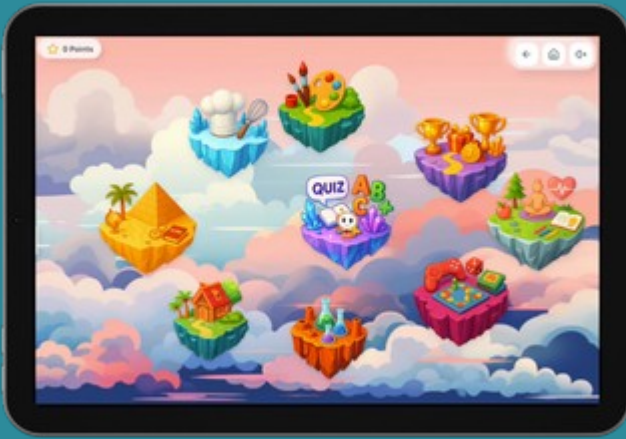


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Curate a Gallery – Years 5–6

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Teacher overview — the gallery route

Purpose and practical evidence

Students create one substantial original artwork, using trials and a refinement to make deliberate visual choices. They select two useful process records, explain selection and relationships in a curatorial statement, plan a safe classroom display and evaluate a real viewer response. More than one interpretation or arrangement may be valid when evidence supports it.

Eight core lessons; two optional extensions

Lessons 1–3 explore interpretation, context, original trials and an artwork proposal. Lessons 4–5 make and refine the original work. Lesson 6 selects records and designs a display. Lesson 7 shares work with a partner or small class audience. Lesson 8 completes the practical assessment and reflection. Essential making and assessment are complete by Lesson 8. Optional Lesson 9 tests one access alternative; optional Lesson 10 offers guided viewing of completed work.

Materials and preparation

Use drawing paper, scrap and coloured paper, pencils, glue sticks and school-approved blunt scissors. Offer pre-cut shapes or a student-selected adapted tool if useful. A teacher checks installations, stable supports, routes and exits; students do not move heavy furniture. Keep wet work and loose materials away from routes. Use approved names of people, things or labels and follow school consent rules for photos.

Communication and access

Offer speech, drawing, writing, demonstration, pointing, supported choices or a communication device. Allow a partner to position material when the student directs. Present instructions in short steps, allow extra processing time and test actual viewing positions. Support changes the means of response, not the art-learning expectations. Evaluate reasoning and purposeful decisions rather than beauty, expense or confidence.

Using these resources

The colour displays, source cards and cooperative game support discussion. Worksheets 1–10 are low-ink process records, each immediately followed by red sample reasoning. These samples illustrate possible choices; do not require students to reproduce the sample artwork. Practical work is made on separate art paper. The final assessment has two pages and a four-criterion rubric.

Teacher navigation — complete presentations

Separate editable lesson files

Open the file for the current lesson. Each lesson contains a cover, eight teaching/task slides and a closing slide. Core lesson timings total about 60 minutes and can be split across shorter art sessions.

Lesson 01 — CORE

How exhibitions communicate

Curate a Gallery - Years 5–6 - Lesson 01 - Presentation.pptx

Lesson 02 — CORE

Curatorial intention

Curate a Gallery - Years 5–6 - Lesson 02 - Presentation.pptx

Lesson 03 — CORE

Experiment and document

Curate a Gallery - Years 5–6 - Lesson 03 - Presentation.pptx

Lesson 04 — CORE

Create the resolved work

Curate a Gallery - Years 5–6 - Lesson 04 - Presentation.pptx

Lesson 05 — CORE

Refine and select evidence

Curate a Gallery - Years 5–6 - Lesson 05 - Presentation.pptx

Lesson 06 — CORE

Design the display

Curate a Gallery - Years 5–6 - Lesson 06 - Presentation.pptx

Lesson 07 — CORE

Present the exhibition

Curate a Gallery - Years 5–6 - Lesson 07 - Presentation.pptx

Lesson 08 — CORE

Curatorial assessment

Curate a Gallery - Years 5–6 - Lesson 08 - Presentation.pptx

Lesson 09 — OPTIONAL

Test an accessible curatorial alternative

Curate a Gallery - Years 5–6 - Lesson 09 - Presentation.pptx

Lesson 10 — OPTIONAL

An optional guided gallery session

Curate a Gallery - Years 5–6 - Lesson 10 - Presentation.pptx

Quiz file

Curate a Gallery - Years 5–6 - Quiz.pptx

23 slides: cover, instructions, ten questions with separate explanations, and closing. Use it alongside the practical assessment, not as the only evidence.

Lesson 01 — Core

How exhibitions communicate

Explain how selection, labels and context shape an exhibition.

Prepare

Teacher pre-views the NGV page and selects age-appropriate content. Prepare D1, C1.1/C1.5, W01, paper, pencils, glue sticks and blunt scissors. No artist images are reproduced in this package.

Teach, make and reflect

5 min: ask what a gallery communicates. 10 min: teacher opens the historical NGV page and models observation versus interpretation. 30 min: pairs make three quick original line/shape studies on scrap paper, arrange them two ways and trial a label; discuss selection and context, then record on W01. 10 min: compare explanations using visible evidence. 5 min: return scissors and clear scraps.

Evidence to observe

Observation and W01 show one display/context choice, visual evidence and a plausible interpretation; do not assess drawing attractiveness.

Useful support

Offer a short spoken source summary and two arrangement choices. A partner may move studies while the student directs by gesture or selected pictures.

Deeper thinking

Ask whether another arrangement supports a different reading, and what the source does not tell us.

PREVIEW

Lesson 02 — Core

Curatorial intention

Plan an original artwork and a display purpose for a chosen audience.

Prepare

Prepare D1, C1.2, W02, A4 art paper, pencils, coloured paper, glue sticks, blunt scissors and labelled process folders. Offer non-private themes such as movement, growth or everyday objects.

Teach, make and reflect

Use the shared 5/10/30/10/5 structure. Model a fictional intention and contrasting compositions. Students choose a safe theme, make two small composition studies and select a feasible work. In reflection, confer about audience and purpose, then store studies for lesson 3.

Evidence to observe

W02 or recorded explanation links idea, audience, materials and a deliberate composition choice.

Useful support

Offer theme pictures, large paper, adapted scissors or pre-cut pieces. Accept dictated, drawn or pointed planning with the same choices explained.

Deeper thinking

Compare two audience groups and justify which arrangement best serves each without stereotyping viewers.

PREVIEW

Lesson 03 — Core

Experiment and document

Test a deliberate change and record evidence for an art decision.

Prepare

Prepare C1.3, W03, selected safe materials, scrap art paper and process folders. Teacher demonstrates glue and scissors; avoid wet processes that cannot dry before core presentation.

Teach, make and reflect

5 min retrieve intention; 10 min demonstrate two spacing trials and an evidence note. Protect 30 min for material experimentation on separate paper. Students label trials and record a comparison on W03. Use 10 min conferences to choose a technique and recognise scale limits. Reserve 5 min cleanup.

Evidence to observe

Trials and W03 identify a changed variable, an observed effect and an evidence-based next step.

Useful support

Offer two pre-agreed changes, tactile pieces, larger grips or a partner who follows student directions. Scribe the student's explanation when needed.

Deeper thinking

Compare a third trial and explain a limitation when scaling it up.

PREVIEW

Lesson 04 — Core

Create the resolved work

Use materials and visual conventions deliberately to make a substantial original work.

Prepare

Prepare W04, selected studies, art paper, glue sticks and blunt scissors. Check stable storage. Avoid knives, hot glue and unplanned hazardous or long-drying media.

Teach, make and reflect

5 min revisit intention/trials; 10 min demonstrate arrangement, glue and a specific refinement. Allow 30 min sustained art making, including a decision pause and W04. During 10 min reflection, confer about intention and evidence, then save the work. Use 5 min for safe storage/cleanup. Lesson 5 provides planned refinement time, not dependence on optional lessons.

Evidence to observe

Original work and W04 show purposeful conventions/material use and a link to experimental evidence.

Useful support

Offer larger pieces, an adapted tool or a making partner acting under student direction. The student retains decisions; practical demonstration may replace written recording.

Deeper thinking

Ask the student to justify an unexpected change and compare its effect with the initial intention.

PREVIEW

Lesson 05 — Core

Refine and select evidence

Refine a specific issue and curate process records that explain development.

Prepare

Prepare C1.3, W05, students' art/studies, folders and safe attachment materials. Check artwork is ready for core display by lesson 6.

Teach, make and reflect

5 min recall why trials matter; 10 min model a specific mismatch, refinement and evidence selection. Protect 30 min to finish/refine the original artwork and select two records. Students annotate on W05. Use 10 min to confer about reasons and limitations, then 5 min to store the completed core artwork. Essential making finishes here.

