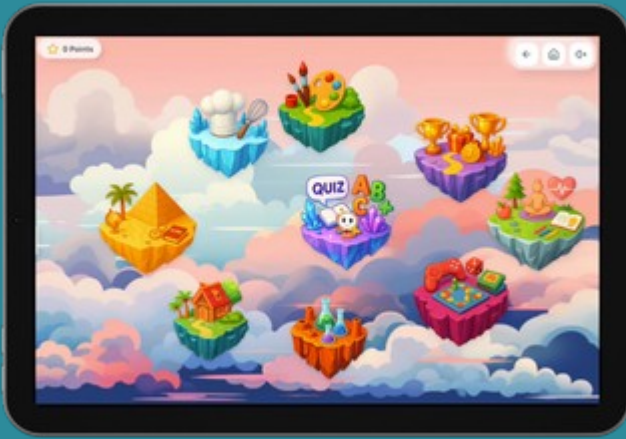


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Art Lives Here - Years 1-2

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Teaching overview

Art Lives Here • Years 1–2 • Visual Arts

Explore how and why people experience art in different settings. Learners study named museum sources, experiment safely, and create an original artwork about a school or imagined place.

Eight core lessons complete teaching and assessment. Lessons 9–10 are optional reinforcement using familiar processes and completed work. Omitting either optional lesson does not remove required evidence.

Each lesson is planned for 60 minutes: 5 minutes looking/recall; 10 minutes demonstration/context; 30 minutes purposeful making/application; 10 minutes reflection/response; 5 minutes cleanup. Add space while protecting practical work, drying and cleanup.

Teacher preparation: adult-prepared large hard shapes and handles; washable non-toxic paint; trays, aprons, blue sponges, paper scraps, drawing materials, separate art paper and a drying area. No sharp carving tools. Keep paint away from mouths and eyes; wash hands.

Artwork comes from learners' own observations or imagined places. Do not imitate The Green Wave Composition, Brian Robinson's cultural motifs or any living artist's signature expression. No home, cultural or other personal disclosure is required.

Presentations and core route

Ten separate editable lesson decks are included. Each contains 10 slides. Use Lessons 1–8 for the full core sequence and assessment; Lessons 9–10 are optional reinforcement.

Art Lives Here – Years 1–2 – Lesson 01 – Presentation.pptx
Topic: Art in different settings

Art Lives Here – Years 1–2 – Lesson 02 – Presentation.pptx
Topic: Why artists make

Art Lives Here – Years 1–2 – Lesson 03 – Presentation.pptx
Topic: Look at processes

Art Lives Here – Years 1–2 – Lesson 04 – Presentation.pptx
Topic: Observe our place

Art Lives Here – Years 1–2 – Lesson 05 – Presentation.pptx
Topic: Experiment for meaning

Art Lives Here – Years 1–2 – Lesson 06 – Presentation.pptx
Topic: Create place artwork

Art Lives Here – Years 1–2 – Lesson 07 – Presentation.pptx
Topic: Context and making a statement

Art Lives Here – Years 1–2 – Lesson 08 – Presentation.pptx
Topic: Reflect on experience

Art Lives Here – Years 1–2 – Lesson 09 – Presentation.pptx
Topic: One place, a different process • Optional

Art Lives Here – Years 1–2 – Lesson 10 – Presentation.pptx
Topic: Where could our work be seen? • Optional

Unit quiz: Art Lives Here – Years 1–2 – Quiz.pptx (20 slides; 8 questions with discussion responses). The quiz complements practical evidence.

Sources, access and assessment

Authentic source 1: Katsushika Hokusai, The Great Wave, Japan, ca. 1830–32; woodblock print, ink and colour on paper. The Met object JP1847: <https://www.metmuseum.org/art/collection/search/45434>

Authentic source 2: Brian Robinson, Reef Turtle, 1995; linocut, ink on paper. Australian National Maritime Museum: <https://collections.sea.museum/objects/16250>

Brian Robinson is a contemporary Kala Lagaw Ya/Wuthathi artist with a Waiben connection. Teacher background: <https://www.sea.museum/exhibitions/brian-robinson>. Read the work's source in its own context, one artist cannot represent all First Nations peoples.

The Hokusai image is reproduced from the verified Met public-domain asset with a visible credit. Reef Turtle remains © Brian Robinson and is linked for teacher viewing only. No image or motif from it is reproduced or simulated.

Read cards aloud; offer large picture choices, oral rehearsal, gestures, a communication board/draw or dicta scribing as appropriate. Physical assistance may support tool access; artistic decisions remain the learner's. Stretch reasoning with new contexts, not extra handwriting.

Assessment uses photo-text comparison, two process trials, original place artwork and a brief analysis. Gather observations throughout, conference in Lesson 7 and complete only remaining core evidence in Lesson 8. The quiz supports discussion and does not replace practical evidence.

Lesson 1: Art in different settings

Presentation: Art Lives Here – Years 1–2 – Lesson 01 – Presentation.pptx

Learning focus: Notice where and how people experience art.

Prepare: Museum links, C1 source cards, W01, pencils, paper, safe classroom objects.

5 minutes — Recall/notice: invite one response about a relevant recall or earlier process before explaining.

10 minutes — Explicit model: Show the authentic Hokusai image and read its museum record. Compare viewing a print in a gallery, an illustration in a book and a sculpture in a public place. Do not claim Hokusai is currently on display: the object record says not on view.

30 minutes — Guided then independent work. Pairs arrange their own quick sketches of familiar or imaginary places as a gallery, a book page and a pretend outdoor display. Discuss how viewers meet a work. Make an original sketch rather than copying the museum print.

10 minutes — Reflection: Summarise at least two settings and explains one difference in the viewing experience.

5 minutes — Clean up: protect drying work, return tools, sort usable scraps, wipe surfaces and wash hands.

Support: Read cards aloud; offer two setting pictures; accept pointing, a spoken sentence or a scribed reasoning.

Challenge: Explain how the same artwork might be experienced differently in two settings.

Lesson 2: Why artists make

Presentation: Art Lives Here – Years 1–2 – Lesson 02 – Presentation.pptx

Learning focus: Link an artwork to its place, process and possible purpose.

Prepare: Verified museum links, C1 cards S1–S4, W02, drawing paper and pencils.

5 minutes — Recall/notice: invite one response about a relevant detail in earlier process before explaining.

10 minutes — Explicit model: Compare Hokusai's named print with Brian Robinson's Reef Turtle through the teacher-view link. Separate fact from the records from possible interpretations. Use I notice / I think / I would check rather than claiming to know an artist's feelings.

30 minutes — Guided then independent work: Create a small original place picture for a chosen audience, then explain possible purpose such as sharing an observation or expressing an idea. Contrast two viewing contexts.

10 minutes — Reflect/evidence: Link a supported observation to context or possible purpose and recognise a limit.

5 minutes — Clean up: protect drying work, return tools, sort usable scraps, wipe surfaces and wash hands.

Supportive tools: sentence stems I notice / I think / I would check; use picture choice for a communication board/device.

Challenge: Offer two reasonable interpretations and identify what the source does not tell us.

Lesson 3: Look at processes

Presentation: Art Lives Here – Years 1–2 – Lesson 03 – Presentation.pptx

Learning focus: Connect printmaking steps to line, shape and repetition.

Prepare: Teacher-prepared card shapes, large handles, washable non-toxic paint, trays, paper, aprons, W03; no cutting/carving tools for pupils.

5 minutes — Recall/notice: invite one response about a relevant detail on earlier process before explaining.

