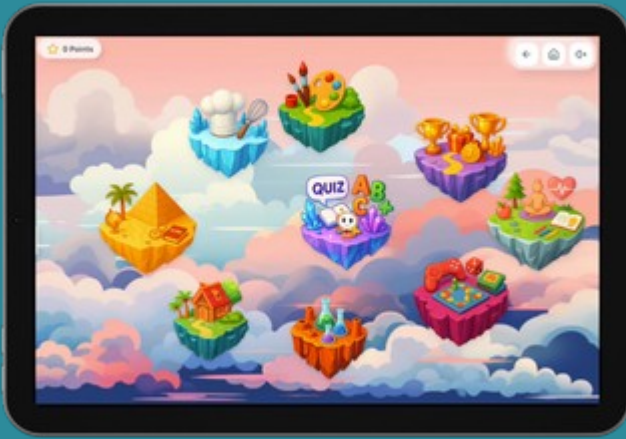


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Meaning Across Cultures - Years 5-6

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Teacher overview — Years 5–6

ROUTE AND PURPOSE

Eight core lessons develop contextual analysis, trials, original creating and refinement. Complete the comparison, process folio and transfer assessment in lesson 8. Lessons 9–10 are useful optional reinforcement; neither is required to complete the core assessment.

TEN SEPARATE PRESENTATION FILES

01. Analyse combinations

Meaning Across Cultures - Years 5–6 - Lesson 01 - Presentation.pptx

02. Context shapes meaning

Meaning Across Cultures - Years 5–6 - Lesson 02 - Presentation.pptx

03. Another material language

Meaning Across Cultures - Years 5–6 - Lesson 03 - Presentation.pptx

04. Compare interpretations

Meaning Across Cultures - Years 5–6 - Lesson 04 - Presentation.pptx

05. Experiment for own meaning

Meaning Across Cultures - Years 5–6 - Lesson 05 - Presentation.pptx

06. Plan and create

Meaning Across Cultures - Years 5–6 - Lesson 06 - Presentation.pptx

07. Refine the relationship

Meaning Across Cultures - Years 5–6 - Lesson 07 - Presentation.pptx

08. Cross-context assessment

Meaning Across Cultures - Years 5–6 - Lesson 08 - Presentation.pptx

09. Translate an original meaning (Optional)

Meaning Across Cultures - Years 5–6 - Lesson 09 - Presentation.pptx

10. Fact and interpretation in captions (Optional)

Meaning Across Cultures - Years 5–6 - Lesson 10 - Presentation.pptx

RESOURCE USE

D1–D2 are colour displays. C1–C8 are eight case/source cards across two pages. The cooperative game has rules, a six-stop mat and eight challenge cards. W01–W10 are black-and-white learning records, each immediately followed by red sample reasoning. Art is made on suitable separate paper/materials. The assessment has two pages and a landscape rubric.

QUIZ

Use the separate 24-slide Quiz PPTX: ten questions with black reasoning/feedback slides, ways to respond and reflection. It checks understanding and supports discussion; the folio and original work supply the full creating evidence.

Preparation, access and named sources

PREPARE

Print the colour displays, case cards and game pieces; keep student copies of W01–W10 separate from their sample companions. Provide A4 art paper, scrap paper/card, pencils, crayons, glue, blunt scissors and washable ink or paint for teacher-demonstrated edge printing. Use school-approved materials, protect tables and manage allergies. No carving tools, ceremonial objects or copied cultural motifs are needed.

VIEWING AND RESPONSIBLE MAKING

Introduce each artist as a named individual in a specific context. Contemporary First Nations artists do not represent everyone in a culture. Explain that viewing an online image is different from permission to reproduce it. Make original choices using broadly taught processes. Avoid asking students to disclose cultural identity or copy culturally restricted designs.

ACCESS

Offer enlarged views, pointing, drawing, writing, typing, oral explanation, a partner who records ideas, or a communication board/device. Use pictures, word choices, sentence starters and short steps when helpful. Judge the same reasoning and art-learning criteria in every response mode. Stretch learning by evaluating an alternative reading or explaining an evidence limit.

TEACHER-VIEW LINKS AND SOURCE FACTS

Hokusai: The Great Wave, c. 1830–32; woodblock print, ink and colour on paper.

The Met, JP1847:
<https://www.metmuseum.org/art/collection/search/45434>

Brian Robinson: Reef Turtle, 1995; linocut, ink on paper. Australian National Maritime Museum, 00032101:

<https://collections.sea.museum/objects/16250>

Artist context: <https://www.sea.museum/en/person/brian-robinson>

Maree Clarke: On the banks of the Murrumbidgee River, 2019; lenticular print lightbox. NGV, 2019.837:

<https://www.ngv.vic.gov.au/exhibition/maree-cl Clarke/>

IMAGE USE

The Met explicitly marks the exact Hokusai image as public domain; its credit appears on each affected lesson slide. Robinson and Clarke works are linked for viewing and discussed through verified facts, with no reproduction or simulated artist image in this pack. A static web view may not reproduce the full lenticular viewing experience.

Lesson 1 — Analyse combinations

LEARNING FOCUS

We are learning to explain how visual choices work together.

Success: connect an observation to a possible meaning, using a material or process as evidence.

PREPARATION

Preview the Met link. Prepare D1, D2, C1 cards 1–2 and W01. Supply scrap A4 art paper, crayons and pencils. No copying of the print is required.

TEACHING SEQUENCE — ABOUT 60 MINUTES

0–5: Look silently, then gather evidence-based noticing.

5–15: Use the named print and distinguish conventions, process and material. Model a qualified claim.

15–45: Compare two details (10 min), make original line/space trials (15 min), record one connection on W01 (5 min).

45–55: Pair explanation and collect one claim with visible evidence.

55–60: Store folios and clean up.

CHECK LEARNING

Diagnostic: can the student connect choices rather than simply list colours? Accept oral, drawn or dictated reasoning with a pointed observation.

SUPPORT AND RESPONSE CHOICES

Offer the six-word display, enlarge the linked artwork and let students point to details. Provide “I notice ... This may suggest ... because ...”.

EXTEND

Ask how a changed scale or space might support a different reading. Explain why the interpretation remains uncertain.

PRESENTATION

Meaning Across Cultures - Years 5–6 - Lesson 01 - Presentation.pptx

Lesson 2 — Context shapes meaning

LEARNING FOCUS

We are learning to compare visible evidence with source context.

Success: use a shared feature and a contextual difference without making one artist represent a whole culture.

PREPARATION

Preview both links and prepare text source cards. Supply cardboard edges, thin non-toxic washable paint trays, aprons, art paper and drying space. No carving tools or artist-motif copies.

TEACHING SEQUENCE — ABOUT 60 MINUTES

0–5: Recall one observed combination.

5–15: Compare the two exact records and model one cautious claim.

15–45: Use linked views and W02 (12 min), make two original spacing trials (15 min), label process and effect (3 min).

45–55: Compare sources in pairs and collect contextual reasoning.