Evidence to observe

Finished work, selected early/revised evidence and W05 show reflection, refinement and purposeful selection.

Useful support

Use before/after pointing, oral comparison or two physical choices; encourage students to annotate the student's reasons.

Deeper thinking

Evaluate whether an unsuccessful trial explains a variable decision better than an attractive duplicate.

PREVIEW

Lesson 06 — Core

Design the display

Plan sequence, spacing, labels and safe access for an audience.

Prepare

Prepare C1.1/C1.4, W06, paper placeholders, thick pencils, labels and removable school-approved attachments. Do not move heavy furniture, alter lighting equipment or block exits.

Teach, make and reflect

5 min notice display routes; 10 min compare two fictional layouts and model a four-field label. For 30 min, pairs build small paper mock displays and students complete W06 with selected work/process evidence and route. Reserve 10 min for label/viewing-position tests and justified revision, then 5 min cleanup. Teacher manages real access and fire-safety requirements.

Evidence to observe

W06 and mock test justify sequence, readable labels and a safe, audience-aware access choice.

Useful support

Offer a tabletop mock-up, movable large labels and a partner following directed choices. Test from seated and standing viewing positions without simulating disability.

Deeper thinking

Explain a trade-off between sequence and access, then propose a workable alternative.

PREVIEW

Lesson 07 — Core

Present the exhibition

Present original work and selected documentation with an evidence-based curatorial statement.

Prepare

Prepare D2, C1.4, W07, completed artwork, two selected records and display plan. Follow school display/privacy rules; do not photograph or post students publicly.

Teach, make and reflect

5 min retrieve the display intention; 10 min model statement versus title list, using D2. Protect 30 min to install a modest classroom display and present a statement through chosen modes. Use 10 min for respectful evidence-based viewer responses and W07, then 5 min to clear hazards. A partner/small-group presentation completes the audience demand; no external event is required.

Evidence to observe

Core display, labels, selected documentation and W07/recorded statement link selection, process, context and audience.

Useful support

Provide sentence starters or sequence pictures; accept a communication board/device statement, partner-supported choices, recorded speech or a teacher-described explanation.

Deeper thinking

Respond to a viewer's alternative interpretation with evidence while recognising uncertainty.

PREVIEW

Lesson 08 — Core

Curatorial assessment

Explain and evaluate the complete work, process and audience experience.

Prepare

Prepare G1, W08, A1, R1 and all completed core evidence. Plan short conferences across lessons 7–8 so every student is heard; offer quiet or partner-supported presentation.

Teach, make and reflect

5 min review evidence; 10 min model evaluation, limitations and a smaller-room transfer case. During 30 min teacher conferences, students present practical evidence and may make a small purposeful display revision; others use G1 cooperatively. Use 10 min for W08 reflection and rubric feedback, then 5 min safe storage. All four assessed contributions finish within this core lesson.

Evidence to observe

Resolved original work, two process records, statement, classroom display and conference evidence across meaning, process, making and presenting; a viewer response informed evaluation.

Useful support

Use practical pointing, selected pictures, gesture, speech, drawing, teacher scripting or communication devices. Judge the explained decision rather than the distance used to express it.

Deeper thinking

Justify a transfer to a smaller room and acknowledge what must be checked with the new audience.

PREVIEW

Lesson 09 — Optional

Test an accessible curatorial alternative

Optional: compare an access change using already-completed work.

Prepare

Prepare C1.4, W09, finished work or paper placeholders, existing labels and safe removable attachments.

Teach, make and reflect

5 min retrieve a completed access choice; 10 min model one-change comparison. Use 30 min for a small mock trial with completed work, 10 min to evaluate one response on W09 and 5 min cleanup. This is optional reinforcement, not catch-up or additional essential assessment.

Evidence to observe

Optional W09 documents one change, an actual viewer response, a justified choice and a limitation.

Useful support

Offer two ready-made label/layout alternatives; allow students to direct partner and give a supported response.

Deeper thinking

Explain why one viewer's preference cannot establish access for every audience.

PREVIEW

Lesson 10 — Optional

An optional guided gallery session

Optional: share completed work and respond to a viewer with evidence.

Prepare

Prepare D2, W10 and the completed display; teacher checks route, attachments and privacy permissions.

Teach, make and reflect

5 min retrieve the curatorial statement; 10 min model a one-minute introduction and evidence-based answer. Protect 30 min for pair/small-group guided viewings. Use 10 min to gather one response and reflect on W10, then 5 min cleanup. This optional session shares existing learning only.

Evidence to observe

Optional W10 captures one viewer question, an evidence-based answer and a thoughtful next step.

Useful support

Allow a partner-guided introduction under student direction, recorded voice, selected pictures or a communication device; no public speaking demand.

Deeper thinking

Respond to an unexpected but respectful interpretation and explain the limit of one audience response.

PREVIEW

Teacher source guide — context and rights

Select and view respectfully

Teacher pre-viewing is essential. Open the named institutional pages to study their real images and text in context. The package reproduces no real artist work or portraits. Our classroom illustrations and paper-collage examples are original fictional cases. Do not treat one artist as representing all First Nations people; use the particular artist and institutional wording. Students make original work and do not copy cultural designs.

C1.5 — Exhibition selection

NGV's historical Maree Clarke: Ancestral Memories exhibition (2021–22) brought together several media and historical material. Use this as a real example of how curatorial selection can add context.

Source: National Gallery of Victoria — <https://www.ngv.vic.gov.au/exhibition/maree-clarke/>

C1.6 — Artist context

Brian Robinson is of the Kala Lagaw Ya and Wuthathi language groups and was born on Waiben (Thursday Island). Name this specific context accurately rather than using a generalised cultural label.

Source: Australian National Maritime Museum — <https://www.sea.museum/person/brian-robinson>

C1.7 — Materials and rights

Reef Turtle (1995) is a Brian Robinson linocut in ink on paper. The institutional record identifies copyright with the artist. Attribution does not replace permission to reproduce work.

Source: ANMM collection record — <https://collections.sea.museum/objects/16250>

C1.8 — Time, place and process

Hokusai's The Great Wave (about 1830–32) is a Japanese woodblock print in ink and colour on paper. The Met record provides context and Public Domain designation for its particular asset. No image is reproduced here. Always check the actual asset's rights rather than assuming a website-wide licence.

Source: The Metropolitan Museum of Art — <https://www.metmuseum.org/art/collection/search/45434>

Teacher guide — Curator's Choice

Set up and play

Prepare the rules, six-stop mat, eight challenge cards, C1 cards and D2. Cut cards in the safe gaps; a teacher supports cutting if needed. Groups of 2–4 begin at Notice and move one stop clockwise per turn, returning to Notice after Reflect. Discuss all eight challenge cards. A large counter or pointing is enough. There is no speed or competition requirement.

Response criteria for cards 1–4

1 / C1.1: explain how a visible trial-to-work change can show development; a label can clarify the decision.

2 / C1.2: relate different open/busy visual choices to the shared Everyday rhythms theme; do not insist on identical work.

3 / C1.3: choose a trial and meaningful refinement that reveal a decision; explain why a repeated record adds little.

4 / C1.4: propose a clear route, readable labels or a suitable viewing position and test it with actual viewers. Recognise the limit of one response.

Response criteria for cards 5–8

5 / C1.5: explain how selected media and historical material can connect to exhibition's contexts, using the provided fact rather than inventing an artist's intention.

6 / C1.6–7: identify the artist's particular context accurately and explain that attribution and permission are different responsibilities.

7 / C1.8: select truthful maker, approximate date, place and process/material information for a label.

8 / D2: explain selection, relationships and audience choices with evidence; a list of titles alone does not justify a display.

Check and extend

Ask partners to name the evidence supporting an explanation, listen respectfully and revise if useful. Accept several justified choices. If a response is vague, offer the linked card or two examples and ask the student to explain a difference. For deeper thinking, ask what the evidence cannot tell us. Avoid scoring classmates' artwork or assuming one viewer represents everyone.

Teacher guide — practical assessment

Complete within Lessons 1–8

Collect the resolved original work, two selected process records, a curatorial statement, display/labels and one viewer response. A partner or small class audience is sufficient. Use W08 and the two Assessment pages to capture evidence; a teacher may record spoken or demonstrated responses. Optional Lessons 9–10 add no required assessment evidence.

Meaning and context

Look for a plausible interpretation supported by a specific visual or contextual detail. Invite an alternative reading and a meaningful limit. A maker's intention and a viewer's interpretation may differ. Do not credit unsupported claims about real artists or cultures.

