



SAMPLE TEACHING AND LEARNING OUTLINE

THE ARTS – VISUAL ARTS
YEAR 6

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Any resources such as texts, websites and so on that may be referred to in this document are provided as examples of resources that teachers can use to support their teaching and learning programs. Their inclusion does not imply that they are mandatory or that they are the only resources relevant to the learning area syllabus.

Time allocation on which the sample teaching and learning outline is based

One hour of teaching per week for one school term (10 weeks)

Visual Arts key concepts embedded

- Ideas
- Skills
- Production
- Responding

Prior knowledge:

In previous years, students have explored ideas through replicating aspects of the style of another artist or movement. They will have experimented with the visual art elements and a selection of materials, media and/or technologies, to communicate an idea, belief or viewpoint.

Students will have also explored the development and application of artistic techniques and processes by creating artworks that manipulate complex shapes, use a variety of line types, create and use a range of colours and different textures, organise space, and manipulate value to create an artwork.

Students may or may not have been given presentation opportunities, and have had the opportunity to create artworks that have required them to select and use a range of techniques suitable to selected art forms. Previously, students have explored with guidance links between an artist's context, style and or movement and their own artwork. They can make observations about how meaning is communicated through the use of visual art elements and techniques, using some visual art terminology.

Visual Art Skills

Students are inspired by observation and imagination reflecting on various artwork. Students continue to explore, make and respond to artwork from various artists and cultures that use materials and techniques to enhance the artist's belief or viewpoint. They begin to consider how the artist uses symbolic meaning to create messages in artworks. They have the opportunity to examine factors that influence artwork from different social, cultural and historical times.

Students learn to apply their knowledge of the visual elements, selecting appropriate media, materials and technologies to create artwork that communicate ideas, beliefs or viewpoints. They explore and develop the use of visual art terminology to explain the effective use of visual art elements and artistic techniques and processes.

Students examine the messages expressed in artwork and consider how presentation will enhance meaning, aesthetics and audience interpretation. Students experience the appreciate the diverse interpretations/readings of an artwork by different audiences. They identify factors that influence artwork from different social, cultural and historical times. They explore and consider how to display artwork to enhance visual appeal/aesthetics and meaning.

As they make and respond to artworks, students explore the purpose of artworks and explore how the visual arts elements are used to communicate meaning. They have the opportunity to experience visual artwork from a range of cultures, times and locations in the style of artwork they are creating.

Across the year, different skills are emphasised in:

- Making **(M)**
- Responding **(R)**.

Suggested assessments are provided throughout the outline for teachers to select the timing, type and number of assessments in line with the school assessment policy.

Week	Making	Responding	Focus Questions/Learning Intentions	Teaching and Suggested Learning Activities
1–2	I> Exploration of artwork inspired by observation or imagination from various artists and cultures that use materials and techniques to enhance the artist's belief or viewpoint	R> Appreciation of diverse interpretations/readings of an artwork by different audiences	<p>How do we effectively view artworks (images and objects) to inspire new ideas?</p> <p>How can we start a new project using investigation and observation skills?</p> <p>In what way can we respond to the world around us?</p> <p>What can we see, think and wonder about insects and their place in the world?</p> <p>Teaching Concepts Observational drawing Imagination drawing Types of drawings Composition Rule of thirds Elements of art</p> <p>How can we use our pencil in different ways to create different</p>	<p>Teaching</p> <ul style="list-style-type: none"> • Introduction to 'A Bug's Life' project. • Inquiry discussion and brainstorming. See suggested resource: Visible Thinking Routine – See/Think/Wonder. • Review composition and different types of viewpoints, rule of thirds. <p>Assessment: Formative</p> <ul style="list-style-type: none"> • Visually assess students' interaction and input and focus. • Verbally assess students' ability to make personal statements about the subject matter. • Verbally assess students' personal responses. <p>LA 1 (60 min)</p> <ul style="list-style-type: none"> • Students begin with taking photos of insects from different viewpoints in the natural environment. Use bug catchers or plastic bugs that students can place in the school gardens. Use tablet or phones to capture different viewpoints (close up shots, long range shots, birds eye view, side view, front view). Edit photos on tablet using cropping tool to apply rule of thirds. • Ask students to share their ideas about the photos they have taken, using key terminology to discuss which photo they like best and why. Which photo do they think would be the best for using as a source image to create a drawing from. Focus on key words relating to viewpoint and composition. • Class to divide into groups. Each group is given a jar with an insect or image of an insect. Ask students to make verbal observations about what they can see in the jar or see in the image of an insect from the local area – it could be an artwork, photograph or an actual insect in a jar. Encourage students to use descriptive words. • Encourage students to locate evidence to support these ideas. Teacher asks students, 'what does this now make you wonder about the insect on display?' The routine works best when a student responds by using the three phrases together at the same time, i.e., 'I see ... I think ... I wonder ...' See resource reference <i>See/Think/Wonder</i>: http://pz.harvard.edu/resources/see-think-wonder