55–60: Safe wet-work cleanup and storage.

CHECK LEARNING

Look for accurate time/place/material comparison and a distinction between observation, source fact and inference.

SUPPORT AND RESPONSE CHOICES

Use the two factuality summaries, chunk one row at a time and allow pointing plus a partner-scribed explanation.

EXTEND

Identify an unknown purpose or audience and explain how an artist statement could help without claiming certainty.

PRESENTATION

Meaning Across Cultures - Years 5–6 - Lesson 02 - Presentation.pptx

Lesson 3 — Another material language

LEARNING FOCUS

We are learning to analyse how a material choice can contribute to meaning.
Success: use verified information and leave unsupported cultural meanings as questions.

PREPARATION

Preview the NGV page and its exact work label. Prepare C1 cards 5–6 and W03. Supply tracing/translucent paper, coloured paper, crayons and glue sticks. Use teacher-view links for copyrighted works.

TEACHING SEQUENCE — ABOUT 60 MINUTES

0–5: Retrieve material/process vocabulary.

5–15: Discuss Clarke's named practice and the lightbox record to model a cautious material interpretation.

15–45: Record evidence and one question (10 min), explore original paper layers (17 min), select and annotate an effect (3 min).

45–55: Explain a sourced claim and a limit in painting.

55–60: Store trial layers and tidy.

CHECK LEARNING

Check that students analyse a material effect while keeping unverified cultural meaning qualified.

SUPPORT AND RESPONSE CHOICES

Offer enlarged source text, picture/material choices and oral or device-supported responses. Precut ordinary paper where needed.

EXTEND

Compare what a static online photograph can show with the experience of a changing view in person.

PRESENTATION

Meaning Across Cultures - Years 5–6 - Lesson 03 - Presentation.pptx

Lesson 4 — Compare interpretations

LEARNING FOCUS

We are learning to test interpretations against evidence.

Success: distinguish source facts from a possible reading and explain an evidence limit.

PREPARATION

Prepare the three game pages, counters or pointing alternative, C1 and W04. Supply dry drawing/collage materials. Teacher key gives a criterion for each numbered challenge.

TEACHING SEQUENCE — ABOUT 60 MINUTES

0–5: Sort one observation and one inference orally.

5–15: Model two interpretations and an overclaim.

15–45: Cooperative game (12 min), W04 reasoning (8 min), original change study (10 min).

45–55: Explain evidence, uncertainty and a respectful question.

55–60: Collect cards and store studies.

CHECK LEARNING

Collect a supported interpretation, a rejected overclaim and a reasoned limit.

Confidence or speaking speed is not evidence of achievement.

SUPPORT AND RESPONSE CHOICES

Use fewer cards, pointer reading, pointing and oral or scribed reasoning. Students may pass a public turn and respond privately.

EXTEND

Explain what additional source could strengthen a claim, then qualify the claim if that source is unavailable.

PRESENTATION

Meaning Across Cultures - Years 5–6 - Lesson 04 - Presentation.pptx

Lesson 5 — Experiment for own meaning

LEARNING FOCUS

We are learning to test combinations for an original intention.

Success: document two trials, compare their effects and select a next step with a reason.

PREPARATION

Provide art paper, crayons, coloured scrap paper, glue sticks, cardboard edges and washable paint. Prepare drying space and W05. No sharp carving or imitation of studied compositions.

TEACHING SEQUENCE — ABOUT 60 MINUTES

0–5: Choose a safe original intention.

5–15: Demonstrate changing one main choice and compare two fictional trials.

15–45: Make two or more small trials (22 min), compare and record on W05 (8 min).

45–55: Brief conferences on actual effects and new decisions.

55–60: Drying-rack and tool cleanup.

CHECK LEARNING

Collect at least two trials with evidence of an intentional comparison and a justified next decision.

SUPPORT AND RESPONSE CHOICES

Offer a small choice of familiar tools, adapted grips, larger paper and a partner to record dictated repetitions.

EXTEND

Try a counterexample: a combination that communicates a different intention, then explain which choice caused the change.

PRESENTATION

Meaning Across Cultures - Years 5–6 - Lesson 05 - Presentation.pptx

Lesson 6 — Plan and create

LEARNING FOCUS

We are learning to create an original work from a tested intention.

Success: plan how conventions, processes and materials combine, then make and explain the work.

PREPARATION

Prepare W06, process folios, A4/art paper and the familiar tools chosen in lesson 5. Precheck paint drying and offer dry-media alternatives. Keep the work small enough to finish the core.

TEACHING SEQUENCE — ABOUT 60 MINUTES

0–5: Review selected trials and intention.

5–15: Model a feasible plan and safe sequence.

15–45: Plan on W06 (5 min), create an original work (40 min).

45–55: Short purposeful-choice conferences and refinement notes.

55–60: Safe storage and cleanup.

CHECK LEARNING

Assess planning and creating through the intention, original work and explanation of combined choices. Do not score resemblance to a sample.

SUPPORT AND RESPONSE CHOICES

Offer preprepared materials, adapted tools and a dictated/drawn plan. A partner may assist physically while the student directs artistic choices.

EXTEND

Explain a tradeoff between two combinations or how a chosen audience might interpret the work differently.

PRESENTATION

Meaning Across Cultures - Years 5–6 - Lesson 06 - Presentation.pptx

Lesson 7 — Refine the relationship

LEARNING FOCUS

We are learning to refine a specific artistic choice.

Success: use feedback and your intention to justify a change, then evaluate its effect.

PREPARATION

Prepare W07, completed works and folios. Offer familiar materials and a small trial strip before an irreversible change. Use private feedback if group discussion is unhelpful.

TEACHING SEQUENCE — ABOUT 60 MINUTES

0–5: State intention beside work.

5–15: Model specific feedback and a justified refinement.

15–45: Feedback (7 min), trial/refine or deliberately retain (18 min), record evidence (5 min).

45–55: Evaluate effects and select core assessment evidence.

55–60: Safe storage and cleanup.

CHECK LEARNING

Look for reflection causing a purposeful decision and evaluation based on the actual effect.

SUPPORT AND RESPONSE CHOICES

Offer a feedback sentence starter, visual pointing, an adult scribe and a private conference. Alternative communication does not lower the criterion.

EXTEND

Compare two possible refinements and explain why one better serves the intention with fewer unintended effects.

PRESENTATION

Meaning Across Cultures - Years 5–6 - Lesson 07 - Presentation.pptx

Lesson 8 — Cross-context assessment

LEARNING FOCUS

We are bringing together contextual analysis, experiments and original creating.
Success: support a comparison and explain purposeful choices with evidence.
Core assessment finishes in this lesson.

PREPARATION

Prepare W08, A1 pages 1–2, rubric, linked sources, folios and completed works. Use observations from lessons 5–7 plus short conferences, so all students do not wait for one public presentation.

TEACHING SEQUENCE — ABOUT 60 MINUTES

0–5: Select evidence and retrieve criteria.

5–15: Model comparison, artist statement and the new transfer prompt.