Process, refinement and purposeful making

Look for a trial, a considered refinement and a deliberate material or visual choice linked to an idea. Students should show the actual change and why it served the work. Do not judge attractiveness, expensive materials, writing quantity or confidence. Supported making can show the same reasoning.

Selection, audience and evaluation

Ask why these two records and this order belong with the artwork. Check labels, stable placement, clear routes and actual viewing positions. Use the real viewer response to evaluate a choice and identify what remains uncertain. A statement explains connections and choices, not only titles.

Transfer case and rubric

For the smaller-room case, accept a safe compact cropping away from the entrance, or another justified adaptation. Require reasons that keep both access and the process story clear. Use the rubric's four rows to describe the demonstrated evidence. Support or a different response mode does not automatically imply a lower level, judge the learning shown.

PREVIEW



Curatorial statement

An explanation of selection, connections, context and audience choices.



Audience

The people who will view and respond to the display.



Access

Ways people can move, view and respond to the exhibition.



Sequence

The order in which viewers encounter works and process records.



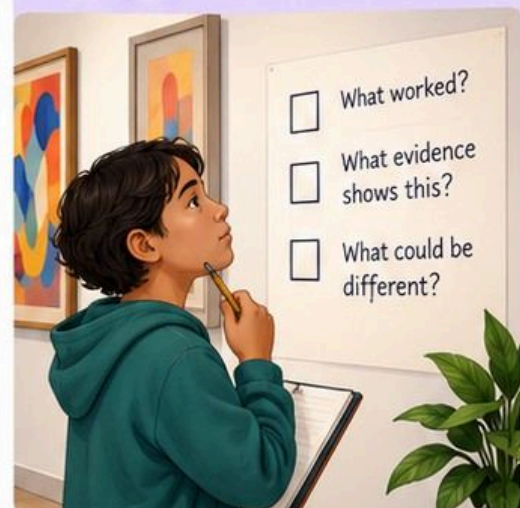
Context

Who made a work, when, where and why.



Evaluation

Using evidence to judge how choices communicated an idea.



Different interpretations can be valid when evidence supports them.



How We Explain Our Evidence

Fictional class gallery • One possible explanation

Art helps us see more.

Ideas grow here.

1 Question

What makes a curatorial statement more than a list of titles?

?

2 Evidence

Theme: Everyday rhythms.

An early spacing trial and a revision sit beside the finished collage.

Readable labels explain the choices so the route stays clear.



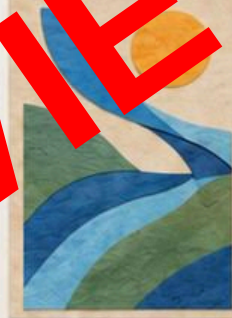
Early trial

Spacing feels scattered. Movement is unclear.



Revision

Spacing is more consistent. Movement starts to flow.



Final collage

Wider spacing and clear direction create a stronger sense of movement.

3 Explanation

I selected these records to show how spacing changed the sense of movement.

The sequence and labels help our class connect process and meaning.

SELECTION
RELATIONSHIPS
CONTEXT
AUDIENCE

A statement explains selection, relationships, context and audience choices with evidence.

A CLOSER LOOK

Case and Source Cards

Fictional classroom cases • Cut along the safe gaps



C1.1 • Sequence



Trial

Revision

Finished

A trial, revision and finished work sit together.

Question:

How might this order help a viewer?

C1.2 • Different voices



Everyday rhythms
Open spacing



Everyday rhythms
Busy overlap

Two original works explore Everyday rhythms: one has open spacing, one has busy overlap.

Question:

Can both belong? Explain.

C1.3 • Process evidence



A. Spacing trial

B. Revision

Repeated record

A spacing trial and a revision show a deliberate change. A repeated record adds little.

Question:

Which evidence would you select?

C1.4 • Audience access



A class gallery has a clear route, stable works and readable labels. Viewers may speak, point, write or look quietly.

Question:

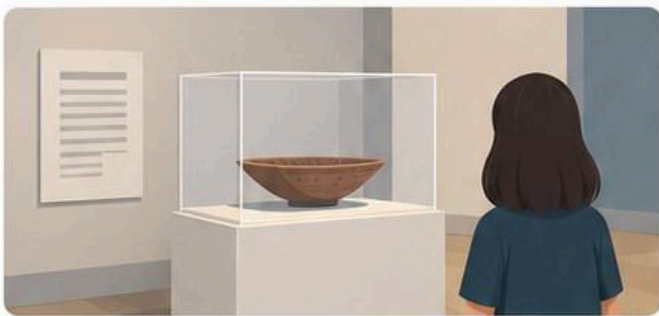
What would you test with the audience?

Case and Source Cards

Real source facts • Teacher-view links; artwork is not reproduced

C1.5 • Exhibition selection

NGV's Maree Clarke: Ancestral Memories (2021–22) combined several media and historical material.



Question: How can selection add context?

Source: NGV • ngv.vic.gov.au/exhibitions/maree-clarke/

C1.6 • Artist context

Brian Robinson is of the Kala Lagaw Ya and Wuthathi language groups. He was born on Waiben (Thursday Island).



Question: Why name the artist's particular context?

Source: ANMM • sea.museum/en/person/brian-robinson

C1.7 • Materials and rights

Brian Robinson's *Reef Turtle* (1995) is a linocut in ink on paper. Copyright belongs to the artist.

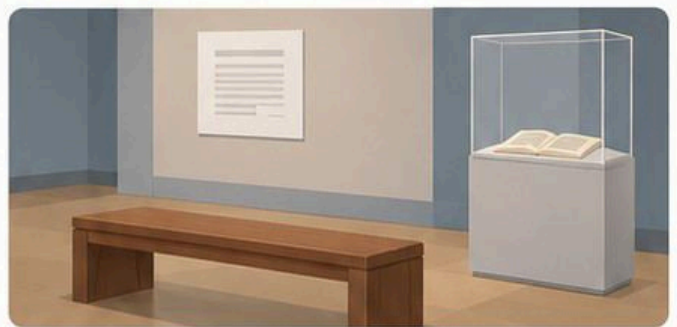


Question: Does attribution replace permission?

Source: ANMM • collections.sea.museum/objects/16250

C1.8 • Time, place and process

Hokusai's *The Great Wave*, about 1830–32, is a Japanese woodblock print in ink and colour on paper.



Question: What context could a label include?

Source: The Met • metmuseum.org/art/collection/search/45434

Curator's Choice

Cooperative gallery discussion • 2–4 students

You need: the six-stop mat, eight challenge cards, case cards and a large counter (or point).



1

Start at Notice. Move one stop clockwise each turn.



2

Choose a challenge card. Read the linked case or use the teacher's summary.



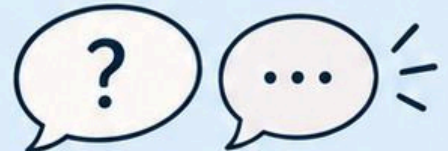
3

Explain a choice with evidence. Speak, draw, point, write or use a communication device.



4

A partner asks one respectful question.



5

Check the teacher's response criteria together. Revise if useful.

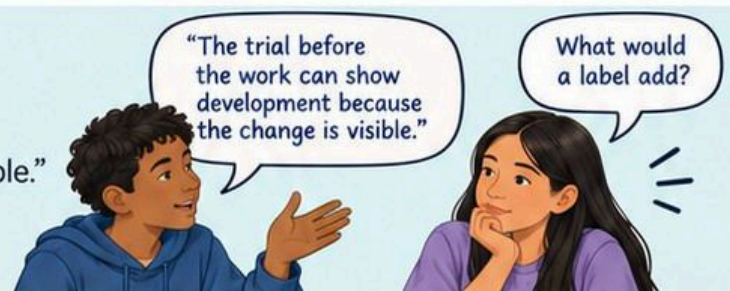


After Reflect, return to Notice. Continue until all eight cards have been discussed.

Worked turn

Card 1 links to C1.1. "The trial before the work can show development because the change is visible."

Partner: "What would a label add?"



Success means explaining and listening, not speed or rating classmates' artwork.



Curator's Choice

Six-step discussion mat



Curator's Choice

Eight challenge cards • Cut along the safe gaps

LOOK
THINK
DISCUSS
CREATE
SHARE

1 • C1.1

How can a trial-to-work sequence help a viewer?



2 • C1.2

How can different visual choices share one theme?



3 • C1.3

Which two process records best explain a change?



4 • C1.4

Suggest an access choice and a way to test it.



5 • C1.5

Explain how selection can add context.



6 • C1.6 and C1.7

Why name an artist accurately and check permission?



7 • C1.8

Which time, place and material facts help a label?



8 • D2

Explain why a statement needs more than titles.



Support each response with evidence. Use the teacher's criteria.

