.
- Use of uniforms

EXPERIENCES:

- Direct — design a uniform, a scarf, a hand painting.
- Remembered — draw old uniforms, and oceanic masks.
- Imaginary — draw an imaginary hand.

YEAR 9 ART TOPIC - APPAREL

The unit flow chart below sets out a summary of some of the key elements of a topic - elements which are derived from the various sections of this framework document. Such a chart could be profitably used by teachers for systematic planning.



APPENDICES

LEARNING EXPERIENCES IN ART

NSW Art Syllabus Years 7 - 10, 1987

The six types of learning experiences which teachers must use in developing programs for this course are:

- Direct
- Intuitive
- Remembered
- Imagines
- Qualities and relationships
- Mediated

Direct experiences must be included in every program sequence.

DIRECT

Direct experiences should be planned so that students:

- Develop a keener sensory awareness of the immediate accessible environment by:
 - Using media expressively, aesthetically, symbolically and descriptively;
 - Observing and studying local places, events and artworks in a spirit of active searching inquiry, giving attention to the social reasons and aesthetic considerations underlying them.
- Create artworks and images in response to their observations of particular aspects of the immediate and broader Australian environment;
- Encounter contemporary Australian artworks and images directly through visits to galleries, museums and exhibition centres;
- Develop imaginative artworks by responding directly to their immediate environment and relating these experiences to their awareness of issues, themes and problems encountered by artists from different cultures.

REMEMBERED

Learning experiences should be planned so that students:

- Focus their attention upon recalling images from previous activities to promote greater awareness of the environment;
- Practise their recall of images and record them visually;
- Enrich and extend their verbal and visual vocabulary by reference to prints, photographs, visual diaries, scrapbooks, written records and discussion.

When mental images are recalled this is known as imaging. To create new visual ideas such images must be manipulated; this is known as imagining. Experiences in which memory recall is used should be extended so that students become aware that memory must be used imaginatively for expressive communication.

IMAGINED

Learning experiences should be planned so that students:

- Are given the opportunity to generate and build mental images through use of insight and imagination;
- Make projections and speculations about artworks and images;
- Perceive and evaluate known aspects of artworks and images and invent ideas of their own;
- Use materials and symbols in various ways to express their imagination, feelings and thoughts.

Experiences in empathy and imaginative play with ideas and images should be encouraged. Students could imagine themselves as other beings. They could imagine the appearance of objects and people as seen from different vantage points. Students could reverse commonplace relationships, invent new forms from traditional ones, project possibilities and create alternatives for the future.

INTUITIVE

Learning experiences should be planned so that students:

- Create personal symbols and images by experimenting with materials in order to discover expressive possibilities, aesthetic qualities, communicative potentials, appropriate skills and techniques and structural properties.
- Manipulate mental images into seemingly illogical or unexpected relationships in order to suggest ideas for development into an artwork.
- Understand that by acting spontaneously and intuitively with materials and images, they will sometimes create visual forms which, through their vitality, stimulate further creative action.
- Intuitively apprehend the interaction of those qualities which unify and create whole artworks or images.
- Understand that their inner resources of vision need to be refreshed through perceptive responses to their external environment.

QUALITIES

Learning experiences should be planned so that students:

- Are encouraged to perceive visual qualities and relationships in the environment, differences in colour, textural variations, transitions in light and changes in movement. General classifications, which involve naming or labelling, should not be relied upon and stereotyped notions, such as the naming of grass as green and water as blue should be broken down.
- Respond to artworks and images in order to perceive visual qualities and relationships such as unity, the illusion of space, harmony and rhythm.
- Manipulate visual qualities through simplification, rearrangement and synthesis in order to create new expressive images and objects.

These learning experiences allow students to develop the sensibility necessary for the imaginative organisation of images, the invention of new meanings and the discussion of visual concepts.

MEDIATED

Learning experiences should be planned so that students:

- Encounter a wide range of artworks, images, events and ideas.
- Interpret artworks and images in order to understand:
 - The creative process;
 - The meaning, purpose and context;
 - The use of symbols and materials;
 - The use of concepts such as abstraction, realism, idealism, naturalism, functionalism;
 - Their personal response and values.
- Learn to appreciate images and artworks.
- Evaluate their own art and relate it to the ways artists have interpreted similar themes.
- Use mediated images, such as works of art, popular imagery, folk art and mass media images, as a source of ideas for making their artworks. Through the perception of mediated images a collective convention can be internalised, modified and expressed as personal invention.
- Study artworks and images in order to understand the various means of communication and problem solving of designers.

The study of artworks and images should relate closely to the students' responses to the environment and assist them to make artworks.