



SAMPLE TEACHING AND LEARNING OUTLINE

VISUAL ARTS
YEAR 7

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Disclaimer

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 outline is based

Two hours of teaching per week for 10 weeks

Year 7 Teaching and Learning Outline addresses knowledge and skills in Visual Arts through:

Art form: 2D: Drawing, Printmaking
3D: Ceramics

Art styles: Aboriginal and Torres Strait Islander art, contemporary Australian and international art.

Prior knowledge

In Year 7 Visual Arts, students have ability to convey ideas, feelings and stories through simple art forms. They have an emerging understanding of how the design development process can be used as a tool to convey their ideas in sophisticated and targeted ways. They are aware of Visual Arts techniques and processes and can identify the characteristics of specific media such as painting, drawing and sculpture. Through familiarity of imagery, students can recognise and discuss the intentions and ideas of their artwork and the artwork of others.

Visual Arts Key concepts and contexts

- Design development
- Skills, techniques and processes in 2D and 3D forms
- Understanding and responding to Visual Arts in an Australian context

Across the year, different key concepts are emphasised in:

- Making: Inquiry, Art Practice and Presentation
- Responding: Analysis, Social, Cultural and Historical Contexts, and Interpretation/Response

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. It is recommended that in Year 7 and Year 8, 80% of the assessment program focuses on Making and 20% of the assessment program focuses on Responding. In Year 9 and 10 this can be adjusted to 70% Making assessment tasks and 30% Responding tasks.

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Week	Western Australian Syllabus Content	Key Teaching points	Assessment	Resources/Text/Links
1	<p>MAKING Ideas and design development for art-making (e.g. brainstorm, mind map, annotation/sketches, media testing)</p> <p>Techniques and processes to support representation of ideas in their art-making</p> <p>Art-making intentions identified through annotations or conversations (e.g. keeping a written or digital journal, or portfolio or question/answer; one-to-one, or group debriefs; discussing responses to artwork)</p> <p>Visual art language (visual art elements and principles of design) used in the development of artwork (e.g. using repetitive shapes and colour to create a pattern)</p> <p>Application of techniques and processes suited to 2D and/or 3D</p>	<p>MAKING Introduce the theme of ‘<i>Spirit Animals</i>’ by using an online ‘what is your spirit animal’ quiz</p> <p>Discuss the depiction of animals in art, by exploring the work of street artist, ROA. Create a visual flow chart/mind map of the ideas and processes ROA uses to make his artwork. Consider questions such as: What steps does he take? (<i>initial concept, influences, researching locations, developing designs</i>) What skills and techniques does he use? (<i>composition development, scaling processes, drawing, painting</i>) What are the artist’s art making processes? (<i>researching ideas, researching imagery, design development, testing media and surfaces</i>) What is the artist’s intention? (<i>inform, present ideas, educate, aesthetics, challenge tradition</i>)</p> <p>Use and promote visual art language and art terminology in the class discussion.</p> <p>Collect relevant imagery of ‘spirit animals’ from books or online sources, with consideration for different representations and viewpoint. Using available sources, students select a large image of an Australian animal. If relevant, provide guidance on</p>		<p>https://www.stencilrevolution.com/blogs/profiles/roa-street-artist-biography</p> <p>https://vimeo.com/24784781</p> <p>http://www.spiritanimalquiz.com/index.php</p>

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	<p>artwork (e.g. one-colour lino print, observational drawing)</p> <p>RESPONDING One critical framework (STICI or Taylor) to discuss artwork</p> <p>Key features identified in the organisation of a composition (e.g. use of focal point, cropping)</p>	<p>how to select large images from internet and how to correctly reference images.</p> <p>RESPONDING Study and discuss an artwork by ROA with reference to the elements and principles – <i>Line, colour, shape, form, repetition, balance, contrast</i>. Complete the STICI critical framework to analyse the selected image.</p>		<p>ROA artwork STICI critical framework</p>
2–3	<p>MAKING Ideas and design development for art-making (e.g. brainstorm, mind map, annotation/sketches, media testing)</p> <p>Visual art language (visual art elements and principles of design) used in the development of artwork (e.g. using repetitive shapes and colour to create a pattern)</p>	<p>MAKING Document observations and findings about animals through photography, drawing and annotations in visual diary. Collect information and sketch animals focusing on form, movement and mannerisms.</p> <p>Planned Incursion/Excursion – animal encounter day, local zoo, wildlife park and/or sanctuary.</p> <p>Create multiple contour drawings based on images of animals, using pencil, artline pen, biro and/or inks. Focus on line, shape, texture and an accurate representation of the key features of the animal.</p>		<p>Drawing materials, cameras</p>