10 minutes — Explicit model: Make one safe card print, then repeat the same shape. Show that paint transfers from the raised card shape to paper. Distinguish a woodblock print, linocut and classroom card printing without suggesting identical methods.

30 minutes — Guided then independent work. Pupils make test prints using card shapes prepared by an adult; vary direction of placement. Observe line, shape and repeated marks; record in W03.

10 minutes — Reflect/evidence: describe paint transfer and connects a deliberate change to its visible effect.

5 minutes — Clean up: tidy up, drying work, return tools, sort usable scraps, wipe surfaces and wash hands.

Support: Offer large-handled stamps, fewer trials, partner placement and practical explanation.

Challenge: Explain why two prints from one shape may look different if pressure or paint changes.

Lesson 4: Observe our place

Presentation: Art Lives Here – Years 1–2 – Lesson 04 – Presentation.pptx

Learning focus: Make original observations to use in an artwork.

Prepare: Safe classroom view or fictional garden scenario, paper, pencils, W04; optional large drawing tools.

5 minutes — Recall/notice: invite one response about a relevant detail on earlier process before explaining.

10 minutes — Explicit model: Observe a classroom window and nearby shelf: name the long rectangle, short straight lines and rounded pot. Demonstrate quick original sketches of features rather than a perfect finished drawing. No required home or personal disclosure.

30 minutes — Guided then independent work. Sketch three features from a safe school setting or an imagined place. Select one feature to develop, retaining individual choices.

10 minutes — Reflect/evidence: uses personally observed or imagined features rather than copying or referencing artwork.

5 minutes — Cleanup: tidy up drawing work, return tools, sort usable scraps, wipe surfaces and wash hands.

Support: Choose between two familiar objects, trace own gesture in air then draw, use partner or adult scribe.

Challenge: Change viewpoint and explain what becomes larger, smaller or partly hidden.

Lesson 5: Experiment for meaning

Presentation: Art Lives Here – Years 1–2 – Lesson 05 – Presentation.pptx

Learning focus: Try two processes and choose one for a place idea.

Prepare: Adult-prepared card shapes, non-toxic washable paint, glue sticks, coloured scrap paper, W05, test paper, drying space.

5 minutes — Recall/notice: invite one response about a relevant result or earlier process before explaining.

10 minutes — Explicit model: Represent an original imaginary garden with a card-print test and torn-paper collage test. Explain that repeating a simple plant shape may show many plants, while layered paper may show a path partly hidden. No prescribed final artwork.

30 minutes — Guided then independent work: Try card printing and collage on small separate papers. Keep one feature constant, notice the different effects and choose from evidence.

10 minutes — Reflect/evidence: makes two process trials and gives a reason for a selected material/process.

5 minutes — Clean up: tidy up, drying work, return tools, sort usable scraps, wipe surfaces and wash hands.

Support: Offer pre-prepared large shapes, two material choices, tactile trials, pointing and dictated comparison.

Challenge: Combine processes only when the combination improves the intended idea; justify the decision.

Lesson 6: Create place artwork

Presentation: Art Lives Here – Years 1–2 – Lesson 06 – Presentation.pptx

Learning focus: Use chosen lines, shapes and a process to make an original work.

Prepare: Own sketches and trials, art paper, chosen safe printing/collage media, W06, aprons and drying space.

5 minutes — Recall/notice: invite one response about a relevant detail on earlier process before explaining.

10 minutes — Explicit model: Think aloud through an original composition: place a path shape, choose large/small forms, trial positions then select. Deliberately improve one choice rather than endlessly pecking.

30 minutes — Guided then independent work: Make the main artwork on separate appropriate art paper, using own planning evidence. Refine one purposeful choice and preserve before after evidence as a sketch or explanation.

10 minutes — Reflect/evidence: Use conventions and materials purposefully, explains a choice and refines one part.

5 minutes — Clean up: protect drying work, return tools, sort usable scraps, wipe surfaces and wash hands.

Support: Large tools, paper elements, adult setup and peer assistance; decisions remain the learner's.

Challenge: Explain how a deliberate placement or scale change changes the intended meaning.

Lesson 7: Context and making assessment

Presentation: Art Lives Here – Years 1–2 – Lesson 07 – Presentation.pptx

Learning focus: Compare two art experiences and explain an original artwork.

Prepare: Completed work, sketches and trials, W07, A1 assessment pages, R1 rubric, source links/cards.

5 minutes — Recall/notice: invite one response about a relevant detail or earlier process before explaining.

10 minutes — Explicit model: Demonstrate a short fictional learner conference: gallery viewing compared with an illustration in a book. Identify context and a visible detail. Model explaining one original process choice without scoring beauty.

30 minutes — Guided then independent work. Learners compare two contexts and explain their own original work with trials. Use A1 pages for recording or teacher conference. Collect the required context, exploration and creation evidence within the core.

10 minutes — Reflection: context comparison, process evidence and explained deliberate choices; multiple communication modes are equivalent.

5 minutes — Clean up: protect drying work, return tools, sort usable scraps, wipe surface and wash hands.

Support: point to a setting picture, use a gesture or communication device, speak, draw or dictate. Provide physical assistance without supplying the learner's decisions.

Challenge: Explain a possible alternative interpretation and the evidence that supports it.

Lesson 8: Reflect on experience

Presentation: Art Lives Here – Years 1–2 – Lesson 08 – Presentation.pptx

Learning focus: Explain how a setting changes the experience of art.

Prepare: Completed artwork, safe classroom display surfaces, W08, A1 conference record for remaining core evidence.

5 minutes — Recall/notice: invite one response about a relevant detail or earlier process before explaining.

10 minutes — Explicit model: Place the same original class work at seated viewing height and in a pretend book setting. Discuss seeing the real work versus a reproduction and avoid suggesting the experience is identical.

30 minutes — Guided then independent work: Try in classroom viewing settings, then choose and explain a suitable setting. Finish all required assessment by the end of this lesson.

10 minutes — Reflect/evidence: Explains a suitable context/audience using a detail of the work; all core evidence complete.

5 minutes — Clean up: protect drying work, return tools, sort usable scraps, wipe surfaces and wash hands.

Support: Use two setting pictures, oral rehearsal, pointing, gestures or a communication board/device.

Challenge: Consider how access or viewing distance could change someone's experience.

Lesson 9: One place, a different process • Optional

Presentation: Art Lives Here – Years 1–2 – Lesson 09 – Presentation.pptx

Learning focus: Revisit an original place idea using a familiar alternative process.

Prepare: Own sketch and finished work, already-taught printing/collage materials, W09, small art paper.

5 minutes — Recall/notice: invite one response about a relevant detail on earlier process before explaining.

10 minutes — Explicit model: Recall a core trial and demonstrate the same place feature with a different previously taught process. Add a new required skill or assessment.

30 minutes — Guided then independent work: Make a small alternative study, then compare it with the completed core work. Omit the lesson without losing any required evidence.

10 minutes — Reflect/evidence: Original feedback on how a familiar process changes the effect; core assessment already complete.

5 minutes — Clean up: protect drying work, return tools, sort usable scraps, wipe surfaces and wash hands.

Support: Offer up familiar materials and an adult-supported explanation or demonstration.

Challenge: Explain which version better communicates the chosen idea and why.

Lesson 10: Where could our work be seen? • Optional

Presentation: Art Lives Here – Years 1–2 – Lesson 10 – Presentation.pptx

Learning focus: Compare safe mock display settings for already-finished work.

Prepare: Finished class place studies, removable display supports, W10, teacher-controlled classroom display areas.

5 minutes — Recall/notice: invite one response about a relevant detail on earlier process before explaining.