How exhibitions communicate

Years 5–6 • Learning Record 01

Name: _____

Use C1.1 and C1.5. Compare two arrangements of your own original quick studies.

1 Notice and plan

What did selection, order or context help you notice?



2 Record and compare

Sketch two arrangements. Add a label idea to each.

PREVIEW

3 Explain and reflect

Which choice shapes meaning? Give evidence and one possible alternative.



Show your thinking through words, drawings, speech, gestures or supported choices.

How exhibitions communicate

Years 5–6 • Learning Record 01

Name: **ANSWERS**

Use C1.1 and C1.5. Compare two arrangements of your own original quick studies.

1 Notice and plan

What did selection, order or context help you notice?



The trial-before-work order suggests development.

2 Record and compare

Sketch two arrangements. Add a label idea to each.

A: trial, revision, work.

**B: work first, with trials below.
Label spacing changed to suggest movement.**

PREVIEW

3 Explain and reflect

Which choice shapes meaning? Give evidence and one possible alternative.



A makes the change easier to follow. B may draw attention to the finished idea first. Both need a clear explanation.

Show your thinking through words, drawings, speech, gestures or supported choices.

Curatorial intention

Name: _____

Years 5–6 • Learning Record 02

Notice and plan

Use C1.2. Choose a safe idea and audience. Make two original composition studies on separate art paper.

My connecting idea and audience:



Record and compare

Sketch two options. Circle one and name the materials/process to test.

A large, empty rectangular box intended for a student to sketch their first curatorial option.

A large, empty rectangular box intended for a student to sketch their second curatorial option.

PREVIEW

Explain and reflect

How will your visual choice serve your intention?

Show your thinking through words, drawings, speech, gestures or supported choices.



Curatorial intention

Name: **ANSWERS**

Years 5–6 • Learning Record 02

Notice and plan

Use C1.2. Choose a safe idea and audience. Make two original composition studies on separate art paper.

My connecting idea and audience:

Idea: Everyday rhythms.

Audience: our class.



Record and compare

Sketch two options. Circle one and name the materials/process to test.

A: open curved strips.

**B: overlapping curved strips.
Test paper, glue and pencil.**

PREVIEW

Explain and reflect

How will your visual choice serve your intention?

Show your thinking through words, drawings, speech, gestures or supported choices.



I choose B because repeated overlaps may suggest busy movement.

Another artist may choose calm spacing.

Experiment and document

Years 5–6 • Learning Record 03

Name: _____

Notice and plan

Use **C1.3**. Make two or three trials on separate art paper. Change one feature and label the trials.

Feature to change; features to keep similar:



Record and compare

Attach or sketch Trial A and Trial B. Label what changed and the effect.

Trial A

Trial B

PREVIEW

What changed: _____

What changed: _____

Effect: _____

Effect: _____

Explain and reflect

Which trial supports your intention? Name one limit.



Show your thinking through words, drawings, speech, gestures or supported choices.

Experiment and document

Years 5–6 • Learning Record 03

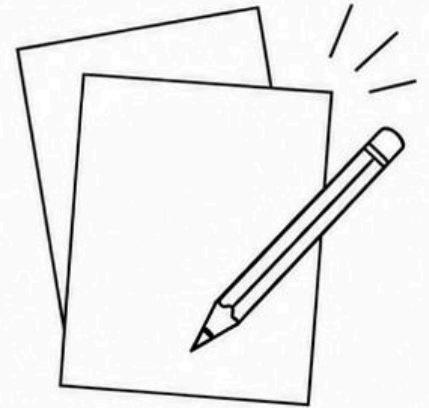
Name: **ANSWERS**

Notice and plan

Use **C1.3**. Make two or three trials on separate art paper. Change one feature and label the trials.

Feature to change; features to keep similar:

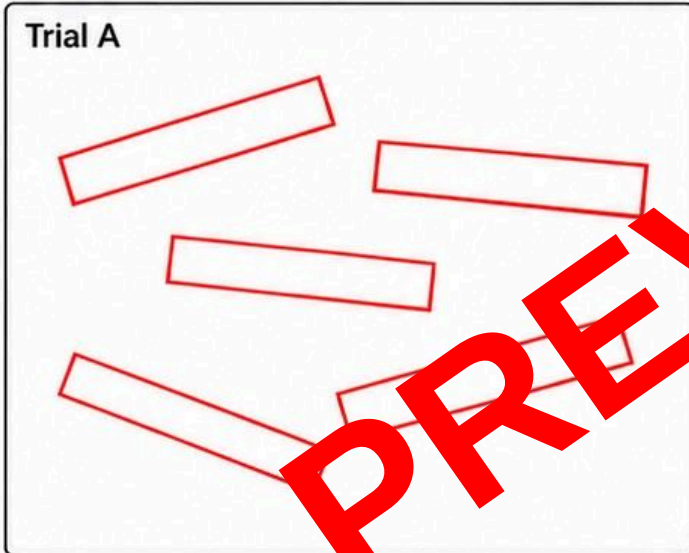
Change spacing; keep paper size and materials similar.



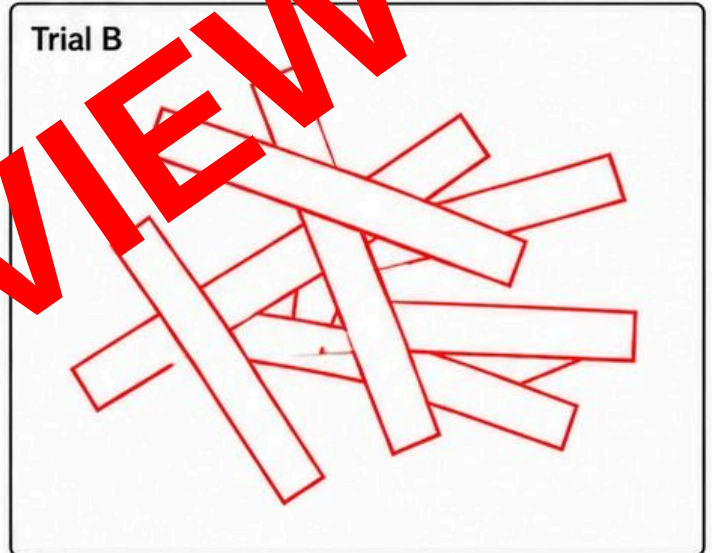
Record and compare

Attach or sketch Trial A and Trial B. Label what changed and the effect.

Trial A



Trial B



What changed: **Use open gaps**

Effect: **Looks calmer to me**

What changed: **Overlap the strips**

Effect: **Looks busier to me**

Explain and reflect

Which trial supports your intention? Name one limit.

B supports busy movement. It may look different at the final artwork size.

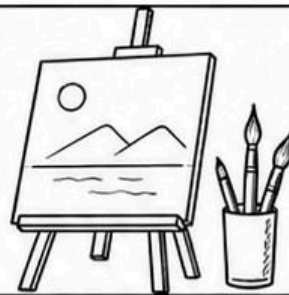


Show your thinking through words, drawings, speech, gestures or supported choices.

Create the resolved work

Years 5–6 • Learning Record 04

Name: _____



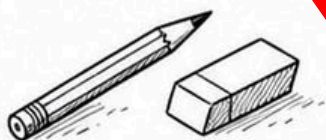
1 Use your W02 intention and W03 trials. Make a substantial original artwork on separate art paper.

Notice and plan

My intention and useful trial:

2 Record and compare

Sketch or describe one deliberate making decision and its effect.



3 Explain and reflect

Why does the choice serve your idea? What needs refining?

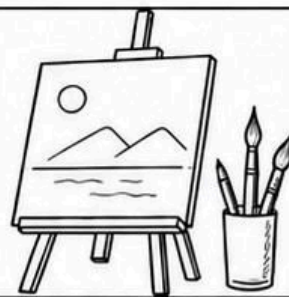


Show your thinking through words, drawings, speech, gestures or supported choices.

Create the resolved work

Years 5–6 • Learning Record 04

Name: ANSWERS



- 1** Use your W02 intention and W03 trials. Make a substantial original artwork on separate art paper.

Notice and plan

My intention and useful trial:

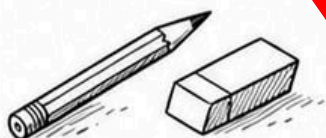
I want to suggest busy movement;
the overlap trial is useful.



2 Record and compare

Sketch or describe one deliberate making decision and its effect.

I layered curved strips and left space
around the focal shape so it remains
visible.



3 Explain and reflect

Why does the choice serve your idea? What needs refining?

Repeated curves suggest movement.
I will refine one crowded area; this is
a purposeful choice, not a neatness
score.



Show your thinking through words, drawings, speech, gestures or supported choices.