15–45: Complete comparative response and gather work/process evidence. Teacher holds brief conferences alongside independent or supported responses.

45–55: Finish transfer/conference checks and reflection. Record all core evidence now.

55–60: Store assessed work and tidy.

CHECK LEARNING

Combine comparison, trials, plan, original work, refinement and conference. Cover contextual understanding, developing practices and purposeful creating. Apply the rubric without penalising a support need.

SUPPORT AND RESPONSE CHOICES

Offer a chunked source pair and organiser, oral/drawn/device-supported explanation, dictated text and a private conference. Allow additional response time within established access arrangements.

EXTEND

Evaluate an alternative reading and explain the most useful additional evidence. Transfer the same reasoning to a different named work.

PRESENTATION

Meaning Across Cultures - Years 5–6 - Lesson 08 - Presentation.pptx

Lesson 9 — Translate an original meaning (Optional)

LEARNING FOCUS

Optional reinforcement: express your own already-developed idea through another familiar medium.

Success: compare how the change in medium affects meaning.

Core assessment is already complete.

PREPARATION

Offer the completed original work, W09 and only familiar materials. Choose a dry option if drying time is short. No essential concept or new artist source is introduced.

TEACHING SEQUENCE — ABOUT 60 MINUTES

0–5: Revisit original intention.

5–15: Model an already-familiar medium change.

15–45: Make a small variation (22 min) and record the comparison (8 min).

45–55: Optional partner sharing and feedback.

55–60: Store and clean.

CHECK LEARNING

Optional formative feedback only. Permission does not affect the lesson 8 assessment.

SUPPORT AND RESPONSE OPPORTUNITIES

Offer two familiar tool choices, a small achievable study and oral, pointed or scribed comparison.

EXTEND

Explain an unexpected effect or compare what each medium makes easier or harder to communicate.

PRESENTATION

Meaning Across Cultures - Years 5–6 - Lesson 09 - Presentation.pptx

Lesson 10 — Fact and interpretation in captions (Optional)

LEARNING FOCUS

Optional reinforcement: make captions that separate verified facts from interpretations.

Success: attribute a named reference and explain your own original work clearly.

Core assessment is already complete.

PREPARATION

Prepare W10, completed comparison and original work. Supply label paper and markers. Link copyrighted references instead of printing their images. This is a local optional activity, not external publication.

TEACHING SEQUENCE — ABOUT 60 MINUTES

0–5: Identify a fact and interpretation in existing analysis.

5–15: Model separate reference and own-work captions.

15–45: Draft and check W10 (15 min), prepare a local optional model/display arrangement (15 min).

45–55: Optional peer readability and attribution feedback.

55–60: Tidy and store.

CHECK LEARNING

Optional formative feedback only on caption accuracy and responsibility. No new required evidence.

SUPPORT AND RESPONSE CHOICES

Offer a caption frame, source fact cards, large text and dictation or supported word/symbol choices.

EXTEND

Trim a caption while preserving its evidence and qualification, or explain a remaining limit to a viewer.

PRESENTATION

Meaning Across Cultures - Years 5–6 - Lesson 10 - Presentation.pptx

Cooperative game — teacher criteria

RUN THE GAME

Use the three colour game pages with the eight source/case cards. Two to four students move through Notice, Ask, Compare, Explain, Apply and Reflect using a counter or pointing. Choose a numbered challenge, discuss an evidence-based response, ask a respectful question and check its criterion. Revise together and rotate turns. No timer, score, elimination or winner is needed. A student may respond privately with the teacher.

CHALLENGE CHECKS — ACCEPT OTHER SUPPORTED RESPONSES

1. C1–C2: Link an observed scale/line choice in Hokusai's named print to a qualified possible meaning, with visible evidence.
2. C1+C3: Both are prints using ink on paper. Hokusai's ca. 1830–32 woodblock process differs from Robinson's 1995 linocut. Use the named records.
3. C4: A named artist's time, place and source context support more careful interpretation; one artist is not everyone in a culture.
4. C5–C6: The NGV names a lenticular print light box; that fact alone does not establish a cultural meaning. Qualify a reading and state what more evidence is needed.
5. C7: Compare actual effects in two original media and justify selection against the maker's intention. There is no universally best medium.
6. C8: Studying a print need not involve reproducing it. Credit sources and make original choices; public viewing does not itself grant copying permission.
7. D2: Context and observed appearance both matter. Explain one supported connection rather than treating a decorative feature as proof of meaning.
8. W07: Give specific feedback about an observed effect and its relationship to the student's intention. Accept a justified change or deliberate retention.

SAMPLE WORKSHEET COMPANIONS

Red ANSWERS pages model one line of reasoning. They are not prescribed personal artworks or a single correct interpretation. Accept another response when its observation/source fact, connection and limitation are defensible. Keep companions out of student practice until discussion or checking.

Quiz guidance and feedback

FILE

Meaning Across Cultures - Years 5–6 - Quiz.pptx

USE

The deck has 24 slides: cover; response choices; ten question/feedback pairs; reflection; closing. Pause on each question before showing its black reasoning slide. Students may answer in a learning book, point to an option, speak, draw or explain to someone who records their reasoning. Read aloud and allow thinking time. Ask for evidence on open responses.

QUESTION FOCUS

1. Why compare context as well as appearance?
2. Does studying a print require reproducing it?
3. Which statement is a source fact?
4. How do choices combine?
5. What does a trial show?
6. What is useful refinement?
7. What can a material record tell us?
8. Which action respects the source?
9. A new comparison
10. A new making decision

INTERPRET THE EVIDENCE

Use the explanations on the deck rather than rewarding a letter alone. Context questions should use the named museum records. Open art interpretations may vary when supported; the samples show the reasoning expected. Note an evidence limit where requested. The quiz complements the practical folio and does not replace assessment of original creating.

SOURCE HANDLING

Teacher-view the linked source works before class and provide the verified case cards alongside relevant questions. The Met Hokusai image appears in lessons with its public-domain credit. The contemporary artists' works are linked rather than reproduced. Show the source page to resolve a factual question; do not invent cultural meaning from appearance alone.

FEEDBACK

Invite a student to add an observation, name the source of a fact or qualify a claim. A changed response after feedback is useful learning evidence. Do not assess speed, handwriting neatness or confidence as art understanding.

Core assessment and moderation

COMPLETE IN LESSON 8

Collect W08, the two assessment pages, the student's original artwork and process folio. The folio should show trials, planning and a justified refinement or deliberate retention. Compare two named works using verified context, and use a different named case work for transfer. Lessons 9–10 provide optional reinforcement after this core assessment.

LOOK FOR CONNECTED REASONING

Contextual understanding: a similarity and difference, named works and accurate time/place/material/process evidence.

Evidence and process: actual trial effects inform a selection or refinement.

Purposeful creating: an original intention with an explained combination of conventions, processes and materials.

Reflection and responsibility: qualified interpretations, ethical attribution and an evidence limit or reasoned next step.