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	<p>Processes to develop and produce artwork</p> <p>Introduction to one or two of the visual art conventions (e.g. compositional devices, such as the use of directional leading lines to direct the eye into the composition; colour theory)</p> <p>Art-making intentions identified through annotations or conversations (e.g. keeping a written or digital journal, or portfolio or question/answer; one-to-one, or group debriefs; discussing responses to artwork)</p> <p>RESPONDING Personal opinions about their own artwork and the work of others, supported by examples within artwork</p>	<p>Draw the animal/s in its environment/s. Consider space and scale in the composition.</p> <p>RESPONDING Respond to animal drawings using art terminology, addressing use of visual art language, composition and/or intention. Reflect on own strengths and consider areas for improvement.</p>		

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4–5	<p>MAKING Ideas and design development for art-making (e.g. brainstorm, mind map, annotation/sketches, media testing)</p> <p>Processes to develop and produce artwork</p> <p>Visual art language (visual art elements and principles of design) used in the development of artwork (e.g. using repetitive shapes and colour to create a pattern)</p> <p>Art-making intentions identified through annotations or conversations (e.g. keeping a written or digital journal, or portfolio or question/answer; one-to-one, or group debriefs; discussing responses to artwork)</p>	<p>MAKING Introduce ‘Animal Totem’ Assessment Discuss the process and origins of the ‘exquisite corpse’ technique for creating ideas and design development.</p> <p>Mini Totem Discuss and identify the visual art elements and principles of design, as well as techniques used in the artwork, <i>Young Hare</i> (1502) by Albrecht Dürer and a selected artwork by ROA. Use both artworks as inspiration for own drawings. Discuss differences and similarities in the artworks.</p> <p>Create two drawings designed to interlock with each other (see exquisite corpse method)</p> <ul style="list-style-type: none"> • Drawing/panel 1 – artline pen or biro on pre-cut 15 x 10 cm paper • Drawing/panel 2 – scraperboard drawing on pre-cut 15 x 10 cm scraper board OR ink/lead pencil on pre-cut 15 x 10 cm paper <p>Begin the mini totem (each student to subsequently produce a top half and a bottom half of an animal they identify with as their ‘spirit animal’). Demonstrate drawing techniques using repeated line and point in interesting and creative ways to create</p>		<p>Pre-cut 15 x 10 cm paper pieces, artline pens, 15 x 10 x10 cm foam cubes, printing foam, blue tac</p> <p>Pre-cut 15 x 10 cm scraper board (black + white)</p> <p>A range of scraper tools, e.g. pins, toothpicks, bamboo skewers</p> <p>Images of scraper board/drawing artworks for inspiration</p> <p>Digital or hard copy of <i>Young Hare</i> (1502) by Albrecht Dürer</p> <p>ROA street art in Vienna (suggested image for analysis): https://streetartnews.net/2012/05/roa-new-mural-in-vienna-austria.html</p> <p>Exquisite corpse information: https://www.tate.org.uk/art/art-terms/c/cadavre-exquisite-corpse</p>

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	<p>Techniques and processes to support representation of ideas in their art-making</p> <p>Display options of finished artwork to enhance audience interpretation</p> <p>RESPONDING Personal opinions about their own artwork and the work of others, supported by examples within artwork</p> <p>Key features identified in the organisation of a composition (e.g. use of focal point, cropping)</p>	<p>shading and form (cross-hatching and stipple shading) and balance between the black and white areas.</p> <p><i>As an alternative to the project, each student could create and contribute one square panel each. For greater variety in final assembled totems, encourage students to choose from a range of media and materials.</i></p> <p>RESPONDING (to complete prior to mini totem) Class Discussion 1: Create a mind map on the white board to describe the use of visual art elements and principles of design in a chosen work by Albrecht Dürer. Discuss how the visual art elements contribute to the effectiveness of the principles in the work.</p> <p style="text-align: center;"><i>or</i></p> <p>Class Discussion 2: Study an artwork by ROA – discuss how the use of location, space and scale contribute to how an audience view the artwork. Discuss the artist’s use of visual art elements and principles of design and how they contribute to meaning.</p>		