Years 5–6 • Learning Record 05

Use C1.3. Finish the core artwork. Choose two process records that explain a meaningful decision.

Specific issue to refine:

1. *What is the main purpose of the study?*
 2. *What are the research objectives?*
 3. *What is the significance of the study?*
 4. *What is the scope of the study?*
 5. *What are the limitations of the study?*
 6. *What is the conclusion of the study?*
 7. *What are the recommendations of the study?*
 8. *What are the future research directions?*
 9. *What are the key findings of the study?*
 10. *What are the implications of the study?*



Before → change → effect. Name the two records you selected.

Record 1: _____

Record 2

The diagram consists of three empty square boxes arranged horizontally, connected by right-pointing arrows. A large, thick red 'X' is drawn over the first box on the left. Below each box are three horizontal lines for writing.

Why these records? What did you leave out, and why?

[illegible]

Show your thinking through words, drawings, speech, gestures or supported choices.

Refine and select evidence

Years 5–6 • Learning Record 05

Name: **ANSWERS**

Use C1.3. Finish the core artwork. Choose two process records that explain a meaningful decision.

1 Notice and plan

Specific issue to refine:

The focal shape is hard to notice.



2 Record and compare

Before → change → effect. Name the two records you selected.

Record 1: **Early spacing trial.**

Record 2: **Revised**

Crowded
focal area



Reduce
overlap



Clearer
focus

First
arrangement



Open space
added



Focal shape
visible

PREVIEW

3 Explain and reflect

Why these records? What did you leave out, and why?

They show the decision. I left out a repeated record that adds no new information; an unsuccessful trial may still be useful.

These are sample reasons, not one correct artwork.



Show your thinking through words, drawings, speech, gestures or supported choices.

Design the display

Years 5–6 • Learning Record 06

Name: _____

Use C1.1 and C1.4. Plan a safe classroom display of your work and two selected process records.

Notice and plan

Audience and intended connection:



Record and compare

Draw a display plan. Mark the route, work, two records and label positions.



PREVIEW

Explain and reflect

Justify the sequence and one access choice. What will you test?



Show your thinking through words, drawings, speech, gestures or supported choices.

Years 5–6 • Learning Record 06

Name: **ANSWERS**

Notice and plan

Our class will trace a change in spacing and meaning.

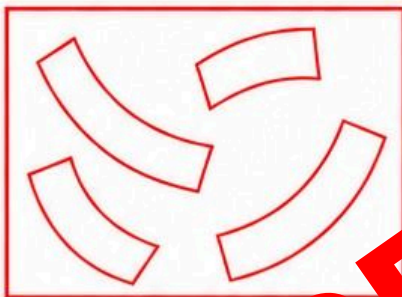


Draw a display plan. Mark the route, work, two records and label positions.

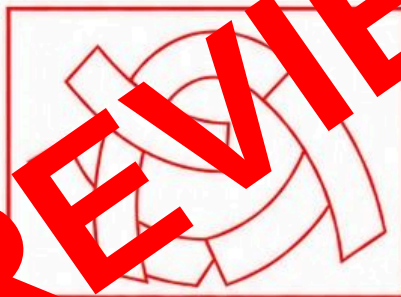


Record 2 • Refinement

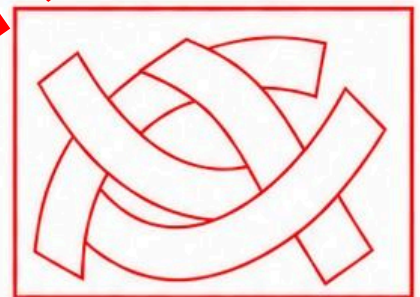
Finished work



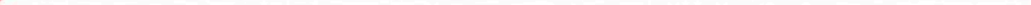
Label



Label



Label

Entrance  Exit

Justify the sequence and one access choice. What will you test?

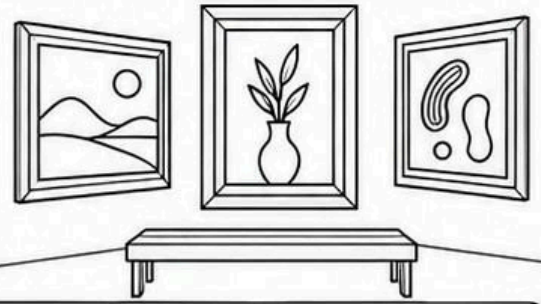


The sequence shows development. Test labels from seated and standing viewing positions and ask actual viewers.

Show your thinking through words, drawings, speech, gestures or supported choices.

Present the exhibition

Years 5–6 • Learning Record 07

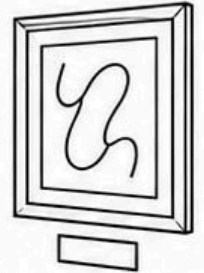


Name: _____

Notice and plan

Use D2. Display the completed work and records. Present to a partner or class group; no public event is needed.

Title, approved maker name/pseudonym and materials:



Record and compare

Draft a short statement linking idea, selection, context and audience choices.



PREVIEW

Explain and reflect

Record one viewer response. Which feature helped them?

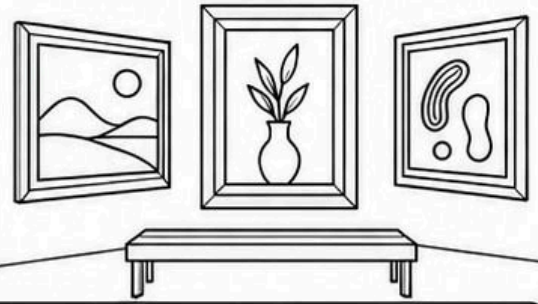


Show your thinking through words, drawings, speech, gestures or supported choices.

Present the exhibition

Years 5–6 • Learning Record 07

Name: **ANSWERS**

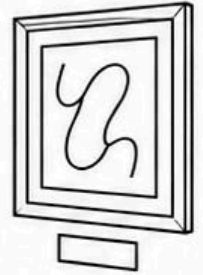


Notice and plan

Use D2. Display the completed work and records. Present to a partner or class group; no public event is needed.

Title, approved maker name/pseudonym and materials:

Crossing rhythms; approved pseudonym; paper collage and pencil.



Record and compare

Draft a short statement linking idea, selection, context and audience choices.



Everyday rhythms connects our views of movement. I selected two
records to show a spacing change. Labels and a clear route help our
class trace the idea.

Explain and reflect

Record one viewer response. Which feature helped them?

One viewer noticed movement in the repeated curves. The nearby
trial helped them see how the choice developed.



Show your thinking through words, drawings, speech, gestures or supported choices.

Curatorial assessment

Years 5–6 • Learning Record 08

Name: _____

Use your work, two records, statement and classroom display. Core assessment is complete within Lessons 1–8.

1 Notice and plan

My intended meaning and one visual/context choice:



2 Record and compare

Identify evidence for a trial, refinement, making choice and display decision.



3 Explain and reflect

Evaluate one viewer response. Name a limit and a purposeful next step.



Show your thinking through words, drawings, speech, gestures or supported choices.

Curatorial assessment

Years 5–6 • Learning Record 08

Name: **ANSWERS**

Use your work, two records, statement and classroom display. Core assessment is complete within Lessons 1–8.

1 Notice and plan

My intended meaning and one visual/context choice:



Busy movement is suggested by repeated curves and overlap.

2 Record and compare

Identify evidence for a trial, refinement, making choice and display decision.



Trial: open and overlapping spacing compared.

Refinement: open area opened.

Making: repeated curves and overlap.

Display: two records, readable labels and a clear route.

3 Explain and reflect

Evaluate one viewer response. Name a limit and a purposeful next step.



One response supports the intention, but cannot represent everyone. Next I would test labels with another viewer.

Show your thinking through words, drawings, speech, gestures or supported choices.

Test an accessible curatorial alternative

Years 5–6 • Learning Record 09

Name: _____

OPTIONAL Lesson 9. Core assessment is already complete. Use finished work to test one access change.

1 Notice and plan

Access feature to change; features to keep:



2 Record and compare

Sketch arrangement A and B. Record an actual viewer response to the change.



A

B

PREVIEW

Viewer response to the change:

3 Explain and reflect

Retain or reject the alternative with a reason and a limit.



Show your thinking through words, drawings, speech, gestures or supported choices.

Test an accessible curatorial alternative

Years 5–6 • Learning Record 09

Name: **ANSWERS**

OPTIONAL Lesson 9. Core assessment is already complete. Use finished work to test one access change.

1 Notice and plan

Access feature to change; features to keep:

Change label size; keep the work, message and route the same.