USING THE RUBRIC

The landscape rubric describes Important gaps in sound contribution and Justified transfer across four criteria. Judge each criterion from the available evidence, then provide one useful next step. A student may show strength in one criterion and still have a gap in another. Do not total aesthetic preferences into a score.

ACCESS AND FAIRNESS

Record response mode and observed evidence on the assessment's teacher record.

Drawing, pointing, or typed/dictated explanation or a communication board/device may show the same learning. Support or an alternative response mode does not automatically lower achievement. Avoid rating beauty, expense of materials, fine-motor ease, confidence or speed.

SAMPLES AND LIMITS

W08's red companion models possible comparison, creating and transfer reasoning; it does not determine a student's personal intention. A museum material fact and an observed effect support a possible reading, not proof of every cultural meaning. If a student has only a static online view of a lenticular work, recognise that viewing limit. Use named artist/source information and respectful questions.

RETURN FEEDBACK

Point to the evidence that already works. Ask for one concrete addition or refinement: a source fact, an observed effect, a clearer intention–choice connection or a meaningful limit. Give students a safe opportunity to explain the next step.

Meaning Across Cultures: Key Ideas

Culture

Culture: shared and changing ways people live, express ideas and connect. Cultures are diverse.



Context

Context: the maker, time, place, purpose and audience around a work.



Meaning

Meaning: ideas or experiences a work can communicate.



Perspective

Perspective: a way of seeing, shaped by experiences and knowledge.



Material

Material: what a work is made of, such as ink, paper or glass.



Interpretation

Interpretation: an explanation supported by observations and sources.



Conventions such as line and space work with processes and materials.
One work cannot represent everyone in a culture.



How We Explain Our Evidence

Looking closely. Thinking more deeply. Sharing our ideas.

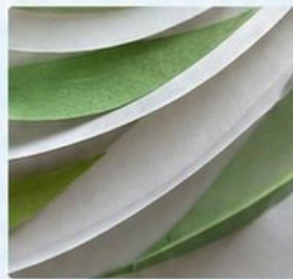
1 Question: Why compare context as well as appearance?

Meaning depends on who made a work, where and when, its purpose and audience, as well as visible features.

A closer look can tell us more than we first see.

2 Evidence: a process and choices

Fictional model: Sam makes an original study of leaf movement.



Notice:

sweeping lines, open space and layers of ordinary paper.

Small choices can create a big effect.

3 Explanation: what does it mean?

Context:

Sam is making a classroom study for classmates, using a familiar observation.

Explain:

the lines may suggest movement. The purpose and audience help us interpret the choices.

Art can show us how someone sees the world.

Ask: What is a fact? What is an interpretation? What do we still need to know?

Case and Source Cards: 1–4

Look closely
Think about
Make connections

C1 Hokusai: time and process

The Great Wave, ca. 1830–32, Japan.
Woodblock print, ink and colour on paper.
What can this record tell us?



C2 Hokusai: visible choices

The wave is large beside small boats.
Mount Fuji appears small in the distance.
How could scale affect a reading?



C3 Robinson: a print record

Reef Turtle, 1995. Ink on paper.
Which material or process can you compare
with Hokusai's print?



C4 Robinson: named context

Brian Robinson is a contemporary
Kala Lagaw Ya and Wuthathi artist,
born on Waiben.
Why use this specific context?

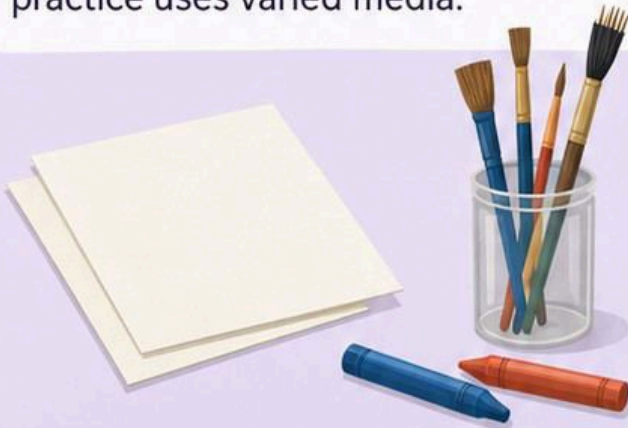


Case and Source Cards: 5–8

C5

Clarke: continuing practice

Maree Clarke is a Yorta Yorta, Wamba Wamba, Mutti Mutti and Boonwurrung artist. Her contemporary practice uses varied media.



C6

Clarke: a material choice

On the banks of the Murrumbidgee River, 2019, is a lenticular print lightbox. How might a changing view affect a viewer?



C7

An original trial

Fictional model: Sam compares sweeping crayon lines with cardboard-edge prints and paper layers to show leaf movement. What should Sam record?



C8

Evidence and permission

Public viewing does not automatically allow copying. Link restricted works, name the source and create original studies. What evidence supports your interpretation?



Curator's Choice: How to Play

Players: 2–4. Use a counter or point to a stop.
No timer or winner is needed.

- 1 Place C1–C8 source cards beside the six-stop mat.
- 2 Move through Notice, Ask, Compare, Explain, Apply and Reflect.
- 3 Choose a numbered challenge card. Read it together.
- 4 Give a response with an observation, source fact or process example.
- 5 Ask one respectful question about the evidence.
- 6 Check the teacher criteria. Revise or add evidence together.
- 7 Rotate turns, or respond orally with a partner or privately with the teacher.

Worked turn

At **Compare**, use C1 and C3. Both records name prints on paper. Their dates and print processes differ.

Ask: What can these facts tell us about meaning?

The aim is supported reasoning, not speed or judging people.

Curator's Choice: Six-Stop Mat

Start at Notice. Follow all six stops and repeat if useful.
Use a counter or point. Choose a challenge card at each stop. No race.



Curator's Choice: Challenge Cards

1

C1–C2:

Connect scale or line to a possible meaning.



2

C1+C3:

Compare a process/material fact and a time difference.



3

C4:

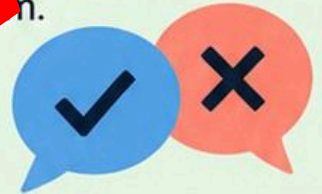
Explain why named context matters.



4

C5–C6:

Separate a material fact from a supported cultural claim.



5

C7:

Compare two or more materials and select with a reason.



6

C8:

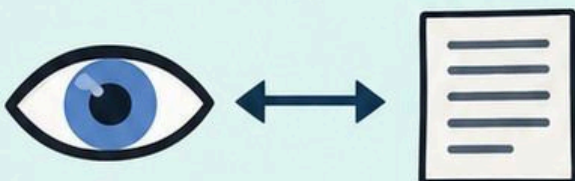
Does studying a print require reproducing it? Explain.



7

D2:

Why compare context as well as appearance?



8

W07:

Give specific feedback linked to an intention.



Analyse combinations



Name: _____

C1-C2. View the named Hokusai work. Model: a claim connects a visible choice to a possible meaning.