Week	Making	Responding	Focus Questions/Learning Intentions	Teaching and Suggested Learning Activities
1–2	<p>I> Application of visual art elements and selection of materials, media and/or technologies, to communicate an idea, belief or viewpoint</p> <p>S> Development and application of artistic techniques and processes with:</p> <ul style="list-style-type: none"> • line (lines that create an illusion) • texture (real and simulated) • value (highlights; shadows; form) <p>to create artwork</p> <p>S> Use of a variety of techniques, art processes and art forms, such as digital imaging, lino printing or stencils to suit purpose</p>	<p>R> Personal responses, using visual art terminology, about how visual art elements, techniques and symbolic meaning communicate ideas and messages; and identifying factors that influence artwork from different social, cultural and historical times</p>	<p>results in our drawings? How can we use different types of drawing media to get different results in our drawings? What are the elements of art (line, value, texture)? How can I share my ideas and feelings about my insect drawings?</p> <p>Teaching Concepts Observational drawing Imagination drawing Types of drawings Composition Rule of thirds Elements of art Reflection language</p>	<p>LA 2 (40 min)</p> <ul style="list-style-type: none"> • Using realistic photographic images of insects and bugs in colour and greyscale, the teacher allocates students the various A4 source images. The class creates a range of small drawing to fill an A3 page. • The observational realistic drawings are completed in graphite pencil and/or black/sepia coloured drawing ink and are based on three or four insects from either the students own research from the internet (reference images) or insect photos provided by the teacher and taken by the students in lesson one. • Students should aim to create one drawing with a focus on line, one drawing with a focus on shading (value) and one drawing that uses line and shape to create a focus on implied texture. • Teacher demonstrates for students the drawing of the insect outline and the use of hatching and cross hatching to build up areas of value in the drawing. <p>Reflection (20 min)</p> <ul style="list-style-type: none"> • Students verbally evaluate their drawings. Teacher divides the class into groups. Each group is given one of their A3 drawings, using the information provided on the elements of art, the students are required to create a reflection on their drawing. They are to focus on how they have used different types of lines, values and textures to create the drawing. • Students annotate their drawings after sharing verbally in pairs or small groups. They can read these reflections back to the class audience by holding up their drawing and reading the reflection out loud to the class. • Annotated drawings should show an understanding of the use of line, value and texture to create the insect drawing.