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4–5	<p>RESPONDING Use of visual art elements (line, tone/value, colour, shape, texture, form and space); principles of design (movement, balance, rhythm, harmony, pattern, contrast, unity, repetition, scale); visual conventions and visual art terminology to respond to artwork (e.g. dot point form, discussion or written format)</p> <p>Purpose and meaning associated with artwork from the selected artists and art styles Key features identified in artwork belonging to a given artist, movement, time or place</p> <p>Personal opinions about their own artwork and the work of others, supported by examples within artwork</p>	<p>RESPONDING Assemble and discuss partially completed totem animals. As a group, focus discussions on compositional choices, visual elements/principles (e.g. balance and harmony) in composition.</p> <p>Using the Visual Arts Year 7 Sample Assessment Task Making and Responding: <i>Ceramics - Animal Totems</i> commence the Analysis Task.</p> <p>Analyse the artwork <i>The Aboriginal Memorial</i> by the Ramingining Artists (1987–88) and complete the questions as per the assessment task.</p>	<p>Mini – Totem Assessment (drawing/ panels 1 and 2)</p>	<p>Visual Arts Year 7 Sample Assessment Task Making and Responding: <i>Ceramics – Animal Totems</i></p> <p>National Gallery of Australia website, by following the link: http://nga.gov.au/AboriginalMemorial/home.cfm</p>

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	<p>Key features identified in the organisation of a composition (e.g. use of focal point, cropping)</p> <p>MAKING Ideas and design development for art-making (e.g. brainstorm, mind map, annotation/sketches, media testing)</p> <p>Visual art language (visual art elements and principles of design) used in the development of artwork (e.g. using repetitive shapes and colour to create a pattern)</p> <p>Art-making intentions identified through annotations or conversations (e.g. keeping a written or digital journal, or portfolio or question/answer; one-to-one, or group debriefs; discussing responses to artwork) Processes and finished artwork appraised; ways to improve art practice; reflection.</p>	<p>MAKING Commence major project – Ceramic Totem/design development</p> <p>Discuss art-making, design considerations and ideas for representing ideas of ‘spirit animals’ in ceramic totem.</p> <p>Commence design development: refer back to drawings, mini totem project and ‘spirit animal’ designs. Choose one animal to develop as final ceramic design. Begin design development worksheet and brainstorming ideas in visual diary.</p> <p><i>As an alternative to the project, use strawboard or cardboard to construct totems and render with an acrylic painted design or raised cardboard texture cut out shapes (or a combination of both).</i></p>		

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	<p>Techniques and processes to support representation of ideas in their art-making</p> <p>Display options of finished artwork to enhance audience interpretation</p>			
6	<p>MAKING Ideas and design development for art-making (e.g. brainstorm, mind map, annotation/sketches, media testing)</p> <p>Visual art language (visual art elements and principles of design) used in the development of artwork (e.g. using repetitive shapes and colour to create a pattern)</p> <p>Processes to develop and produce artwork</p> <p>Art-making intentions identified through annotations or conversations (e.g. keeping a</p>	<p>RESPONDING Continue analysis of <i>The Aboriginal Memorial</i> by the Ramingining Artists (1987–88)</p> <p>MAKING Continue major project – Ceramic Totem/design development</p> <p>Continue design development. Commence sketches and preliminary drawing to develop imagery of the ‘spirit animal’ with a focus on three combined design elements:</p> <ul style="list-style-type: none"> • colour • pattern (using both painted and sgraffito patterns) • shape (positive and negative, sgraffito design) <p>Discuss the key features, techniques and processes used by Australian ceramic artist, Cathy Franzi with reference to her artwork. Discuss slip/underglaze and</p>		<p>Visual Arts Year 7 Sample Assessment Task Making and Responding: <i>Ceramics – Animal Totems</i></p> <p>Colour wheels for student reference Colour pencils/markers</p> <p>http://www.cathyfranzi.com/artworks-artworks/</p>