NOTICE: Work title and source. Record two specific visible details.

CONNECT: Explain how line or space works with a process/material.

REFLECT: Give a possible meaning and one limit.

You may draw, write, point or explain to someone who records your ideas.

1. NOTICE

Work title and source. Record two specific visible details.

2. CONNECT

Explain how line or space works with a process/material.

3. REFLECT

Give a possible meaning and one limit.

Analyse combinations



Name: ANSWERS

C1–C2. View the named Hokusai work. Model: a claim connects a visible choice to a possible meaning.

NOTICE: Work title and source. Record two specific visible details.

CONNECT: Explain how line or space works with a process/material.

REFLECT: Give a possible meaning and one limit.

You may draw, write, point or explain to someone who records your ideas.

1. NOTICE

Work title and source. Record two specific visible details.

The Great Wave; The Met. A large curved wave is close to much smaller boats. Mount Fuji appears small in the distance.

2. CONNECT

Explain how line or space works with a process/material.

Curved printed lines, blue ink on paper and crowded foreground shapes may emphasise powerful movement.

3. REFLECT

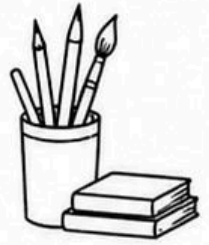
Give a possible meaning and one limit.

The wave may feel threatening because of its scale beside boats. This is a supported interpretation, not proof of the artist's exact intention.

Name: _____

Context shapes meaning

C1–C4. Compare the two named print records. Use facts to qualify an interpretation.



COMPARE: Hokusai record / Robinson record. Time, place, process, material.

CONNECT: One supported similarity and one difference

Similarity (with support)

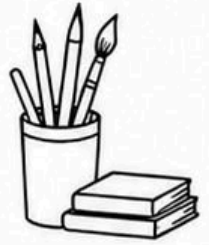
Difference (with support)

REFLECT: Explain how context helps. What remains unknown?

You may draw, write, point or explain to someone who records your ideas.

Sources: The Met; Australian National Maritime Museum.

Name: ANSWERS



Context shapes meaning

C1–C4. Compare the two named print records. Use facts to qualify an interpretation.

COMPARE: Hokusai record / Robinson record. Time, place, process, material.

Hokusai: Japan, ca. 1830–32, woodblock print, ink and colour on paper.

Robinson: Reef Turtle, 1995, linocut, ink on paper.

CONNECT: One supported similarity and one difference

Similarity (with support)

Both use print processes with ink on paper.

Difference (with support)

Their dates, places and specific processes differ.

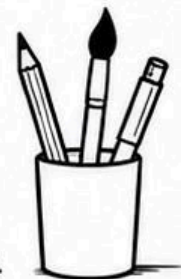
REFLECT: Explain how context helps. What remains unknown?

These facts place each work in a specific context. We still need evidence for purpose or intended meaning. Neither artist represents everyone in a culture.

You may draw, write, point or explain to someone who records your ideas.

Sources: The Met; Australian National Maritime Museum.

Another material language



Name: _____

C5–C6. View Clarke's named NGV record. Use evidence without inventing cultural meaning.

NOTICE: Record a source fact about the work and material.

COMPARE: Record an observed effect. Separate a fact from a possible reading.

PREVIEW

REFLECT: What question would an artist's explanation help answer?

Reference: NGV, Maree Clarke: Ancestral Memories.

Another material language



Name: **ANSWERS**

C5–C6. View Clarke's named NGV record. Use evidence without inventing cultural meaning.

NOTICE: Record a source fact about the work and material.

Maree Clarke, *On the banks of the Murrumbidgee River*, 2019.
The NGV record names a lenticular print lightbox.

COMPARE: Record an observed effect. Separate a fact from a possible reading.

A lenticular image can appear different as viewing angle changes. It may invite a viewer to look again. That possible effect is not a complete cultural explanation.

REFLECT: What question would an artist's explanation help answer?

What does Clarke say about this work's ideas? A static online view may not show the full changing-view experience.

Reference: NGV, Maree Clarke: *Ancestral Memories*.

Name: _____

Compare interpretations

C2 and C8. More than one reading can work when evidence supports it.



READING A: Claim and visible/source evidence.

READING B: A different claim and its evidence

EVALUATE: Which claim overreaches? State a limit and a respectful question.

You may draw, write, point or explain to someone who records your ideas.

Reference: The Met, Hokusai, JP1847.

Name: **ANSWERS**

Compare interpretations

C2 and C8. More than one reading can work when evidence supports it.



READING A: Claim and visible/source evidence.

The large wave beside small boats may suggest danger. Evidence: the contrast in scale and crowded foreground.

READING B: A different claim and its evidence

The strong curves and small distant mountain may emphasise nature's scale. Evidence: curved lines and the small Mount Fuji.

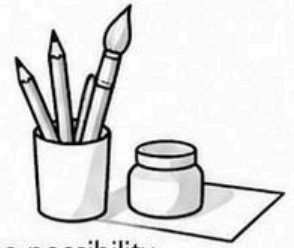
EVALUATE: Which claim overreaches? State a limit and a respectful question.

“All Japanese people read it this way” overreaches. One work cannot represent everyone. Ask: Which detail supports your reading?

You may draw, write, point or explain to someone who records your ideas.

Reference: The Met, Hokusai, JP1847.

Experiment for own meaning



Name: _____

C7. Make trials on separate art paper. Record actual effects. Fictional models show one possibility.

PLAN: Your safe original intention and two trial choices.

--

COMPARE: Trial A process/material/effect. Trial B process/material/effect.

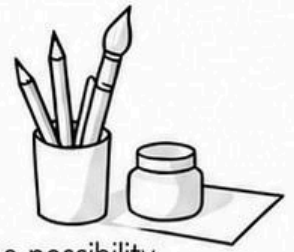
Trial A	Trial B

SELECT: Which combination will you use, and why?

--

You may draw, write, point or explain to someone who records your ideas.

Experiment for own meaning



Name: ANSWERS

C7. Make trials on separate art paper. Record actual effects. Fictional models show one possibility.

PLAN: Your safe original intention and two trial choices.

Sample original intention: show movement in leaves.

A: sweeping crayon lines with wide space.

B: cardboard-edge prints with close paper layers.

COMPARE: Trial A process/material/effect. Trial B process/material/effect.

Trial A	Trial B
A makes direction easier to follow.	B feels crowded.

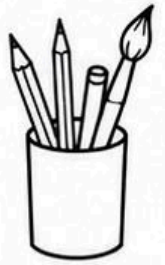
SELECT: Which combination will you use, and why?

Choose sweeping lines with a few spaced paper shapes.

The line direction and open space better serve the intended movement.

You may draw, write, point or explain to someone who records your ideas.

Plan and create



Name: _____

Use your own trials. Make the artwork on appropriate separate paper/materials.

PLAN: Intention and an original arrangement sketch.

MAKE: Selected conventions, processes and materials. Safe making order.