10 minutes — Explicit model: Compare a class viewing wall with a pretend book/table display. Explain viewer distance, clear access and respectful handling without real public posting.

30 minutes — Guided then independent work: Arrange finished works in two mock contexts, select one and explain the audience fit. No new required curriculum or essential assessment.

10 minutes — Reflect/evidence: Original feedback about place/audience connections; core assessment remains complete.

5 minutes — Clean up: protect drying work, return tools, sort usable scraps, wipe surfaces and wash hands.

Support: Partner placement, two setting pictures, large labels read aloud and supported choices.

Challenge: Explain one access improvement and how it helps a viewer.

Curator's Choice – Teacher Guide

Read the rules and challenge cards aloud. Learners choose a named stop rather than rolling a die. There is no winner, time limit or beauty judgement. Accept different supported responses; use the following criteria.

1 / S1: names Hokusai, The Great Wave, Japan, ca. 1830–32 or woodblock print from the source record. Encourage artist and title plus a checked fact.

2 / S2: would check the artist's own words or reliable museum record; a visible turtle subject alone does not prove the artist's intention.

3 / S4–S5: a book shows a flat picture beside text: park sculpture experienced in a physical public setting. No touching is implied.

4 / S3: paint on a raised card shape transfers a mark when pressed and lifted. Repetition, turning or pressure may change the result.

5 / S6: names an original observed/imagined creature and justifies a safe process for it. Different processes may be suitable.

6 / S7: study and name the source, then create from own observations rather than copying compositions, motifs or cultural objects.

7 / S8: comfortable viewing height, clear access or safe spacing; explain how the change helps the viewer.

8: yes, so viewers can notice different details and support their responses with visible evidence. There is no single correct feeling.

Support: two cards at a time, picture/gesture selection, partner-supported turns and scribed reasoning. Extension: ask what the source cannot tell us or compare another safe fictional setting.

Look
Think
Create
Belong

Art Lives Here

Different
places
Different
stories

Key Ideas • Years 1-2

Context

The situation around an artwork.



Place

Where art is made or experienced.



Artist

A person who makes art.



Audience

People who experience art.



Expression

Show an idea through art.



Purpose

What a work is made to do.



Notice a detail. Explain your idea.

How We Explain Our Evidence

When we look at a real artwork, we can explain our ideas clearly by naming what we know, using details we can see, and saying where our information comes from.

Look.
Think.
Name.
Explain.

1 Ask

What should we name when discussing a real artwork?

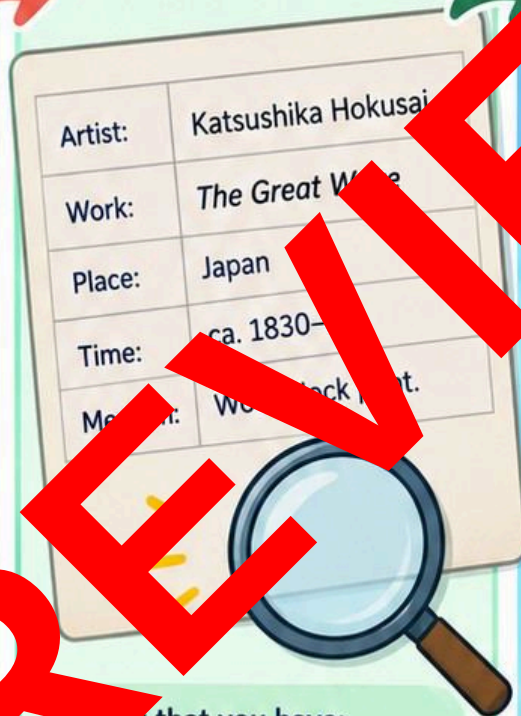


We can name:

- the artist
- the work (title)
- the place it was made
- the time it was made
- what we can see
- where we found the information (the source)

2 Check

Here is the information for a real artwork.



Check that you have:

- ☐ the artist's name
- ☐ the work's title
- ☐ the place it was made
- ☐ the time it was made
- ☐ the type of artwork or materials
- ☐ a reliable source

3 Explain

Name the artist and work.
Add the place and time.
Use visual details and the source.

This is a work by _____

_____ titled _____.

It was made in _____ around _____.

I can see _____.

I know this because _____.

Now write your own explanation:

Remember...

Name what you know.

Use details you can see.

Say where your information comes from.





Case and Source Cards • 1



Looking
Thinking
Creating

Cut apart the cards. Use them to discuss, explore and make connections.



S1 • Hokusai *The Great Wave*

Japan, ca. 1830–32
Woodblock print on paper.



What can the record tell us?



S2 • Brian Robinson

Reef Turtle, 1975
Lined out; no paper.



View through the teacher's museum link.
Do not copy the artist's motifs.



S3 • Printing

Our safe card-print trial is a
classroom model.
Paint transfers a mark to paper.



**What changes when we turn
the shape?**



S4 • A book

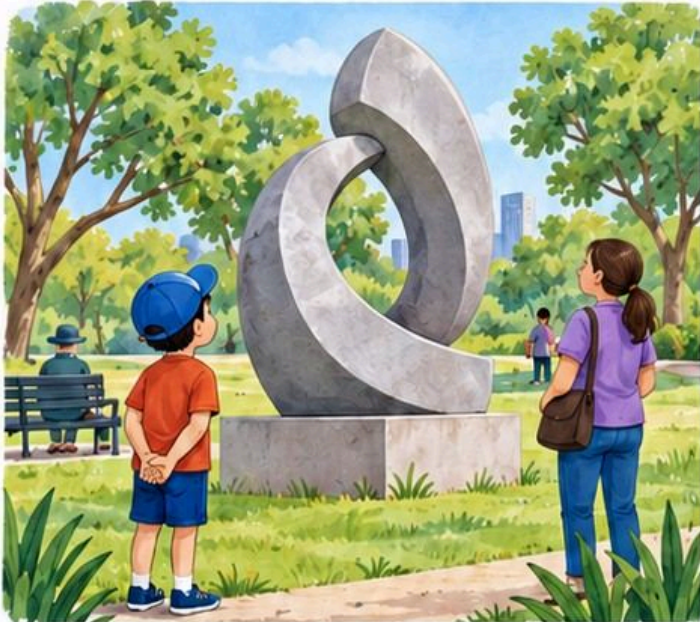
Fictional case: Ari sees a garden
picture beside a story.



**How does this setting affect
viewing?**

Case and Source Cards • 2

S5 • A public place



Fictional case: a sculpture stands in a park.
People can pass, pause and look.

How is this different from a book picture?

S6 • Our own place



Choose a safe school or imagined place.
Sketch your own lines and shapes.

Which feature will you develop?

S7 • Make your own choices



Study a named artist respectfully.
Do not copy their composition or cultural motifs.
Use your own observations and ideas.

S8 • An audience



Fictional case: a class displays place artworks.
Can everyone see comfortably?

What could help a seated viewer?

Different
eyes
brighter
ideas

Curator's Choice

A cooperative looking and thinking game

Look
Think
Share
Explore



River Sky
by Fictional artwork



Bloom Day
by Fictional artwork



A New Path
by Fictional artwork

Art
helps us
see the
world in
new ways.

How to play

1

Play in a group
of 2–4.
Use a counter
or point.



2

Choose a
challenge card
and move to the
named stop.



3

Respond using
detail, a source
fact, process.



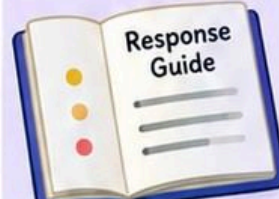
4

Ask one
respectful
question.



5

Check the
teacher's response
guide. Help each
other explain.