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	written or digital journal, or portfolio or question/answer; one-to-one, or group debriefs; discussing responses to artwork)	sgraffito techniques as well as subtractive design processes. Plan colour schemes using understanding of colour theory (complementary, analogous colours) in visual diary. Make annotations using art terminology and to record design ideas.		
7	<p>MAKING Ideas and design development for art-making (e.g. brainstorm, mind map, annotation/sketches, media testing)</p> <p>Processes to develop and produce artwork</p> <p>Visual art language (visual art elements and principles of design) used in the development of artwork</p> <p>Safe work practices (e.g. hand placement when using a lino tool)</p> <p>Introduction to one or two of the visual art conventions (e.g. compositional devices, such as the use of directional leading lines to</p>	<p>MAKING Continue major project – Ceramic Totem/design development</p> <p>Continue and complete design development with annotated art-making intentions.</p> <p>Record scaled and coloured designs in visual diary and annotate key visual art elements and principles of design and how they are incorporated into final design.</p> <p>Commence <i>Response: Colour</i> worksheet in the Visual Arts Year 7 Sample Assessment Making and Responding Task: <i>Ceramics – Animal Totems</i>.</p> <p>Create simple templates for transfer to clay models.</p> <p>Demonstrate construction of clay totem shapes using techniques and processes specific to clay (such as</p>	<p>Analysis – <i>The Aboriginal Memorial</i></p>	<p>Visual Arts Year 7 Sample Assessment Task Making and Responding: <i>Ceramics – Animal Totems</i></p> <p>Colour wheels for student reference</p>

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	<p>direct the eye into the composition; colour theory)</p> <p>Art-making intentions identified through annotations or conversations (e.g. keeping a written or digital journal, or portfolio or question/answer; one-to-one, or group debriefs; discussing responses to artwork)</p> <p>Application of techniques and processes suited to 2D and/or 3D artwork (e.g. one-colour lino print, observational drawing)</p>	<p>allowance for shrinkage and appropriate thickness and scoring to enable design transfer/joining and subtractive design elements). Discuss correct joining, wrapping and handling techniques – focus on health and safety requirement/s specific to ceramics.</p> <p>Commence the construction of clay totem shapes using demonstrated clay techniques and processes.</p>		<p>PVC Pipes cut to size, matching foam or cardboard ‘coasters’ allowing 12% shrinkage (to be removed prior to drying)</p> <p>Clay</p> <p>Clay tools</p> <p>Spray Bottles</p> <p>Wrapping layers – plastic wrap/recycled dry-cleaning bags, dish cloths.</p>
8	<p>MAKING Processes to develop and produce artwork</p> <p>Visual art language (visual art elements and principles of design) used in the development of artwork (e.g. using repetitive shapes and colour to create a pattern)</p>	<p>MAKING Continue major project – Ceramic Totem/design development</p> <p>Complete <i>Response: Colour</i> worksheet in the Visual Arts Year 7 Sample Assessment Making and Responding Task: <i>Ceramics – Animal Totems</i>.</p> <p>Complete totem form, concluding the clay construction phase (during colour painting phase,</p>		<p>Visual Arts Year 7 Sample Assessment Task Making and Responding: <i>Ceramics – Animal Totems</i></p> <p>Colour wheels for student reference</p> <p>PVC Pipes cut to size, matching foam or cardboard ‘coasters’ allowing 12% shrinkage (to be removed prior to drying)</p>

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	<p>Art-making intentions identified through annotations or conversations (e.g. keeping a written or digital journal, or portfolio or question/answer; one-to-one, or group debriefs; discussing responses to artwork)</p> <p>Application of techniques and processes suited to 2D and/or 3D artwork (e.g. one-colour lino print, observational drawing)</p> <p>Safe work practices (e.g. hand placement when using a lino tool)</p>	<p>leave artworks unwrapped to commence slow drying process).</p> <p>Commence the process of design transfer using a blunt pencil, account for considerations with transferring a design on to a three-dimensional, curved surface.</p> <p>Reiterate correct handling processes specific to the use of clay (health and safety).</p> <p>Commence colour painting/glazing design on clay totem piece, with reference to design intentions in visual diary.</p> <p>Begin subtractive sgraffito. Discuss using visual art language, the use of subtractive design elements, positive and negative space, three dimensional design.</p>		<p>Clay</p> <p>Clay tools – sgraffito</p> <p>Spray bottles</p> <p>Wrapping layers – plastic wrap, recycled dry-cleaning bags, dish cloths</p> <p>Underglaze, soft bristle brushes</p>
9–10	<p>MAKING</p> <p>Ideas and design development for art-making (e.g. brainstorm, mind map, annotation/sketches, media testing)</p>	<p>MAKING</p> <p>Completion of Totems – Firing week</p> <p>Completion of colour painting/glazing and sgraffito techniques. Commence slow drying of ceramics in preparation for kiln firing.</p> <p>Mini Project (time permitting)</p>		<p>15 x 10 x 10 cm foam cubes, printing foam, blue tac</p>