PREVIEW

EXPLAIN: How do the choices combine? Note a possible refinement.

You may draw, write, point or explain to someone who records your ideas.

Plan and create



Name: ANSWERS

Use your own trials. Make the artwork on appropriate separate paper/materials.

PLAN: Intention and an original arrangement sketch.

Sample plan: an A4 study of leaf movement. Sketch sweeping marks with a few original paper shapes and open space.

MAKE: Selected conventions, processes and materials. Safe making order.

Use crayon drawing, then glue ordinary paper layers after the background is ready. Protect the table and use blunt tools safely.

PREVIEW

EXPLAIN: How do the choices combine? Note a possible refinement.

Line direction suggests movement. Space keeps it clear. One crowded layer could be reduced in lesson 7. Other supported designs can work.

You may draw, write, point or explain to someone who records your ideas.

Refine the relationship



Name: _____

Use specific feedback and your intention. A deliberate decision to retain a choice can be justified.

BEFORE: Intention, current effect and evidence-based feedback.

DECISION: One refinement or deliberate retention with a reason.

AFTER: Actual effect. What did you learn from comparing it?

You may draw, write, point or explain to someone who records your ideas.

Refine the relationship



Name: ANSWERS

Use specific feedback and your intention. A deliberate decision to retain a choice can be justified.

BEFORE: Intention, current effect and evidence-based feedback.

Sample: the intention is movement. A dense paper layer hides the sweeping lines, which a partner notices.

DECISION: One refinement or deliberate retention with a reason.

Remove one layer to reveal the direction. Test the change against the intention before changing more.

AFTER: Actual effect. What did you learn from comparing it?

The direction is easier to follow. The refinement better serves the intention. The judgement concerns meaning, not making the work “prettier”.

You may draw, write, point or explain to someone who records your ideas.

Name: _____

Cross-context assessment

Core assessment. Gather your comparison, trials, plan, refinement and original work.

You may draw, write, point or explain to someone who records your ideas.

Teacher-view sources: The Met; Australian National Maritime Museum; NGV.



COMPARE: Two named works. A similarity, difference and contextual evidence.

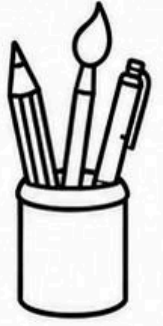
EXPLAIN: Your original intention and combined choices. Link trial/refinement evidence.

TRANSFER: Analyse a different named work. Include a source fact, possible effect and a limit.

Name: **ANSWERS**

Cross-context assessment

Core assessment. Gather your comparison, trials, plan, refinement and original work. You may draw, write, point or explain to someone who records your ideas. Teacher-view sources: The Met; Australian National Maritime Museum; NGV.



COMPARE: Two named works. A similarity, difference and contextual evidence.

Sample comparison: Hokusai and Robinson both use printing on paper. The records name different processes and dates in specific contexts.

EXPLAIN: Your original intention and combined choices. Link trial/refinement evidence.

Sample original work: sweeping crayon lines and spaced paper layers suggest movement. Trials informed spacing; feedback led to removing one layer.

TRANSFER: Analyse a different named work. Include a source fact, possible effect and a limit.

Sample transfer: Clarke's NGV record names a lenticular print lightbox. A changing view may invite close looking. The record alone does not prove every cultural meaning.

Translate an original meaning: Optional

Name: _____

Optional reinforcement. Core assessment is complete. Use your own finished work and a familiar second medium.



REVISIT: Original intention and the first medium/process.

--

TRANSLATE: Second familiar medium/process. Incorporate a small original study.

--	--

COMPARE: One actual effect in each study. Which serves the intention?

--

You may draw, write, point or explain to someone who records your ideas.

Translate an original meaning: Optional

Name: ANSWERS

Optional reinforcement. Core assessment is complete. Use your own finished work and a familiar second medium.



REVISIT: Original intention and the first medium/process.

Sample: communicate leaf movement with crayon lines and paper collage.

TRANSLATE: Second familiar medium/process. Incorporate a small original study.

Try cardboard-edge printing using an original arrangement. Keep the same intention and compare the resulting marks.

COMPARE: One actual effect in each study. Which serves the intention?

The crayon lines show sweeping direction. Printed edges create a more broken rhythm. Select an effect with evidence; neither medium is always best.

You may draw, write, point or explain to someone who records your ideas.

Fact and interpretation in captions: Optional



Name: _____

Optional reinforcement. Draft separate captions for a reference and your own original work.

REFERENCE: Artist, work, source and one verified material/context fact.

INTERPRET: A qualified reading and its visible/source evidence

OWN WORK: Title, maker, media and an explained choice.

Reference: The Met, Hokusai, JP1847.

Fact and interpretation in captions: Optional



Name: **ANSWERS**

Optional reinforcement. Draft separate captions for a reference and your own original work.

REFERENCE: Artist, work, source and one verified material/context fact.

Hokusai, The Great Wave, ca. 1830–32. The Met, JP1847.
Woodblock print, ink and colour on paper.

INTERPRET: A qualified reading and its visible/source evidence

The large wave and small boats may suggest powerful movement. The scale contrast supports this interpretation.

OWN WORK: Title, maker, media and an explained choice.

Sample: *Leaf Movement*, by Sam. Crayon and ordinary paper collage. Sweeping lines and open space communicate movement. This is Sam's original work.

Reference: The Met, Hokusai, JP1847.

Assessment: Meaning Across Cultures

Name: _____

Core assessment: contextual analysis and original creating.

PART A: Compare two named works from the teacher-view sources.

Works and sources: _____

Use a similarity and a difference in conventions, processes or materials. Add verified context.
Separate fact from interpretation and name a limit.

Evidence organiser:

Work 1 fact/observation	Work 2 fact/observation	Supported comparison.

PART B: Gather your original work and process folio.

Show trials, a plan, a purposeful combination and a justified refinement. Explain the actual effects.
You may write, draw, speak, point or use a communication board/device. The learning criteria stay the same.

Checklist: I have attached (tick when included).

- ☐ Trials (exploring ideas, materials or processes)
- ☐ A plan (sketches, notes or a diagram)
- ☐ A purposeful combination (bringing ideas, materials or processes together)
- ☐ A justified refinement (changes and reasons)
- ☐ An explanation of the actual effects (what happened and why)



Assessment: Explanation and Transfer



Name: _____

Original intention: _____

Explain how your conventions, processes and materials combine to communicate meaning. Use a trial and a refinement as evidence.

TRANSFER: Choose a different named work from the case pack.

Use a verified material/process fact and a visible feature to explain a possible effect on a viewer. What remains uncertain?

Reflection: What worked? What would you do next, and why?

Teacher record: Comparative reasoning / trials and reflection / purposeful creating.

Response mode and evidence observed: _____

Support or response mode does not determine achievement. Core assessment finishes in lesson 8.