Week	Making	Responding	Focus Questions/Learning Intentions	Teaching and Suggested Learning Activities
3–4	<p>S> Development and application of artistic techniques and processes with:</p> <ul style="list-style-type: none"> space (focal point and one-point perspective; basic facial proportions; horizontal and vertical symmetry) <p>S> Use of a variety of techniques, art processes and art forms, such as digital imaging, lino printing or stencils to suit purpose</p> <p>I> Application of visual art elements and selection of materials, media and/or technologies, to communicate an idea, belief or viewpoint</p>	<p>R> Personal responses, using visual art terminology, about how visual art elements, techniques and symbolic meaning communicate ideas and messages; and identifying factors that influence artwork from different social, cultural and historical times</p>	<p>How do we effectively use printmaking equipment to create a relief print of our insect drawing design?</p> <p>What is relief printmaking?</p> <p>How can I make a clear and effective print?</p> <p>Teaching Concepts</p> <p>Focal point</p> <p>Positive space</p> <p>Negative space</p> <p>Horizontal and vertical symmetry</p> <p>Rule of thirds</p> <p>Media testing</p> <p>Scale</p> <p>Image transfer</p> <p>What is a pattern?</p>	<p>Teaching</p> <ul style="list-style-type: none"> Overview of the element of space (focus on positive and negative space and focal points) Overview of relief printmaking processes with demonstration Recap rule of thirds in composition Discussion of media testing and practicing the use of tools and equipment as a way to explore printmaking techniques <p>Assessment: Formative</p> <ul style="list-style-type: none"> Anecdotal notes to assess students’ understanding of teaching concepts. Visually assess students’ ability to understand the teaching concepts. Visually assess students’ transferring image onto scratch foam block. <p>LA 3 (60 min)</p> <ul style="list-style-type: none"> Teacher verbally describes the types of printmaking tools that are used in relief printmaking by using photos of the tools and explaining what they can be used for. Teacher shows a video of the lino printmaking process or completes a short demonstration. Teacher uses KWL chart for students to recall the information given and write down the information on a brainstorm (KWL) on Insect Printmaking – Students focus on recording ideas under the headings: themes, techniques, printmaking tools and types of insects. Teacher discusses positive and negative space in the print inquiry. Show an example of a black and white print to the class and also show examples of positive and negative space and examples of focal points in prints. Teacher guides the students through transfer of a photocopy of one of their line drawings onto A5 scratch foam and demonstrate a basic print image transfer in black block printmaking ink onto A4 cartridge paper. Students are to focus on the effective use of line to create a print of their insect using scratch foam relief printmaking techniques. Students create three prints on A4 cartridge paper. Teacher discusses the scale sizes and demonstrate how students can create a white border using positive

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3–4	<p>S> Development and application of artistic techniques and processes with:</p> <ul style="list-style-type: none"> line (lines that create an illusion) value (highlights; shadows; form) shape (exaggerated proportions; motifs; fonts) <p>to create artwork</p> <p>S> Use of a variety of techniques, art processes and art forms, such as digital imaging, lino printing or stencils to suit purpose</p>		<p>How are lines and shapes used to create patterns?</p> <p>What is an organic shape/line?</p> <p>What is a geometric shape/line?</p> <p>How can adding value to a design help to create a pattern?</p> <p>What is positive space?</p> <p>What is negative space?</p> <p>Teaching Concepts</p> <p>Pattern</p> <p>Positive space</p> <p>Negative space</p> <p>Design development</p>	<p>and negative space. As an extension task, some students can work ahead by printing onto colour paper with black ink.</p> <p>LA 4 (40 min)</p> <ul style="list-style-type: none"> Teacher discusses and shows examples of geometric and organic patterns that use positive and negative space. Teacher introduces the style of art making called Zentangle. Teacher discusses and shows examples of organic lines and shapes and geometric lines and shapes and reviews how lines and shapes are used to create patterns in artworks. Students investigate ideas for creating patterned backgrounds and use shape and line to create a pattern in two design drawings. These drawings will be used as alternatives for the background of the insect lino print. Students create three small pattern drawings in a ruled up 10 cm by 10 cm box on an A3 page of cartridge paper using 2B graphite pencil for geometric/organic pattern drawings (<i>teacher can provide a scaffold sheet if needed by providing a task sheet with pre ruled up drawing boxes</i>). Students can use Zentangle pattern booklets for inspiration to fill the boxes with pattern designs or research Zentangle patterns on the internet and reference the websites used. Teacher demonstrates shading in the positive space in the patterns in black art liner markers on the drawings of the geometric and organic patterns. Students watch the teacher demonstrate selecting the parts of the pattern that they would like to become positive space in their pattern drawings. Students then select and shade the positive space in black art liner markers. <p>Assessment: Formative</p> <p>Anecdotal notes to assess students' understanding of the teaching concepts in preparation for introducing the Summative Assessment.</p> <p>Reflection (20 min)</p> <ul style="list-style-type: none"> Verbally identify which type of line and shape was used to create a pattern design in each drawing. Reflection can be completed as a whole class after the completion of the pattern drawings or in small groups at desks in pairs.