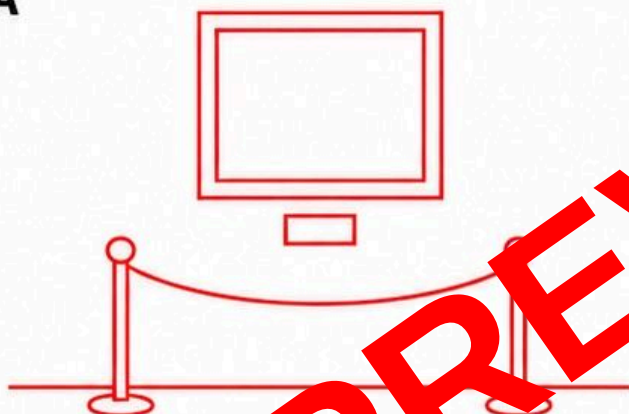


2 Record and compare

Sketch arrangement A and B. Record an actual viewer response to the change.



A



A: small label

B



B: larger label

Viewer response to the change:

One viewer reports B is easier to read from the viewing position.

3 Explain and reflect

Retain or reject the alternative with a reason and a limit.

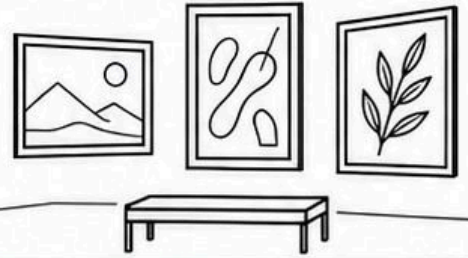


Retain B for that reason, but one response does not establish access for every viewer.

Show your thinking through words, drawings, speech, gestures or supported choices.

An optional guided gallery session

Years 5–6 • Learning Record 10



Name: _____

OPTIONAL Lesson 10. Share completed learning. Offer speech, pointing, writing or quiet viewing.

Notice and plan

My short introduction and chosen evidence:



Record and compare

Record a viewer's question and your evidence-based answer.





Explain and reflect

What did the viewer notice? What could strengthen a future introduction?

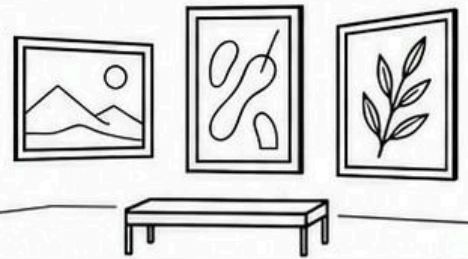
Show your thinking through words, drawings, speech, gestures or supported choices.



An optional guided gallery session

Years 5–6 • Learning Record 10

Name: **ANSWERS**



OPTIONAL Lesson 10. Share completed learning. Offer speech, pointing, writing or quiet viewing.

Notice and plan

My short introduction and chosen evidence:

Welcome to Everyday rhythms.

**This trial and collage show how
spacing can suggest movement.**



Record and compare

Record a viewer's question and your evidence-based answer.



Why display the trial?



**It shows the spacing change
that helped the focal area
stand out.**

Explain and reflect

What did the viewer notice? What could strengthen a future introduction?

Show your thinking through words, drawings, speech, gestures or supported choices.



The viewer noticed the change.

**Next time I would point to that
feature earlier and check their
understanding.**

Teacher quiz guide — reasoning and transfer

Use and interpret

The quiz has ten questions. Questions 1–2 revisit the two key concepts taught in the core lessons. Questions 3–8 check further understanding; Questions 9–10 apply learning to new cases. Invite a reason, not a memorised phrase. The separate explanation slides give sample reasoning; other evidence-based safe art choices can be valid.

Questions 1–5

- 1: A statement explains selection, relationships, context and audience choices using evidence.
- 2: Clear routes, readable labels, suitable viewing positions and response choices support different audiences; test with actual viewers.
- 3: A trial and decision note can show a change; a duplicate finished photo adds little unless it reveals something new.
- 4: Add an approved maker name/pseudonym, materials and a brief deliberate choice or truthful context. Protect private details.
- 5: A calm reading of repeated lines can be valid; ask for the visual evidence and explain the intended reading.

Questions 6–10

- 6: Revise a narrowed entrance before installation; keep routes clear and ask the teacher about safe arrangements.
- 7: Naming a living artist does not grant reproduction permission. Use the teacher-view source, respect responsibilities and create original work.
- 8: One clear-label response supports a claim only for that viewer and situation; other viewers/positions may differ.
- 9: In a smaller room, preserve the business story in a safe compact grouping with readable labels and a tested clear route, or justify another safe choice.
- 10: Select the one record that best explains a meaningful decision, and say what the audience may miss.

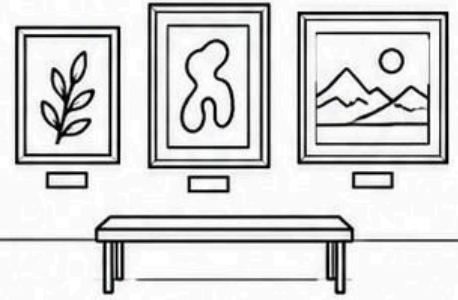
Gather evidence

Record where the student supplies a clear reason and supporting example, needs a prompt, or transfers the idea. Use the practical assessment for making, refining and presenting evidence that a quiz alone cannot establish. Allow the same spoken, drawn, written, pointed or supported response options.

Assessment • Curate a Gallery

Years 5–6 • Core evidence

Name: _____



Present your original work, two selected process records, a curatorial statement and a classroom display. A partner or small class audience is enough.

Evidence checklist

Original resolved work; two process records; statement; display and labels; one viewer response.



My intention and audience

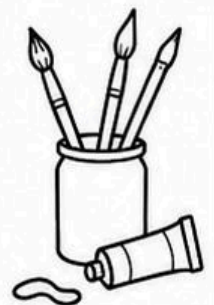
My selected evidence

Record 1 and why it matters

Record 2 and why it matters

My deliberate art choice

Name a material/process or visual choice, its effect and how it serves the idea.



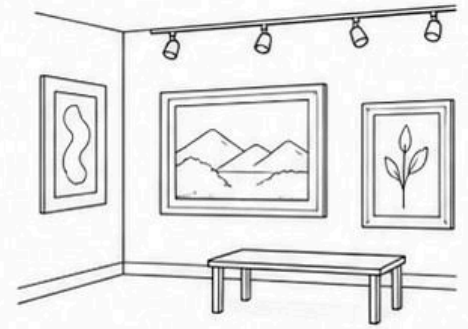
Respond by speaking, drawing, writing, demonstrating, pointing or using a communication device.
Your response mode does not lower the expectation.

Assessment • Explain and Evaluate

Years 5–6 • Conference record

Name: _____

Show evidence as you answer. A teacher may record your response.



Meaning and context

Which visual or context choice supports your interpretation? Include evidence and a possible alternative.

Process and making

What did you test, change and refine? How did evidence guide a deliberate choice?

Presenting and evaluation

Why these records and this venue? How did you support access? What did a viewer response tell you, and what is its limit?

New transfer case • Fictional classroom

Your gallery moves to a smaller room. The old arrangement narrows the entrance. Explain an adaptation that keeps access safe and the process story clear.

Give reasons rather than a title list.



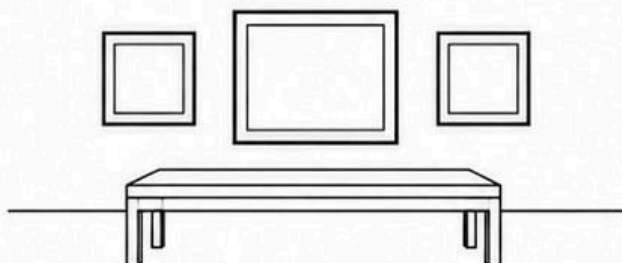
Rubric • Curate a Gallery

Years 5–6 • Core artwork, process and display evidence

Criterion	Developing evidence	Sound evidence	Transfer and justification
Meaning and context	Makes an unconnected claim or leaves important context unclear.	Uses a visual/ context detail to support a plausible interpretation.	Weighs an alternative interpretation and recognises a meaningful limit.
Process and refinement	Records trials without explaining a decision or change.	Uses trials and a refinement to explain a purposeful decision.	Compares alternatives and justifies a decision with evidence and a limit.
Purposeful making	Choices are not yet connected to the intended idea.	Uses materials and visual conventions deliberately to communicate an idea.	Justifies how a changed choice could serve an idea in a new case.
Selection and audience	Shows work but leaves selection, access or evaluation unexplained.	Explains selected records, sequence and access using a viewer response.	Adapts a display thoughtfully and evaluates what the evidence can and cannot show.

Judge the learning shown. Support or a different communication mode does not automatically mean a lower level.