Rubric: Meaning Across Cultures

Name: _____

Criteria	Important gaps remain	Sound contribution	Justified transfer
Contextual understanding	Lists features or makes unsupported cultural claim	Explains combined choices in two named works using accurate context.	Evaluates another reading or new work with evidence and a meaningful limit.
Evidence and process	Trials or reflections do not inform a decision.	Documents trials and uses actual effects to select or refine a combination.	Evaluates alternatives and transfers process reasoning to a new choice.
Purposeful creating	Intention and selected combinations remain unconnected.	Plans original work and explains how conventions, processes and materials serve its intention.	Justifies a tradeoff or refinement and evaluates how meaning changes.
Reflection and responsibility	Confuses source fact with interpretation or copying permission.	Qualifies interpretations, attributes sources and uses responsible original choices.	Identifies an evidence limit and a reasoned next step in a new context.

Judge learning evidence, not beauty, expense, confidence or speed. A support need or alternative response mode does not automatically lower achievement.

Lesson 1

Analyse combinations



Learning focus

We are learning to explain how visual choices work together.

Success: connect an observation to a possible meaning, using a material or process as evidence.

PREVIEW

Looking and recall

Look at Hokusai's linked print before hearing an explanation.

What catches your eye?

Which detail could you point to as evidence?

PREVIEW

A named work and its context

Katsushika Hokusai made The Great Wave in Japan, around 1830–32. It is a woodblock print with ink and colour on paper. Mount Fuji appears small in the distance.



Image: Hokusai, The Great Wave, ca. 1830–32. The Met, JP1847. Public domain.

A supported interpretation

I notice curved lines and a large wave beside much smaller boats. The printed blue shapes and crowded foreground may make the scene feel powerful. This is one interpretation, supported by visible choices.



Image: Hokusai, The Great Wave, ca. 1830–32. The Met, JP1847. Public domain.

Conventions, process and material

Conventions are visual ways of making meaning, such as line and space.

A process is how a work develops, such as printing or layering.

A material is what the artist uses, such as ink or paper.

PREVIEW

Studio task

Use W01 and the museum link. Record two observations and a qualified claim.

On separate paper, try thin and thick crayon lines with open and crowded space for an original idea about movement.

Compare the effects.

PREVIEW

A check with a partner

Which choices work together?

Complete: “The combination of ____ and ____ most suggest ____ because ____.”

Point to evidence. A different supported interpretation can also work.

PREVIEW

Reflection and cleanup

Explain one effect of your own line-and-space trial.

Keep W01 with the trial in your folio.

Return crayons, sort paper and wipe the squared table.

PREVIEW

PREVIEW

Well Done!



Lesson 2

Context shapes meaning



Learning focus

We are learning to compare visible evidence with source context.

Success: use a shared feature and a contextual difference without making one artist represent a whole culture.

PREVIEW

Looking and recall

Which detail supported your claim in lesson 2?

What can a picture show?

What might need a museum record or artist's explanation?

PREVIEW

Two specific print records

Hokusai: Japan, ca. 1830–32. Woodblock print, ink and colour on paper.

Brian Robinson: Reef Turtle, 1995. Linocut, ink on paper.

Both records identify print processes and paper.

Sources: The Museum of Australian National Maritime Museum, 00032101.

Robinson's context

Brian Robinson is a contemporary Kala Lagaru and Vaka artist, born on Waiben (Thursday Island).

The museum describes printmaking and public culture in his practice.

Use the named source to add context to your observations.

Based on: Australian National Maritime Museum, Brian Robinson and Reef Turtle.

A comparison model

Shared feature: each work uses printing with ink on paper

Difference: the artists worked in different times and places and used different print processes.

Those facts add context. They do not prove the shared intended meaning.

PREVIEW

Studio task

Use C1 cards 1–4 and teacher-view links. Complete the comparison on W02.

Make two original cardboard-edge prints using non-toxic paint and different spacing.

Explain how the same process can communicate different ideas.

PREVIEW

A check with a partner

Explain one similarity and one difference.

Which claim comes from the artwork? Which comes from a record?

What would you still need to know about intention or audience?

PREVIEW

Reflection and cleanup

Say how context changed or qualified one interpretation.

Keep both trials.

Place wet work on the drying rack, wash tools, and wipe surfaces.

PREVIEW

PREVIEW

Well Done!



Lesson 3

Another maternal language



Learning focus

We are learning to analyse how a material choice can contribute to meaning.

Success: use verified information and leave unsupported cultural meanings as questions.

PREVIEW

Looking and recall

What is the difference between a material and a process?

Can two artists use paper for different purposes?

Use C1 cards 3–6 to support a response

PREVIEW

Maree Clarke's practice

Maree Clarke is a Yorta Yorta, Wamba Wambaa, Mutti Mutti and Boonwurrung artist.

NGV describes her work across photography, printmaking, sculpture, jewellery, video and glass.

Her practice is contemporary and continuing.

Based on: NGV, Maree Clarke: Ancestral Memories.

A specific material record

On the banks of the Murrumbidgee River (2019) is a lenticular print lightbox.

A lenticular image can appear different as the viewing angle changes.

View the NGV record and ask how this material affects the viewer's experience.

Based on: NGV, On the Banks of the Murrumbidgee River, 2019.837.

Facts, possibilities and limits

Fact: the NGV record names a lenticular print, right box.

Possibility: a changing view may make the viewer look again.

Limit: the material alone cannot tell us every cultural meaning.

Seek the artist's explanation.

PREVIEW

Studio task

Use W03 to record a fact, a visible effect and a question.

Try layering ordinary translucent paper over your own marks.

Compare uncovered and covered views.

Make an original study. Use your own idea and familiar materials.

PREVIEW

A check with a partner

Which effect came from the material?

Which statement has source evidence?

What should remain a question?

No cultural object or ceremonial design needs to be reproduced.

PREVIEW

Reflection and cleanup

Explain one material decision in your own words.
Keep your question beside the source object.
Collect loose scraps and return shared materials.

PREVIEW

PREVIEW

Well Done!



Lesson 4

Compare interpretations



Learning focus

We are learning to test interpretations against evidence.

Success: distinguish source facts from possible reasoning and explain an evidence limit.

PREVIEW

Looking and recall

Use C1 card 2. Is “Mount Fuji appears small” an observation or a claim about an artist’s feeling?

What extra evidence would support a claim about intention?

PREVIEW

Two plausible readings

Reading A: the large wave and small boats may suggest danger.

Reading B: the strong curves and small distant mountain may emphasise nature's scale.

Both use visible evidence, neither prove the artist's exact intention.

Reference: Hokusai, The Great Wave. The Met, JP1847.

Evidence and overclaiming

A useful claim names an observation and explains its connection.

“This represents all Japanese beliefs” goes beyond the record.

One artwork cannot stand for everyone in a culture.

Use a specific work and a qualified claim.

PREVIEW

A respectful response

“I see your evidence about scale. I also notice the curves. Could that support another reading?”

Ask about the evidence.

Keep different supported interpretations open.

Use C1 card 8 when permission is part of the question.

PREVIEW

Studio task

Play Curator's Choice cooperatively, using D2 and C1 and the teacher criteria.