One can speak, point, draw or use a communication device.
There is no race.



Example turn

Card 1 → **NOTICE**.

I can name the artist
from the record.

A partner asks:
Which source helps?



The record
names Katsushika
Hokusai.

Which source
helps?

We compare ideas; we do not judge whose artwork is prettiest.

Curator's Choice Mat

Look. Think. Share. Discover together!

1

NOTICE



What do you see?
Look closely.

2



What do you wonder?
What could it mean?

3

COMPARE



What is the same?
What is different?

4

EXPLAIN



What do you think?
Tell us why.

6

REFLECT



What did you learn?
What will you look for
next time?

5

APPLY



What could you make?
How could you try it?

Choose a card.
Go to the named
stop.
Support your idea.

Small
Ideas
Make a
Big Picture

ART
HELPS US
SEE A
BRIGHTER
WORLD

Curious
people
make a
brighter
world.

Point instead of moving a counter if you prefer. Play cooperatively.



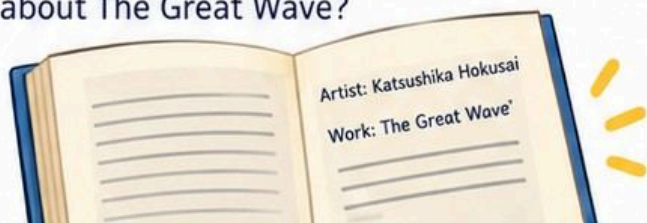
Curator's Choice • Challenges

Look closely • Think deeply • Share ideas • See more in art



1 • NOTICE • S1

What does the source name about The Great Wave?



2 • ASK • S2

What would you check before saying why an artist made a work?



3 • COMPARE • S4, S5

How are a book picture and a park sculpture experienced differently?



4 • EXPLAIN • S3

How does a circle shape make a marked mark?



5 • APPLY • S6

Choose one original place sculpture. Which process could show it?



6 • REFLECT • S7

How can we learn from art without copying motifs?



Ideas
Processes
Materials
Viewpoints
Feelings

7 • NOTICE • S8

What could help a seated viewer see the display?



8 • EXPLAIN

Can two viewers notice different things?
Give a reason.



Art in different settings

Name: _____

Choose two art settings.

Setting 1: _____

What can a viewer do here?

Setting 2: _____

What can a viewer do here?

One difference is:



You may speak, draw, write, point or dictate your own ideas.

Art in different settings

Name: ANSWERS

Choose two art settings.

Setting 1: _____

What can a viewer do here?

Gallery: look at an
artwork closely.

Setting 2: _____

What can a viewer do here?

Book: view pictures
beside words.

One difference is:

A book shows a picture on a page; a gallery
may show the artwork itself.



You may speak, draw, write, point or dictate your own ideas.

Why artists make

W02 • Years 1–2

Name: _____

Use the named source cards.

Reference: C1: S1, S2

Work 1: The Great Wave

One source fact:



Work 2: Reef Turtle

One source fact:



I think a possible purpose is: _____

My evidence is: _____

I would check: _____



You may speak, draw, write, point or dictate your own ideas.

Why artists make

W02 • Years 1-2

Name: _____

ANSWERS

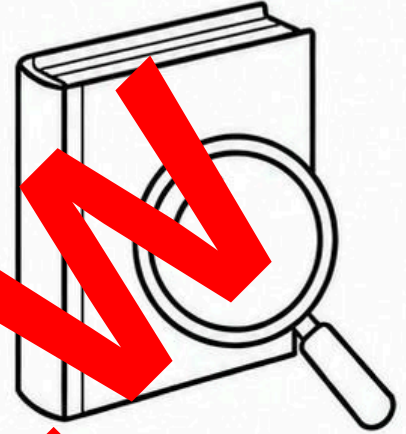
Use the named source cards.

Reference: C1: S1, S2

Work 1: The Great Wave

One source fact:

Hokusai; Japan; ca. 1830-32;
woodblock print.



Work 2: Reef Turtle

One source fact:

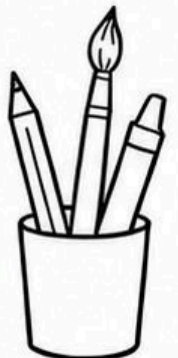
Brian Robinson (1998), linocut;
ink on paper



I think a possible purpose is: Sample: to help us notice sea life.

My evidence is: Sample: the work has a sea-life subject.

I would check: The artist's own words before claiming why.

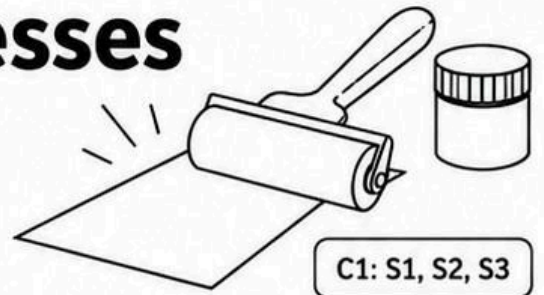


You may speak, draw, write, point or dictate your own ideas.

Look at processes

Name: _____

Make a safe card-print trial on separate paper.



C1: S1, S2, S3

1. Sketch or show one printed mark.

2. Sketch or show a repeated mark.

3. I changed _____

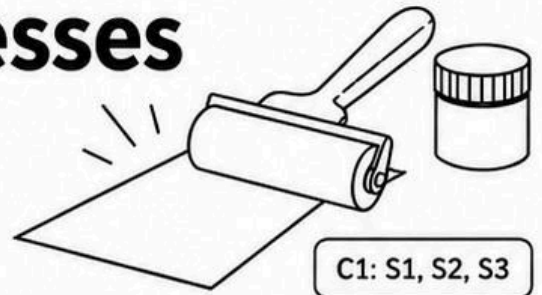
The effect was _____

You may speak, draw, write, point or dictate your own ideas.

Look at processes

Name: _____ **ANSWERS**

Make a safe card-print trial on separate paper.



C1: S1, S2, S3

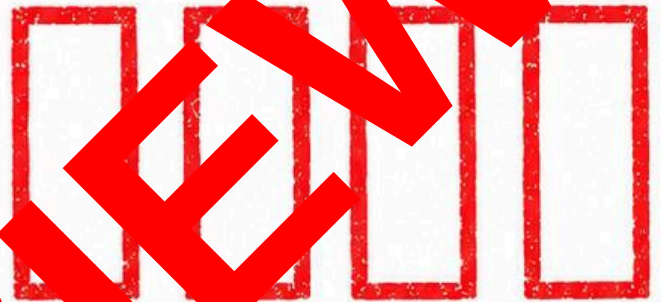
1. Sketch or show one printed mark.

Sample: one rectangle mark.



2. Sketch or show a repeated mark.

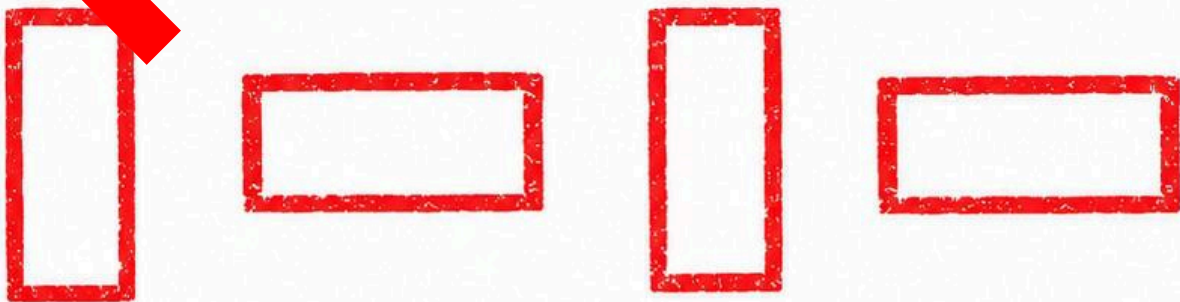
Sample: the rectangle repeated in a row.