Do not score beauty, expense, writing volume or confidence. Optional Lessons 9–10 are not required.



Lesson 1

How exhibitions communicate



Our learning

Notice a display choice.

Use visible evidence to explain its possible meaning.

Recognise that viewers may interpret a work differently.

PREVIEW

Curating and context

Curating means choosing and arranging works for an audience.
Context includes who made a work, when, where and why.
A label can guide interpretation without fixing one answer.

PREVIEW

A real exhibition

Maree Clarke: Ancestral Memories was an NGV exhibition in 2021–22. It brought together several media and historical material. How might that selection communicate continuing practice?

Based on: NGV — Maree Clarke: Ancestral Memories (ngv.vic.gov.au)

Looking with evidence

View the named museum source with your teacher.
Notice one material or display choice.
Separate what the source tells us from your interpretation.
Study respectfully; make your own original work.

PREVIEW

A fictional class gallery

Theme: Everyday rhythms.

A repeated-line study sits beside an original layered collage.

The label explains how repeated lines suggest movement.

What connection could the viewer make?

PREVIEW

Your looking and making task

Use C1.1 and C1.5 with W01 or a spoken record.

Compare two arrangements of your own quick paper study.

Try a label that explains a deliberate choice.

Keep cut paper clear of walking routes.

PREVIEW

Check your explanation

“This arrangement suggests ____ because I notice ____”
What did the label add? What remains uncertain?
A different interpretation is valid when evidence supports it.

PREVIEW

Reflect and tidy

Name one choice you could use in your own gallery.
Point, speak, draw, write or use a communication device.
Collect scraps and return tools safely.

PREVIEW

PREVIEW

Well Done!



Lesson 2

Curation Intention



Our learning

Choose an idea, an audience and a purpose.
Plan visual choices that help communicate your idea.
Allow varied voices within a shared theme.

PREVIEW

Theme and audience

Theme: a connecting idea, such as Everyday rhythms

Audience: the people who will view the display.

Purpose: what you hope they notice, consider or create

PREVIEW

A worked intention

Fictional example: “I want our class to notice movement in ordinary spaces.”
I will layer curved strips with repeated pencil lines.
Our class gallery will group works by different kinds of rhythm.

PREVIEW

Different voices

One artist may use calm spacing; another may use busy overlap.
Both can fit a theme when the connection is explained.
Choose your own safe idea; no personal story is required.

PREVIEW

Plan materials and steps

Use paper, pencil, coloured paper and glue sticks.

Sketch two possible compositions.

Select one process to test next lesson.

Agree safe handling, storage and a manageable size.

PREVIEW

Your practical task

Make two small original composition studies on art paper.
Use W02 to record your idea, audience and selected plan.
Tell a partner which visual choice serves your intention.

PREVIEW

Check the connection

Does your choice support the idea?

How will a viewer find the connection?

Change one feature if your plan and intention do not yet match

PREVIEW

Reflect and tidy

Share your intention without needing to share private experiences.
Save studies in your process folder.
Return materials and clear the table.

PREVIEW

PREVIEW

Well Done!



Lesson 3

Experiment and document



Our learning

Change one feature of a process.
Record what you did and the effect.
Select a trial that supports your intended meaning.

PREVIEW

A useful study

A study is a small trial that helps an artist decide.

A process record says what changed, what happened and why it matters.

A successful trial need not be the neatest.

PREVIEW

Controlled art trials

Keep paper size and materials similar.

Trial A: leave space between curved strips.

Trial B: overlap the same kinds of strips.

Compare the effects on a sense of movement.

PREVIEW

Model a process note

“I changed the spacing. The overlap looks busier to me.
I will use some overlap to suggest a crowded crossing.
This is one interpretation supported by a visible choice.”

PREVIEW

Tools and care

Use non-toxic classroom materials and blunt scissors.
Keep glue on the paper; carry scissors closed.
Do not use carving tools or copy cultural designs.
Make original studies on separate art paper.

PREVIEW

Your experiment

Make two or three labelled studies.
Change pressure, line direction, spacing or layering.
Use W03 or a spoken process record.
Select one useful trial and explain its effect.

PREVIEW

Check the evidence

What exactly did you change?

Which visible effect supports your choice?

What might be different at the final artwork size?

PREVIEW

Reflect and tidy

Save the useful studies and one uncertainty.
Share through speech, drawing, writing or supported collection.
Store glue and scissors safely; collect scraps.

PREVIEW

PREVIEW

Well Done!



Lesson 4

Create the resolved work



Our learning

Develop the selected idea into an original work.

Use a trial to guide a material or composition decision.

Record a meaningful decision as you make.

PREVIEW

Retrieve your intention

Read or explain your W02 intention.

Choose one useful W03 trial.

Which line, colour, shape, texture or spacing choice serves your idea?

PREVIEW

Layered paper demonstration

Arrange shapes before applying glue.

Try overlap and open space; step back to compare.

Apply a thin layer of glue underneath selected pieces.

Press gently so loose corners do not become hazards.

PREVIEW

A deliberate change

Fictional artist: “My focal shape disappears.
I will move one overlapping strip and add space around it.”
Compare the result with the intention before continuing.

PREVIEW

Making choices safely

Use your approved paper-based or other safe classroom process.

Keep work to a manageable size.

Ask before changing equipment or materials.

Use original imagery rather than an artist's signature motif.

PREVIEW

Your sustained making time

Make the substantial work on separate art paper.

Pause once to record a decision on W04.

Use your studies, but change the plan when evidence supports it.

Leave time for a clean, stable finish.

PREVIEW

Check and confer

Show one choice that communicates your idea.

Explain how a trial helped you decide.

A different style is valid; evidence and purpose matter.

PREVIEW

Reflect and store

Name one specific issue to refine next lesson.

Store the artwork flat with an approved name or number only.

Clear materials and clean the work area.

PREVIEW

PREVIEW

Well Done!



Lesson 5

Refine and select evidence



Our learning

Identify and refine a specific mismatch.
Select two process examples that explain a decision.
Give a reason for each selected record.

PREVIEW

Refinement with purpose

Name the issue: “The focal area is hard to notice.”
Try one change: reduce overlap near that area.
Check whether the change better serves the intention.
Do not polish endlessly to match someone else’s taste.

PREVIEW

Select rather than show everything

Choose one early trial and one useful revision.

Arrange them before the finished work.

Explain what each adds to the audience's understanding.

PREVIEW

A selection model

Fictional record A shows an unclear focal area.

Record B shows the change in spacing.

A repeated record adds little, so I keep it in my folder.

The selected pair explains a decision, not just a report.

PREVIEW

Protect the evidence

Handle the work with clean, dry hands.

Ask before attaching or photographing someone else's work.

Use only approved names; keep private details out of lectures.

PREVIEW

Your practical task

Refine one identified issue in the artwork.

Choose two process examples and label their purpose.

Use W05 to record before, change and effect.

Prepare the core artwork and evidence for the display.

PREVIEW

Check your selection

Can a viewer trace a meaningful decision?

Which record explains the change most clearly?

What uncertainty or unsuccessful trial is useful to acknowledge?

PREVIEW

Reflect and tidy

Explain one selected record and one record you left out.
Keep remaining studies safely in the process folder.
Store the finished work and clear scraps.

PREVIEW

PREVIEW

Well Done!



Lesson 6

Design the Display



Our learning

Plan a route and readable labels.

Select a sequence that helps viewers understand a relationship.

Test access without making assumptions about people.

PREVIEW

Display decisions

Sequence: the order in which works are encountered.

Access: ways people can view, move and respond.

Check clear exits, stable work and different viewing heights.

PREVIEW

A sequence model

Fictional plan A mixes finished works and trials at random.

Plan B places a selected trial, revision and work together.

Plan B can reveal development when the labels explain the link

PREVIEW

A label model

Title: Crossing rhythms

Maker: approved first name or pseudonym

Materials: paper collage and pencil

Idea: repeated curves suggest movement through a busy street.

PREVIEW

Test a mock arrangement

Use paper placeholders before attaching art.

Leave a continuous clear route and all exits open.

Test labels from the actual viewing position.

Offer quiet viewing and more than one response method.

PREVIEW

Your practical task

Use W06 to sketch a classroom wall/table display.
Mark the route, work, two process records and labels.
Compare two layouts with a partner.
Move only light, stable materials with teacher guidance.

PREVIEW

Check the audience experience

What will a viewer notice first, and why?
Which label or height choice helps access?
What must you check with your actual audience?

PREVIEW

Reflect and tidy

Revise one choice after testing.

Explain it using a sketch, gesture or spoken/written reason.

Store plans and keep the room clear.

PREVIEW

PREVIEW

Well Done!