Week	Making	Responding	Focus Questions/Learning Intentions	Teaching and Suggested Learning Activities
5–6	<p>S> Development and application of artistic techniques and processes with:</p> <ul style="list-style-type: none"> • shape (exaggerated proportions; motifs; fonts) • colour (colour wheel; tertiary colour) 	<p>R> Appreciation of diverse interpretations/readings of an artwork by different audiences</p> <p>R> Personal responses, using visual art terminology, about how visual art elements, techniques and symbolic meaning communicate ideas and messages; and identifying factors that influence artwork from different social, cultural and historical times</p>	<p>How can we write about artworks to better understand their meaning?</p> <p>What is a description of an artwork?</p> <p>What are the elements of Art?</p> <p>How can I write about the use of the elements of art in an artwork?</p> <p>What is a relief print?</p> <p>What is my first impression of this artwork print?</p> <p>Teaching Concepts</p> <p>Analysis</p> <p>Personal Response</p> <p>Subjective impressions</p>	<p>Teaching</p> <ul style="list-style-type: none"> • Introduction to analysis of an artwork using the Feldman’s image analysis model • Re-cap printmaking techniques, tools and processes • Discuss and revise the elements of art (line, shape, texture, colour and value) • Teacher to discuss final designs and planning considerations to display the final design • Consider the A5 scale of the work and framing the final artwork <p>Assessment: Summative</p> <p>Students are to complete the planning stages by filling in the analysis template provided by the teacher for the Feldman’s image analysis. This is to be recorded for evidence.</p> <p>LA 5 (60 min)</p> <ul style="list-style-type: none"> • Teacher discusses and shows examples of a relief print by an artist who makes relief insect prints. Discuss why people analyse artworks and how this process can help artists and viewers of the work to understand what the artwork is about. • Class receives a copy of colour A4 image of the artwork <i>Dragonfly</i>, by Lori Dean Dyment. Discuss referencing the image and the website with the class. • Using Feldman’s analysis framework (<i>First Impression, Description, Analysis, Interpretation, Judgement</i>), students respond to the artwork, <i>Dragonfly</i>, by Lori Dean Dyment. Students use the headings and pair discussion from class to assist in writing the analysis. Students need to ensure responses use appropriate art language. • Teacher provides a word bank of art terminology for students to select from in writing the analysis. Teach students to use the hamburger or TEEL paragraph structure. • Teacher discusses an A grade example and provide a vocabulary and/or glossary list with definitions for students to reference. • Teacher models a completed example of each section of the Feldman’s analysis model by leading a discussion with the class and writing the responses on the whiteboard.

Week	Making	Responding	Focus Questions/Learning Intentions	Teaching and Suggested Learning Activities
5–6	<p>S> Use of a variety of techniques, art processes and art forms, such as digital imaging, lino printing or stencils to suit purpose</p> <p>P> Consideration of how to display artwork to enhance visual appeal/aesthetics and meaning</p>	<p>R> Personal responses, using visual art terminology, about how visual art elements, techniques and symbolic meaning communicate ideas and messages; and identifying factors that influence artwork from different social, cultural and historical times</p>	<p>Teaching Concepts</p> <p>Design development Drawing Final design Scale Personal response Warm and cool colours Focal point Contrast Pattern Positive space Negative space Aesthetics Planning for artwork display</p>	<p>LA 6 (40 min)</p> <ul style="list-style-type: none"> Teacher demonstrates creating a design development drawing by combining the insect drawing with a patterned background. Teacher will discuss and show examples of contrasting positive and negative space and examples of warm and cool colours used to create a focal point. Class will focus on design development drawings by creating two A5 scale drawings with written annotations at the base or on the back of two designs. Students will combine one insect drawing with one patterned background and aim to make the insect a focal point in the composition by using contrasting colour or by using contrasting areas of positive and negative space. Students use black marker pens to show contrasting areas of black and white shading the design. The design drawing annotations should consider line, shape and pattern as reviewed in prior lesson content. These annotations can be written or verbal. With teacher guidance, students choose one final design composition of A5 scale. Teacher photocopies the selected design and to assist students to pick a frame for their final design in black paper and to attach the design the frame and display in the class. <p>Reflection (20 min)</p> <ul style="list-style-type: none"> Teacher leads questioning to allow students to self-reflect on their understanding of the artwork used for the analysis task. Students could write down things they could improve on for the next analysis task and could read other students analysis tasks to provide feedback. Students verbally provide feedback to pairs on the final design drawings for the print artwork.