3. I changed _____

The effect was _____

Sample: I turned the shape. The next mark faced a different way.



You may speak, draw, write, point or dictate your own ideas.

Observe our place

W04 • Years 1–2

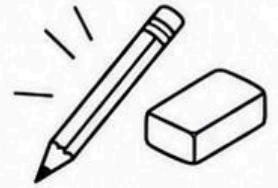
C1: S6

Name: _____

Choose a school or imagined place.

My place: _____

Sketch three features in this large space.



One line or shape is needed:

I choose this feature because:

You may speak, draw, write, point or dictate your own ideas.

Observe our place

W04 • Years 1–2

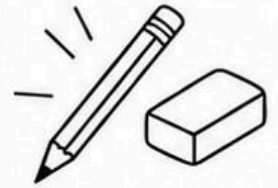
C1: S6

Name: **ANSWERS**

Choose a school or imagined place.

My place: _____

Sketch three features in this large space.



Sample: an imagined garden with a path, a tree and a seat.

One line or shape is needed.

Sample: a curved path and a round tree shape.

I choose this feature because:

Sample: the path helps show where a viewer could go. Other observations are valid.

You may speak, draw, write, point or dictate your own ideas.

Experiment for meaning

W05 • Years 1–2

Name: _____

Keep your two real trials on art paper.

C1: S3, S6

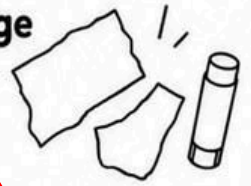
Trial 1: safe card printing

Record the effect.



Trial 2: torn-paper collage

Record the effect.



I choose: _____

This helps my idea because:

You may speak, draw, write, point or dictate your own ideas.

Experiment for meaning

Name: **ANSWERS**

Keep your two real trials on art paper.

Trial 1: safe card printing

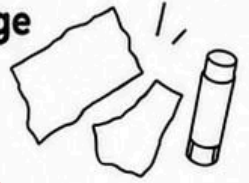
Record the effect.



**Sample: repeated shapes
show many plants.**

Trial 2: torn-paper collage

Record the effect.



**Sample: layers partly hide
the path.**

I choose: _____

This helps my choice because:

**Sample: I choose printing to show repeated plants.
Different evidence-based choices are valid.**

You may speak, draw, write, point or dictate your own ideas.

Create place artwork

W06 • Years 1–2

Name: _____

Make the main work on separate art paper.



C1: S6, S7

1. Sketch your own composition plan.

2. My process and one deliberate choice:

3. One choice I refined: _____

The change helped because:

You may speak, draw, write, point or dictate your own ideas.

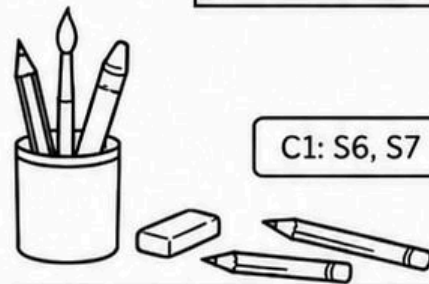


Create place artwork

W06 • Years 1–2

Name: **ANSWERS**

Make the main work on separate art paper.



C1: S6, S7

1. Sketch your own composition plan.

Sample: my own garden plan with a large path and small plants.

2. My process and one deliberate choice:

Sample: card printing repeated small shapes.

3. One choice I refined: _____

The change helped because:

**Sample: I moved one large shape so the path could be seen.
This is one possible plan.**

You may speak, draw, write, point or dictate your own ideas.

Context and making



Name: _____

C1: S1, S4, S6

Use your work, sketch and trials as evidence.

Two art experiences I compare:**My original work: title and process**
One choice I can explain:**My evidence shows:**

You may speak, draw, write, point or dictate your own ideas.

Context and making



Name: **ANSWERS**

C1: S1, S4, S6

Use your work, sketch and trials as evidence.

Two art experiences I compare:

Sample: a gallery artwork and
an illustration in a book.

My original work: title and process
One choice I can explain:

Sample: My Garden; card printing;
I repeated plant names

My evidence shows:

Sample: my trials show how repetition changed the effect.
Other supported explanations are valid.

You may speak, draw, write, point or dictate your own ideas.

Reflect on experience

Choose a suitable setting for your work.

C1: S4, S5, S8

My viewing setting: _____

Draw or describe it.

Who could experience the work here?



This setting suits my work because:



You may speak, draw, write, point or dictate your own ideas.

Reflect on experience

Choose a suitable setting for your work.

My viewing setting: _____

Draw or describe it.

Sample: a safe classroom display.

Who could experience the work here?

Sample: classmates can view it at a comfortable height.



This setting suits my work because:

Sample: Others can notice my repeated shapes. _____

Another suitable setting is valid.



You may speak, draw, write, point or dictate your own ideas.

A different process – Optional

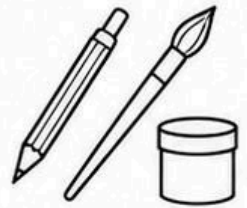
W09 • Years 1–2

Name: _____

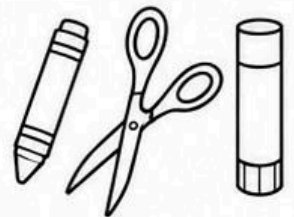
Optional: keep the same original place idea.

C1: S3, S6

My first work and its process:



My small new study and its process:



The new process changes:

You may speak, draw, write, point or dictate your own ideas.

A different process – Optional

W09 • Years 1–2

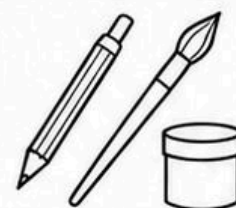
Name: ANSWERS

Optional: keep the same original place idea.

C1: S3, S6

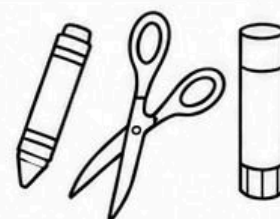
My first work and its process:

Sample: printed garden; repeated card shapes.



My small new study and its process:

Sample: small collage garden; several torn paper.



The new process changes:

Sample: the paper layers make some shapes look nearer.
Core assessment is already complete.

You may speak, draw, write, point or dictate your own ideas.

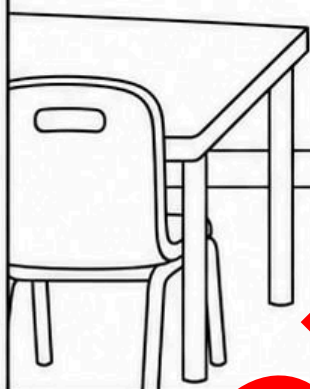
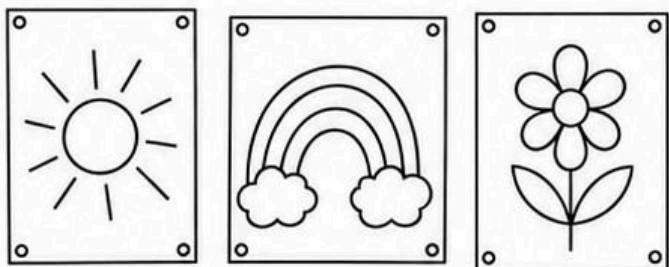
Where could art be seen? — Optional

Optional: use already-finished artwork.