Lesson 7

Present the Exhibition



Our learning

Display the work with selected process evidence.
Explain the connection, context and audience choices.
Invite responses about meaning rather than attractiveness.

PREVIEW

A curatorial statement

A statement explains why these works and records belong together.
Include the connecting idea, selection, context and audience decisions.
Use evidence rather than only listing titles.

PREVIEW

One possible statement

“Everyday rhythms connects our different views of movement.
I selected an early trial and a revision to show how spacing changed.
The readable labels and clear route help our class explore those choices.”

PREVIEW

Evidence in the statement

Point to the selected trial when you explain a change.
Connect a visible choice in the work to its intended meaning.
Say what is your interpretation and what a source establishes.

PREVIEW

Present with care

Use approved names or pseudonyms.

Ask before touching work; avoid private details and public posting.

Keep exits clear and attachments stable.

Offer speech, text, pictures, gestures or quiet viewing.

PREVIEW

Your core exhibition

Install the agreed classroom display with teacher guidance.
Use W07 to plan or record your statement and label.
Present to a partner or small class group.
A classroom audience fully meets the task.

PREVIEW

Viewer response

Ask: “What connection did you notice? Which feature helped?”

Respond with evidence from the work or process record.

Different interpretations may be valid; do not rate classmates.

PREVIEW

Reflect and tidy

Record one response and what it tells you.
Check labels and the safe route before leaving.
Store unused tools and materials.

PREVIEW

PREVIEW

Well Done!



Lesson 8

Curatorial Assessment



Our learning

Use the artwork, process evidence and display to explain decisions
Evaluate meaning and access using a viewer response
Recognise one limitation and suggest a purposeful improvement

PREVIEW

Your core evidence

Bring the original work, two selected process records and a statement.
Show the display/label or a record of the classroom presentation.
Use W08 and Assessment pages 1–2 to organize your explanation.

PREVIEW

Model an evaluation

“A viewer noticed movement in the repeated curves.
That supports my intention, but one response cannot represent everyone.
I would test the label from another viewing position.”

PREVIEW

Explain four contributions

Meaning: what visual/context choice supports an interpretation?

Process: what did you test and refine?

Making: what deliberate choice serves your intention?

Presenting: why these records, sequence and places chosen?

PREVIEW

A new display problem

Fictional transfer: the class gallery moves to a smaller room.

The old arrangement narrows the entrance.

Explain an adaptation that protects access and meaning.

There can be several justified solutions.

PREVIEW

Your practical assessment

Present/confer while classmates use Curator's Choice.
Point to real evidence; show, speak, draw or write your reasons.
Make one small justified display revision if appropriate.
Your response mode does not lower the learning expectations.

PREVIEW

Check against the rubric

Look for evidence-based interpretation, documented process, purposeful making, and audience-aware evaluation. Beauty, writing volume and confidence are not the criteria. Optional lessons are not needed to complete assessment.

PREVIEW

Reflect and tidy

Identify what you learned and one next step.
Save the final evidence and viewer response.
Return materials and leave the route clear.

PREVIEW

PREVIEW

Well Done!



Lesson 1 – Optional

Test an accessible curatorial alternative



Optional learning

Core learning and assessment are already complete.
Test a different label size, sequence or viewing height.
Explain how the change affects an audience experience.

PREVIEW

Retrieve the core choices

Show one access decision from the completed gallery
Which evidence helped you make it?
Use the same finished work and process records to display.

PREVIEW

A comparison model

Mock display A places a small label low beside the word.

Mock display B uses a larger readable label beside a clear route.

Test both from actual viewing positions; do not assume what suits everyone.

PREVIEW

Choose one change

Keep the work and message the same.

Change one label, sequence or viewing-height feature.

Ask a viewer about the experience.

Respect quiet viewing and different response modes.

PREVIEW

Prepare safely

Use light paper placeholders and removable labels.
Do not move heavy furniture or alter equipment.
Check stable placement, clear routes and open exits.
Use only approved names.

PREVIEW

Your optional trial

Build and compare two small arrangements.

Use W09 to record the change, response and choice.

Use already-completed art; no new required artwork.

Give a reason to retain or reject the alternative.

PREVIEW

Check the conclusion

Which actual response supports your decision?

What limitation remains?

A preference alone does not prove universal access.

PREVIEW

Reflect and tidy

Share one justified audience-access decision.
Keep your core assessment unchanged.
Restore a safe display and return materials.

PREVIEW

PREVIEW

Well Done!



Lesson 9 – Optional

An optional guided gallery session



Optional learning

Core learning and assessment are already complete.
Guide a short viewing of the finished gallery.
Answer a question with evidence and reflect on a response.

PREVIEW

Retrieve your statement

Choose the connecting idea and one supporting record.
What could you show a viewer in one minute?
Keep the introduction short and audience-aware.

PREVIEW

A guided introduction

“Welcome to Everyday rhythms.

This trial and collage show how spacing can suggest movement.

You may look quietly or respond by speaking, pointing or writing.”

PREVIEW

An evidence-based answer

Viewer: “Why is the trial beside the work?”

Curator: “It shows the spacing change that helped the local area stand out.”

Point to the record; acknowledge other possible readings

PREVIEW

Prepare the viewing

Agree a clear route and gentle work handling.
Ask permission before recording a response.
Use approved names and no public posting.
A pair or class group is a sufficient audience.

PREVIEW

Your optional session

Take turns guiding and viewing the finished display.
Use W10 to record one question, answer and response.
Offer quiet viewing and alternative response choices.
Use already-complete artwork and assessment evidence.

PREVIEW

Check your reflection

What did the viewer notice?

Which evidence helped you answer?

What small improvement could strengthen a future introduction?

PREVIEW

Reflect and tidy

Thank viewers without rating their art preferences.
Save the optional reflection separately from core assessment.
Leave the room and display safe.

PREVIEW

PREVIEW

Well Done!



Curriculum Gallery Years 5 & 6 Quiz



How to respond

Use a reason and evidence for each answer.
Speak, draw, write, point or use a communication device.
Different justified art choices are valid.
The quiz supports the practical assessment.

PREVIEW

Question 1

What makes a curatorial statement more than a list of titles?

PREVIEW

Question I – Explanation

It explains selection, relationships, context and audience choices with evidence. A title list alone does not explain why the works belong together.

PREVIEW

Question 2

How can an exhibition support different audiences?

PREVIEW

Question 2 – Explanation

Use clear routes, readable labels, suitable viewing positions and several response options. Test with the actual audience and explain the choices; there is no single arrangement that guarantees access for everyone.

PREVIEW

Question 3

Which process record is most useful: a repeated finished work phase or a trial with a note explaining a change? Why?

PREVIEW

Question 3 – Explanation

The trial and decision note can show development. A finished-work note to may also help, but a duplicate record adds little unless it reveals something different.

PREVIEW

Question 4

A label says only “Collage 1”. What useful information could you derive?

PREVIEW

Question 4 – Explanation

An approved maker name or pseudonym, materials and a brief idea of a deliberate choice. Include truthful context where relevant and lawful; do not add private details.

PREVIEW

Question 5

A viewer reads your repeated lines as calm rather than easy. Must the interpretation be wrong?

PREVIEW

Question 5 – Explanation

No. Ask which visual feature supports their reading. Explain your interpretation with evidence and recognise that viewers may read choices differently.

PREVIEW

Question 6

The class plan narrows the entrance. What should the operator do before installing the display?

PREVIEW

Question 6 – Explanation

Revise the placement to keep a continuous clear route and all exits open. Ask the teacher about safe school arrangements; do not move heavy furniture yourself.

PREVIEW

Question 7

A museum website shows a living artist's work. Can you copy it into a public poster just because you named the artist?

PREVIEW

Question 7 – Explanation

No. Attribution does not replace permission. Use the approved teacher review source, respect cultural responsibilities and make original work; confirm rights for any reproduction.

PREVIEW

Question 8

One viewer says the label is clear. What can you conclude, and what remains uncertain?

PREVIEW

Question 8 – Explanation

It worked for that viewer in that situation. More viewers in different situations may give different evidence; it does not prove that every audience can use the label.

PREVIEW

New case 9

New case: your gallery moves to a smaller room. How could you keep the process story and a clear route?

PREVIEW

Question 9 – Explanation

One justified option is a compact group of the work and two selected records with readable labels, placed away from the entrance. Test the route/viewing positions and preserve the explanation. Other can provide e-based arrangements are valid.

PREVIEW

New case I0

New case: you can show only one process record besides the work. Which would you choose and why?

PREVIEW

Question 10 – Explanation

Choose the record that best explains a meaningful decision, such as the trial that led to a changed composition. Explain what it shows and what the audience may miss; there is no single correct record for every work.

PREVIEW

PREVIEW

Well Done!