Week	Making	Responding	Focus Questions/Learning Intentions	Teaching and Suggested Learning Activities
7–8	<p>S> Development and application of artistic techniques and processes with:</p> <ul style="list-style-type: none"> • shape (exaggerated proportions; motifs; fonts) • colour (colour wheel; tertiary colour) • line (lines that create an illusion) • space (focal point and one-point perspective; basic facial proportions; horizontal and vertical symmetry) • texture (real and simulated) • value (highlights; shadows; form) <p>to create artwork</p> <p>S> Use of a variety of techniques, art</p>	<p>R> Personal responses, using visual art terminology, about how visual art elements, techniques and symbolic meaning communicate ideas and messages; and identifying factors that influence artwork from different social, cultural and historical times</p>	<p>How will we utilise our production time effectively to meet the deadline?</p> <p>How will we reflect on others artworks as well as our own?</p> <p>Have we maintained a sense of cultural awareness and sensitivity in our design work?</p> <p>What does an effective print look like?</p> <p>Teaching Concepts</p> <p>Colour</p> <p>Contrast</p> <p>Printing processes</p> <p>Safety with tools</p> <p>Image transfer</p> <p>Positive space</p> <p>Negative space</p> <p>Aesthetics</p> <p>How will I know if I have achieved my goals?</p> <p>How do I create a lino print?</p>	<p>Teaching</p> <ul style="list-style-type: none"> • Revise production skills and visual art print making terminology • Lino printing process review and demonstration • Work, Health and Safety considerations when working with lino printmaking tools <p>Assessment: Summative</p> <ul style="list-style-type: none"> • Students are to complete the carving of the design in lino. Teacher observation is to be recorded as anecdotal notes as evidence. • Photographs of student using the printmaking equipment to produce the print are recorded for evidence along with anecdotal notes. <p>LA 7 (60 min)</p> <ul style="list-style-type: none"> • Teacher discusses and reviews printmaking processes. • Students watch a demonstration on how to print a simple one colour hand printed Lino print. Suggested resource: <i>Block Printing – Linocuts</i> by The Virtual Instructor on You Tube https://www.youtube.com/watch?v=TiQPOlwObrQ • Student to watch Lino Cutting Procedures and Safety video and discuss. Suggested resource: <i>Lino Cutting Safety Intro</i> by Jo Teacher on You Tube https://www.youtube.com/watch?v=QUBh813V3WM • Watch a teacher demonstration of the correct and safe use of lino tools. • Teacher demonstrates transfer of image on to A5 scale lino, using either carbon paper or pencil rubbed on the back of the image. Shade the black areas of your lino design in black marker pen. • Students are to, with teacher guidance, transfer the final design onto lino and identify areas to be printed black by shading these in with artline marker. • Cut away the white areas of Lino design using the appropriate tools. • Use the appropriate tool to cut away the lino (V-shape) for lines and u-shape for inside shapes). Always cut away from the hand. The pieces cut away will be the colour of the paper.