C1: S4, S8

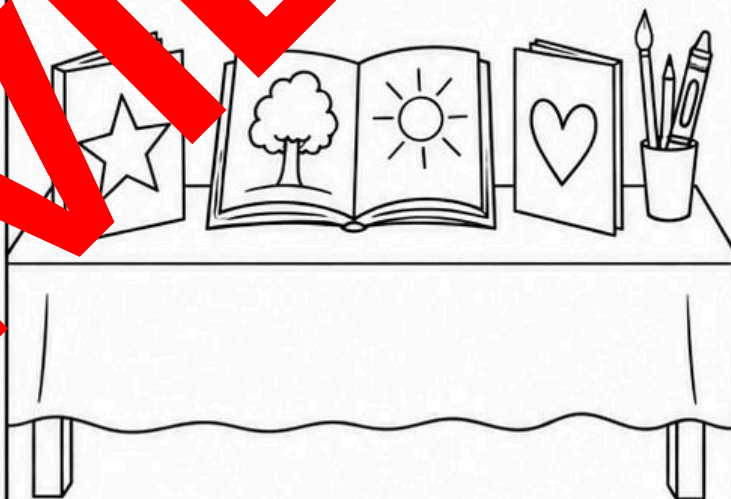
Setting A: classroom viewing wall

What can a viewer do?



Setting B: pretend book or table display

What can a viewer do?



I choose _____

This suits the experience because:

Where could art be seen? — Optional

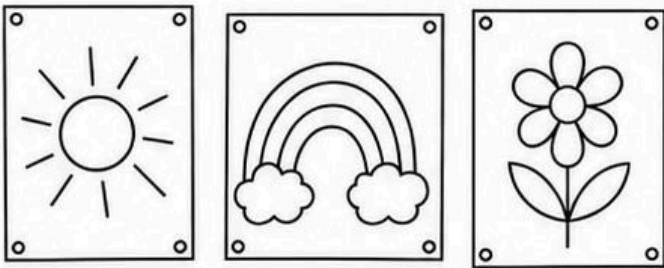
Optional: use already-finished artwork.

C1: S4, S8

Setting A: classroom viewing wall

What can a viewer do?

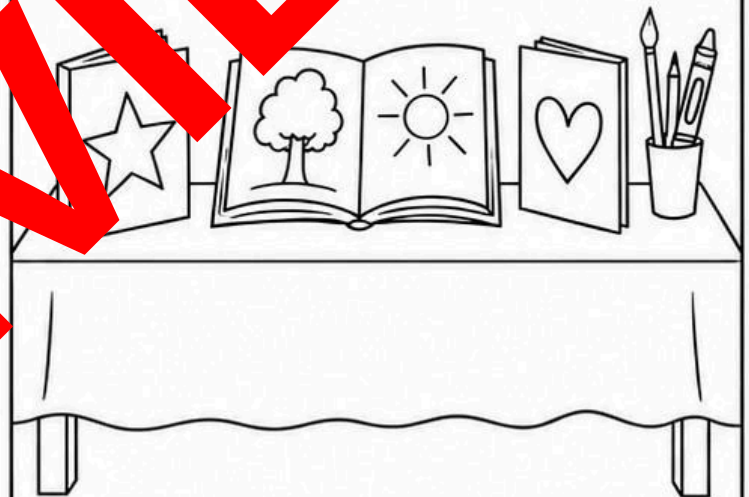
Sample: stand or sit to view the actual work.



Setting B: pretend book or table display

What can a viewer do?

Sample: look closely at a picture or small work.



I choose _____

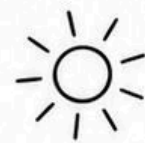
This suits the experience because:

Sample: a wall leaves room to compare works. Other suitable choices are valid.



Art Lives Here • Assessment

1 • Show your evidence



Name: _____

Compare two art experiences and explain your original place artwork.
You may speak, draw, write, point or dictate your own ideas.

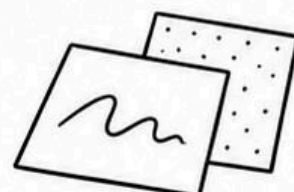


1. Two settings I compare: _____ and _____.

One difference:



2. My process trials: What did I try? What did I choose?



3. My original place artwork: title and one line, shape or placement choice.



Use your real artwork, sketches and trials. Neatness and handwriting are not the goal.

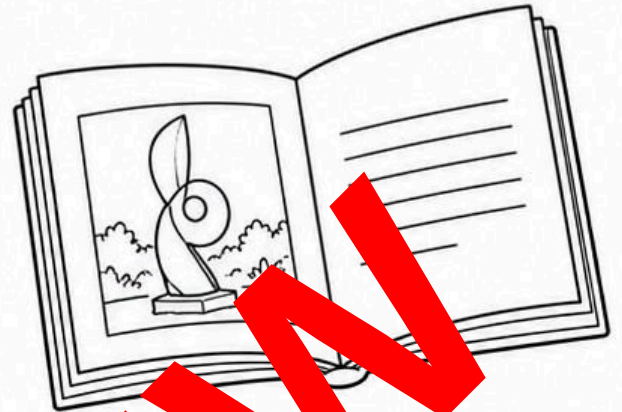
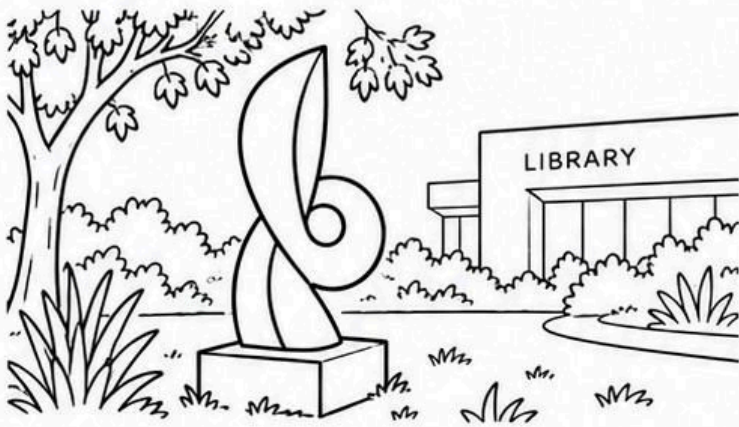


Art Lives Here • Assessment

2 • Explain and transfer

Name: _____

A sculpture stands in a library garden. Its picture appears in a book.
How might the two viewing experiences differ?



Show one deliberate choice in your artwork. Explain how it helps express your place idea.



Teacher conference notes

Evidence observed: _____

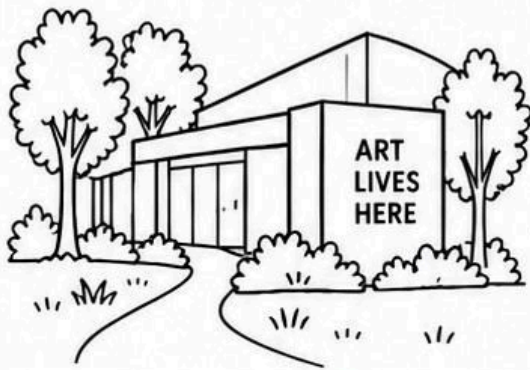
Context comparison: _____

Process and choice: _____

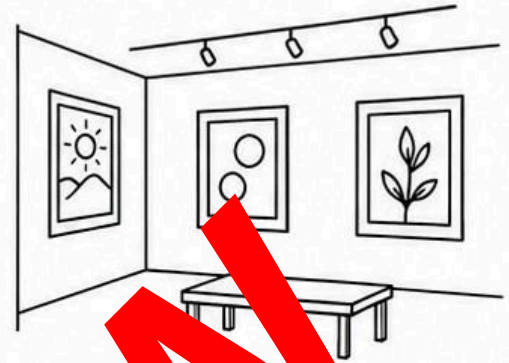
Next feedback: _____

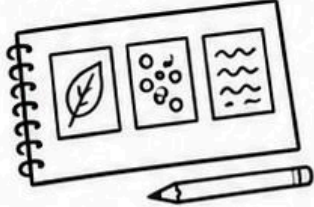
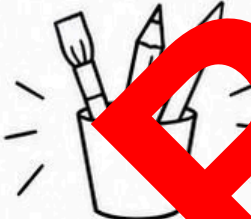
Art Lives Here • Rubric

Use evidence from the context response, trials and original artwork.