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	<p>Processes to develop and produce artwork</p> <p>Introduction to one or two of the visual art conventions (e.g. compositional devices, such as the use of directional leading lines to direct the eye into the composition; colour theory)</p> <p>Visual art language (visual art elements and principles of design) used in the development of artwork (e.g. using repetitive shapes and colour to create a pattern)</p> <p>Art-making intentions identified through annotations or conversations (e.g. keeping a written or digital journal, or portfolio or question/answer; one-to-one, or group debriefs; discussing responses to artwork)</p> <p>Presentation convention of attributing artwork (e.g.</p>	<p>Create a black and white version of final design for foam block printing.</p> <p>Using correct processes related to printmaking, discuss the subtractive qualities of this form of printmaking, with reference to examples.</p> <p>Discuss similarities and differences (using visual art language – balance, contrast, shape, tone) between the colour and monochromatic versions of the same design.</p> <p>Commence creation of final design transfer to foam sheet.</p> <p>Begin printing process of foam block. Demonstrate subtractive printing processes and correct printmaking conventions (such as editions, creating a proof and registration).</p> <p>Encourage collaborative processes in the printmaking by sharing materials, working space and tasks.</p> <p>At the end of the printing process, edition and sign prints and present in visual diary.</p> <p>Glaze final totems with clear earthenware glaze (refire) or use weather proof varnish to seal surface.</p>		<p>Pencils and a variety of textures for making indents</p> <p>Colour pencils/markers</p> <p>Visual stimuli of black and white prints</p> <p>Waterbased black ink, newspaper, printing rollers, paper, clean up materials.</p>

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	<p>printmaking convention of the edition for each print)</p> <p>Application of techniques and processes suited to 2D and/or 3D artwork (e.g. one-colour lino print, observational drawing)</p> <p>Processes and finished artwork appraised; ways to improve art practice; reflection</p>			
10	<p>MAKING Processes and finished artwork appraised; ways to improve art practice; reflection</p> <p>Display options of finished artwork to enhance audience interpretation</p> <p>Presentation convention of attributing artwork (e.g. printmaking convention of the edition for each print)</p>	<p>Assessment Week Assemble visual diary submission for assessment, including:</p> <ul style="list-style-type: none"> • all drawings, design development and prints, supported with annotations • process notes detailing production of final totem or 'how I made my totem' interview (in pairs) • photograph of final totem and/or final mini-totem presented visual diary. <p>Guided self/peer review session Students display and critique their totems and the artwork of others. Using guided questions, write a</p>	<p>Visual Diary</p> <p>Clay Totem</p> <p>Mini – Totem panels (optional)</p> <p>Final foam prints and foam plate (optional)</p>	

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		'Process + Product' reflection in visual diary. Use art terminology (design development, process-specific terminology, elements and principles) to reflect on own artwork and the artwork of others.		

Note for teachers: Time allocation on which the sample teaching and learning outline is based – Two hours of teaching per week for one school term (10 weeks). Assessments should exemplify timing, type and number of assessments in line with the school assessment policy. Schools offering less than two hours per week may modify the program, while maintaining the ratio of Making and Responding.

Year 7 Visual Arts
Assessment Overview

Week	Assessment	Due date	Mode
5	Mini – Totem Assessment	Week 5	Making Responding
7	Analysis Task: <i>The Aboriginal Memorial</i>	Week 7	Responding
10	Visual Diary Clay Totem panels Mini – Totem panels	Week 10	Responding Making

DISCLAIMER: Assessments are subject to change and students will be given at least two weeks' notice should this occur.