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7–8	processes and art forms, such as digital imaging, lino printing or stencils to suit purpose		<p>Is my lino print an effective one? How can I tell this?</p> <p>What feelings and messages does my print create?</p> <p>How can I give helpful feedback to another peer on a lino print they have made?</p> <p>Can I improve on my lino printmaking skills for the next project?</p>	<p>LA 8 (40 min)</p> <ul style="list-style-type: none"> Teacher reviews and demonstrates again the relief printing process. Teacher shows and reviews an example of an effective print and a not so effective print from last printing session with the class. Students self-reflect and verbally assess their progress. Students set production goals and verbally plan their work for the studio session, showing some awareness of time management to ensure they create at least two lino prints. Students continue to carve and print using traditional hand printing methods. Students can create a series of repetitive and unique state prints by using different coloured inks and different colour paper in the background. <p>Reflection (20 min)</p> <ul style="list-style-type: none"> Students complete a peer and self-reflection on the prints created using visual art terminology, about how visual art elements, techniques and symbolic meaning communicate ideas and messages in the print. They use a word bank to develop these verbal or written responses in pairs or as a class.
9–10	<p>P> Presentation and reflection of ideas, feelings, beliefs and viewpoints expressed in artwork, including consideration of audience and feedback</p> <p>P> Consideration of how to display artwork to enhance visual</p>	<p>R> Personal responses, using visual art terminology, about how visual art elements, techniques and symbolic meaning communicate ideas and messages; and identifying factors that influence artwork from different social,</p>	<p>Do I like my print?</p> <p>What is working well in my print?</p> <p>What do I like about another person's print?</p> <p>Have I used any of the elements of art in my print?</p> <p>What is a frame?</p> <p>Have I successfully framed my work?</p>	<p>Teaching</p> <ul style="list-style-type: none"> Revise production printmaking skills and visual art terminology Discuss and introduce framing conventions for printmaking Discuss and teach the naming conventions for printmaking (unique state and printmaking edition numbers) Discuss and show examples of working back into prints with watercolour media Discuss and review warm and cool colours to use in the print <p>Assessment: Summative</p> <ul style="list-style-type: none"> Students are to complete the reflection on the final prints. Complete the reflection on the worksheet provided. Artist reflections to be recorded for evidence. Final framed lino print is to be recorded for evidence.

Week	Making	Responding	Focus Questions/Learning Intentions	Teaching and Suggested Learning Activities
9–10	appeal/aesthetics and meaning	cultural and historical times	<p>How does a frame help me to display my work in a pleasing way?</p> <p>Where could I display my framed print at home or at school to share my work with other people?</p> <p>What ideas, meanings or messages does my lino insect print communicate?</p> <p>Teaching Concepts</p> <p>Framing conventions</p> <p>Print naming conventions</p> <p>Self-reflection</p> <p>Peer reflection</p> <p>Media testing</p> <p>Working back into prints</p> <p>Focal points</p> <p>Colour schemes</p> <p>Contrast</p> <p>Cropping</p>	<p>LA 9 (60 min)</p> <ul style="list-style-type: none"> • Teacher reviews and again demonstrates the relief printing process. • Students self-reflect and verbally assess their progress. • Students set production goals and verbally plan their work for the studio session, showing some awareness of time management to ensure they create at least two lino prints. • Students continue to print using traditional hand printing methods. • Students create a series of repetitive and unique state prints by using different coloured inks and different colour paper in the background. • Students can work back into dry prints with watercolour media by hand colouring sections of the relief print by applying an awareness of focal point through the use of warm and cool colour schemes. <p>LA 10 (40 min)</p> <ul style="list-style-type: none"> • Teacher demonstrates framing of the most effective lino print using A4 paper for the A5 scale print. Teacher discusses the border around the print and reviews different options for students to pick from. • Students select a type of framing convention and attach dry print to the black paper frame provided by the teacher. • Students can work back into dry prints with watercolour media by hand colouring sections of the relief print. • Students apply an awareness of focal point through the use of warm and cool colour schemes in the print. • Students review the class set of prints and using visual art language describe what they like about the prints they have made. • Students identify the art elements of line, shape, value, texture and colour in the verbal descriptions of the work. • Students identify areas they could improve in the verbal descriptions of the work.

Week	Making	Responding	Focus Questions/Learning Intentions	Teaching and Suggested Learning Activities
				<p>Reflection (20 min) Students complete a peer and self-reflection on the final lino prints. This can be completed as a writing task or as a verbal reflection in pairs. Students could present the reflections made back to the class.</p>