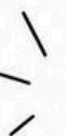


Different places
Different ideas
Art lives here



Dimension	Needs further evidence	Sound understanding	Extends the idea
Context 	Names a setting but does not yet explain a difference.	Compares two art experiences with a relevant difference.	Explains how a new setting changes viewing, using a detail.
Process 	Shows a trial but has not yet connected a choice to its effect.	Shows two trials and explains a chosen process.	Uses trial evidence to justify a purposeful refinement.
Creating 	Shows a place idea with choices not yet explained.	Uses lines, shapes or placement to express an original place idea.	Explains how a deliberate visual change strengthens the idea.
Reflection 	An interpretation or source claim needs more evidence.	Supports a response with a detail and respects others' choices.	Considers another interpretation or a source limit.

A communication support need does not lower achievement.
Do not score beauty, speed, expense or handwriting.



Lesson 1

Art in different settings



Learning focus

Notice where and how people experience art
I can use a detail to explain an idea.

PREVIEW

Where does art live?

We can meet art in a gallery, a book or a public place.

Context means the situation around a work of art.

PREVIEW

Look closely

What do you notice first?
Name a line, a shape or a colour.

Different viewers may
notice different details.



Image: Katsushika Hokusai, The Great Wave, ca. 1830–32. The Met, public domain.

Name the artwork

Katsushika Hokusai made The Great Wave in Japan

It is a woodblock print on paper.

The museum record helps us check these facts

Based on: [The Great Wave off Kanagawa](https://www.metmuseum.org/objects/jp1847) — object JP1847 (metmuseum.org).

Three settings

Gallery: we can look at an artwork carefully.

Book: pictures sit beside words and other pages.

Public place: people pass, pause and look.

PREVIEW

Make a place sketch

Draw a place you know or imagine.

Choose a few lines and shapes.

Make your own choices; do not copy an artist.

PREVIEW

Try a viewing setting

Show your sketch as a pretend gallery picture or book page.

Tell a partner where the viewer would see.

Record your idea on W01, or explain it aloud.

PREVIEW

Share and care

I would see this art in _____.

I would look at _____.

Return pencils and keep artwork safe.

PREVIEW

Well Done!



Lesson 2

Why artists make



Learning focus

Link an artwork to its place, process and possible purposes.

I can use a detail to explain an idea.

PREVIEW

Artists and purpose

An artist makes choices to express an idea.

Purpose means what a work is made to do.

We need evidence before we make a claim.

PREVIEW

What do we know?

Hokusai: The Great Wave,
Japan, ca. 1830–32.

Woodblock print; ink and
colour on paper.

What can you see? What
does the record tell you?



Image: Katsushika Hokusai, The Great Wave. The Met, public domain.

A second named work

Brian Robinson made Reef Turtle in 1995.

The museum describes it as a linocut in ink on paper.

Your teacher can open the source to view it.

Based on: Australian National Maritime Museum — Reef Turtle (collections.sea.museum).

Notice, think, check

I notice a sea subject.

I think the artist may want us to notice sea life.

I would check the artist's words before saying why.

PREVIEW

Compare fairly

Both works are prints on paper.

They were made by different artists in different contexts.

One work cannot represent a whole community.

PREVIEW

Make for an audience

Choose a place to show in your own picture.

Who might look at it?

Choose one detail to help show your idea.

PREVIEW

Explain your reason

Use W02 or tell your partner.

This detail supports my idea because _____

A different viewer might notice _____

PREVIEW

Well Done!



Lesson 3

Look at processes



Learning focus

Connect printmaking steps to line, shape and repetition.

I can use a detail to explain an idea.

PREVIEW

From surface to paper

Printing transfers a mark from a surface to paper.

We can repeat a shape.

Line, shape and repetition change how we see.

PREVIEW

Two museum processes

The Great Wave is a woodblock print.

Reef Turtle is a linocut.

Today we use safe card printing, not carving.

Based on: [JP1847](#); ANMM, Reef Turtle (metmuseum.org; collections.sea.museum).

Watch one print

Put a little paint on the raised card shape.

Press it onto paper.

Lift straight up and notice the mark.

PREVIEW

Safe tools

Use only teacher-prepared shapes.

Keep paint away from mouths and eyes.

Ask before moving wet artwork.

PREVIEW

Change one thing

Print the same shape again.

Turn it or move it to a new place.

Compare the two marks.

PREVIEW

Look and record

Find a line, a shape and a repeat.

Draw or point to the detail on W03.

Say how your printing choice changed the mark.

PREVIEW

Check and clean

What touched the paper?

What changed in your second print?

Place work on the drying area and wash hands.

PREVIEW

Well Done!



Lesson 4

Observe our place



Learning focus

Make original observations to use in an artwork.

I can use a detail to explain an idea.

PREVIEW

Look at a place

Choose a school place or an imagined place.

Notice lines, shapes and things close together.

You do not need to share a private place.

PREVIEW

Watch a quick sketch

A window can begin as a long rectangle.

A pot can begin as a curved shape.

A sketch records an idea; it need not be perfect.

PREVIEW

Choose three features

Look for something tall, something small and a repeated shape.

Point, describe or sketch what you notice.

PREVIEW

Make your own record

Use W04 or your own paper.

Draw the place large enough to show details.

Write or tell someone what you noticed.

PREVIEW

Try a new view

Move your eyes to a different safe position.

What is nearer? What is partly hidden?

Keep your own observation record.

PREVIEW

Select an idea

Choose one feature for your artwork.

I chose _____ because _____.

A partner can listen or help record your words.

PREVIEW

Respect the place

Stay in the teacher's safe viewing area.

Leave objects and plants where they are.

Return materials and share your observations.

PREVIEW

Well Done!



Lesson 5

Experiment for meaning



Learning focus

Try two processes and choose one for a place idea.
I can use a detail to explain an idea.

PREVIEW

Two ways to show a place

A process is how we make the work.

Try card printing and collage.

Choose what helps show your own place idea.

PREVIEW

Print a small trial

Choose a teacher-prepared card shape.

Use a little paint and lift carefully.

Repeat or turn the shape to test a different effect.

PREVIEW

Make a collage trial

Tear or choose paper shapes.

Move them before gluing.

Layer one shape over another to create an effect.

PREVIEW

Compare the effects

Which trial shows your place idea clearly?

Which line, shape or layer helps?

Your choice may differ from your partner's.

PREVIEW

Use W05

Record both trials with a small sketch or words.

Choose one process.

I choose _____ because _____ keep the real trials.

PREVIEW

Work safely

Use non-toxic materials and glue sticks.

No sharp carving tools.

Keep wet prints on the drying area.

PREVIEW

Explain and care

Show the detail that helped you choose.

What would you change next time?

Sort scraps, wipe the table and wash hands.

PREVIEW

Well Done!



Lesson 6

Create place artwork



Learning focus

Use chosen lines, shapes and a process to make an original work.

I can use a detail to explain an idea.

PREVIEW

Your own place artwork

Use your observations and trials.

Choose lines, shapes and a process.

Make decisions that help express your place idea.

PREVIEW

Plan the composition

Composition means how parts are arranged.

Try where a large shape and a small shape could go.

Choose a position before fixing it in place.

PREVIEW

Watch a choice

A path near the middle can lead my eyes into a scene.

Moving it to an edge changes what I notice.

This is one possible choice, not the only answer.

PREVIEW

Make on art paper

Use W06 to record your plan.

Make the main work on suitable separate paper.

Keep your own idea; do not copy or use in motifs.

PREVIEW

Pause and refine

Look at the detail you want a viewer to notice

Change one line, shape or placement if needed

Explain why the change helps

PREVIEW

Check your choices

Show your chosen process.

Point to a detail that expresses your place.

Keep your sketch and trials as evidence.

PREVIEW

Finish and protect

Tell a partner one deliberate choice.

Write your name on the back with help.

Store work safely and clean the materials.

PREVIEW

Well Done!



Lesson 1

Context and making assessment



Learning focus

Compare two art experiences and explain an original artwork.

I can use a detail to explain an idea.

PREVIEW

Show your learning

Compare two art experiences.

Show your trials and original place work.

Explain a choice with evidence.

PREVIEW

A comparison model

In a gallery I can look at one artwork closely

In a book I meet pictures beside words

The setting changes how I experience the art

PREVIEW

Explain your making

I tried _____ and _____.

I chose _____ because _____.

This line or shape shows my idea about the piece.

PREVIEW

Choose how to respond

Speak, draw, write, point or use a communication device.

An adult may write your words.

The learning expectation stays the same.

PREVIEW

Your evidence conference

Show two contexts and one difference.

Show a trial and a deliberate choice.

Use W07 or the assessment record to support you.

PREVIEW

Respect different choices

Different artworks and responses can meet the goal.

Use visible evidence for your interpretation.

Do not judge whose picture is the prettiest.

PREVIEW

Reflect and care

One choice I can explain is _____.

One detail I notice in another work is _____.

Return work safely after sharing.

PREVIEW

Well Done!



Lesson 8

Reflect on experience



Learning focus

Explain how a setting changes the experience of art.

I can use a detail to explain an idea.

PREVIEW

The setting changes viewing

Art can be experienced in different ways.

Look at a real work, a book picture or on a outdoor work.

What can a viewer do in each setting?

PREVIEW

Same work, two settings

Show your original work at a classroom display.

Imagine its picture on a book page.

What stays the same? What changes?

PREVIEW

Audience and access

Audience means the people who experience the work.

Can everyone see it comfortably?

Keep walkways clear and art work secure.

PREVIEW

Choose and explain

I choose _____ for my work.

This suits the audience because _____.

Use a detail from your work to explain.

PREVIEW

Use W08

Record or tell your viewing choice.

A partner may help you record your own idea.

Different suitable settings are possible.

PREVIEW

Complete the core

Show your context comparison, trials and precise artwork.

Explain one deliberate choice.

Your teacher records the learning by this lesson.

PREVIEW

Respectful reflection

I notice _____ in your work.

Your choice makes me think _____.

Thank the artist and handle work carefully.

PREVIEW

Well Done!



Lesson 9 • Optional One place, a different process



Learning focus

Revisit an original place idea using a familiar alternative process.

I can use a detail to explain an idea.

PREVIEW

Optional place study

The core unit is complete.

Use the same original place idea.

Try another process you already know

PREVIEW

Recall your choices

What did you choose in your first work?

Which line or shape mattered?

Keep that idea for your small new studio

PREVIEW

A familiar alternative

If you printed, try torn-paper collage.

If you made collage, try safe card printing.

Use the safe steps you have practiced.

PREVIEW

Make a small study

Use separate art paper.

Change the process, not every choice.

Keep the work your own.

PREVIEW

Compare the two works

What stands out in each version?

What did the process change?

Use W09 or tell someone you can compare.

PREVIEW

A reasoned preference

I prefer ____ for this idea because ____.

A partner can prefer the other version.

Support your choice with a visible detail.

PREVIEW

Share and tidy

This optional work adds another experiment.

It does not change your core assessment.

Store your work and clean the materials.

PREVIEW

Well Done!



Lesson 10 • Optional Where could our work be seen?



Learning focus

Compare safe mock display settings for already-finished work.

I can use a detail to explain an idea.

PREVIEW

Optional display choices

Use already-finished artwork.

Compare two safe classroom settings

The core learning and assessment are complete.

PREVIEW

Two mock settings

Setting A: a classroom viewing wall.

Setting B: a pretend book or table display.

Who might look at each?

PREVIEW

Arrange with care

Keep artworks apart and supported.

Leave clear space for people to move.

Ask the artist before handling the work.

PREVIEW

Think about a viewer

Can a seated viewer see comfortably?

Is the work close enough to notice details?

Choose one helpful change

PREVIEW

Explain your setting

I choose _____ because _____.

This helps the audience notice _____.

Record on W10 or explain with a partner.

PREVIEW

Different suitable choices

A wall and a book offer different experiences

There can be more than one suitable choice

Explain using a detail and the audience

PREVIEW

Close the display

Thank the artists and viewers.

Return artwork carefully.

No online or public publishing is part of this activity.

PREVIEW

Well Done!



Art Lives Here Unit Quiz



How to respond

Think, then show your idea.

Speak, point, draw, write or use a communication device.

Explain with a detail; this is not a guess.

PREVIEW

Question 1

What should we name when discussing a reportwork?

PREVIEW

Discuss I

Name the artist and work. Add place and time when known. Use visible details and check the source reference.

Accept a spoken, drawn, pointed or scripted response with these ideas.

PREVIEW

Question 2

Can two viewers notice different things?

PREVIEW

Discuss 2

Yes. Each viewer can support an idea with a visible detail. There is no single correct feeling about an artwork.

Ask for one detail that supports each response.

PREVIEW

Question 3

What is context?

PREVIEW

Discuss 3

Context is the situation around an artwork, such as its place, time and how people experience it.

Gallery, book and public-place examples are acceptable.

PREVIEW

Question 4

What happens when we print?

PREVIEW

Discuss 4

A mark transfers from a prepared surface to paper. We can repeat the shape.

Learners may demonstrate with a safe hard shape.

PREVIEW

Question 5

Should we copy Brian Robinson's motifs?

PREVIEW

Discuss 5

No. We can study the named source respectfully and make it our own observations and ideas.

Do not claim that all art or all cultures are the same.

PREVIEW

Question 6

How can you choose between two trials?

PREVIEW

Discuss 6

Compare the effects. Choose the process that helps show your idea and explain a visible reason.

Different reasoned choices can be correct.

PREVIEW

Question 7

New case: a fictional sculpture stands in a library garden that might change if its picture is in a book

PREVIEW

Discuss 7

In the garden viewers can meet a three-dimensional work in its place. In a book they see a flat picture beside other content.

Accept another accurate context difference; do not require touching a sculpture.

PREVIEW

Question 8

New case: Mia repeats a rectangle to show windows. She wants one window to stand out. What could she change?

PREVIEW

Discuss 8

She could change its size, placement or another deliberate visual choice and explain the effect.

Accept different original choices supported by reasoning; no single artwork is required.

PREVIEW

Reflect

Which choice in your artwork can you explain?

Which source helped you understand your artwork?

The practical artwork and trials can show your learning.

PREVIEW

Well Done!