Complete W04 with two readings and in evidence light.

On separate art paper, test how one change in line or space alters your own original study.

PREVIEW

A check with a partner

Which statement is a source fact? Which is a interpretation?

Explain why one claim is supported and one is not.

Listen to a different supported view.

PREVIEW

Reflection and cleanup

State one revision to a claim or artwork trial and explain why.

Keep W04 and the study.

Return game cards in order and study materials.

PREVIEW

PREVIEW

Well Done!



Lesson 5

Experiment for own meaning



Learning focus

We are learning to test combinations for an original interaction.

Success: document two trials, compare their effects and select a next step with a reason.

PREVIEW

Looking and recall

Recall a change that affected your line-and-space study.

Choose a safe idea from your own observation, such as wind in leaves, a quiet path or busy everyday movement.

PREVIEW

An original studio model

Fictional model: Sam wants to communicate movement in waves.

Trial A uses sweeping crayon lines and wide spaces.

Trial B combines short cardboard-edged prints with close paper layers.

Sam compares the effects before composing.

PREVIEW

A fair artistic comparison

Keep the same broad idea and size of paper.

Change one main choice first, such as the direction of spacing.

Then try a second process or material.

Record what actually happens, including an unexpected effect.

PREVIEW

A reasoned selection

Sam chooses sweeping lines with a few overlapping paper shapes. The line direction suggests movement while the overlapping keeps the idea clear.

Your choices may differ. Explain how your combination serves your intention.

PREVIEW

Studio task

Make at least two small original trials on art paper.

Use crayon/drawing, cardboard-edge, printing or collage. Combine familiar choices purposefully.

Use W05 to record the process, observe effect and next decision.

PREVIEW

A check with a partner

Show two trials. What did you change?

Which combination serves your intention, and why?

Use an actual effect as evidence, even if the trial surprised you.

PREVIEW

Reflection and cleanup

Name a selected combination and one next step.

Store trials in order.

Place wet prints safely, wash tools and sort reusable scraps.

PREVIEW

PREVIEW

Well Done!



Lesson 6

Plan and create



Learning focus

We are learning to create an original work from a tested invention.
Success: plan how conventions, processes and materials combine,
then make and explain the work.

PREVIEW

Looking and recall

Which trial best serves your idea?

What evidence supports that choice?

Choose an intention that you can complete with our available materials and time.

PREVIEW

A plan with purposeful choices

Fictional model: Sam plans an A4 mixed-media story about leaf movement.

Sweeping lines suggest direction. Open space keeps the movement clear.

Crayon and layered collage combine drawing with collage.

PREVIEW

A feasible making sequence

Sketch a simple original arrangement.

Prepare the background marks or dry print first.

Add selected paper layers after wet work dries.

Pause to check whether the combination communicates your intention.

PREVIEW

Studio safety and choices

Use non-toxic media and blunt classroom tools.

Carry scissors closed and cut away from hands. Use precut paper if preferred.

Protect the table. Keep wet work flat.

Use your own observations and decisions.

PREVIEW

Studio task

Use W06 to plan a small work with an achievable intention.
Make the work on separate art paper, using the selected combinations from your trials.
Leave time to explain one purposeful choice. Lesson 7 allows a specific refinement.

PREVIEW

A check with a partner

Show the work and explain a convention, a process and a material that interact.

What does each contribute?

What is the strongest evidence that the combination serves your intention?

PREVIEW

Reflection and cleanup

Record one deliberate choice and one possible refinement.

Store the work for lesson 7.

Wash shared tools and keep drying areas clear.

PREVIEW

PREVIEW

Well Done!



Lesson 7

Refine the relationship



Learning focus

We are learning to refine a specific artistic choice

Success: use feedback and your intention to justify a change, then evaluate its effect.

PREVIEW

Looking and recall

Show the work and state your intention.

Which combination currently helps?

Which part could be clearer to a reviewer?

PREVIEW

Feedback tied to intention

Fictional model: Sam wants to show movement. A partner notices a dense paper layer hiding the sweeping lines.

Useful feedback names that observation and asks whether it serves the intention.

“Make it prettier” gives no evidence

PREVIEW

One justified refinement

Sam removes one layer and redirects a few engine marks.

The line movement becomes easier to follow.

Sam compares the change with the intention and records its effect.

A reasoned decision to keep a choice can also be valid.

PREVIEW

A process record

Before: describe the choice and its effect.

Decision: state the change or deliberation, resulting with a reason.

After: compare the actual effect with your intention.

Use W07 and keep trial evidence.

PREVIEW

Studio task

Exchange evidence-based feedback or confer privately with the teacher.

Choose one specific refinement, test it where needed and revise the work.

Record the reason and observed effect in W07.

PREVIEW

A check with a partner

What evidence led to your decision?

How did the result compare with your intention?

If you kept a choice, explain why the evidence supported keeping it.

PREVIEW

Reflection and cleanup

Select the completed work and process evidence for lessons.

Avoid endless polishing when the intention is clear.

Clean tools and store work safely.

PREVIEW

PREVIEW

Well Done!



Lesson 8

Cross-contextual assessment



Learning focus

We are bringing together contextual analysis, experiments and original creating.

Success: support a comparison and explain our personal choices with evidence.

Core assessment finishes in this lesson.

PREVIEW

Looking and recall

Review your folio. Choose a useful trial, your plan and your refinement record.

What can each item show about your thinking?

PREVIEW

A comparative argument

Choose two named works from our linked sources.

Explain a similarity and a difference in visual choices, processes or materials.

Add verified time/place or artist context.

Separate a fact from an interpretation and name a limit.

PREVIEW

An artist statement model

Fictional model: “I wanted to show leaf movement. I combined sweeping crayon lines with spaced paper layers.
My second trial showed clearer direction. After feedback, I removed a layer that covered the lines.”
Use your own evidence.

PREVIEW

A transfer question

Revisit a named work that you did not use in your first comparison.

How could its material or process affect a new work's interpretation?

Use the source record and a visual feature.

Keep an unsupported meaning as a question.

PREVIEW

Studio task

Use W08 and the two assessment pages. Present your comparison, process evidence and original work.

Explain a deliberate combination and refinement.

Respond in writing, orally, through drawing, painting or a communication board/device with the same evidence.

PREVIEW

A check with a partner

A claim needs an observation or source fact and a reason.
Show how a trial informed a choice and how you evaluated the result.

The rubric values reasoning and purposeful decisions, with the same criteria for all response modes.

PREVIEW

Reflection and cleanup

Core learning and assessment are complete.

Name a strength and a useful next decision.

Lessons 9 and 10 are optional reinforcement.

Store folios and clean the studio.

PREVIEW

PREVIEW

Well Done!



Lesson 1

Translate an original meaning

Optional



Learning focus

Optional reinforcement: express your own already developed idea through another familiar medium.

Success: compare how the change in medium affects meaning.

Core assessment is already complete.

PREVIEW

Looking and recall

Recall your completed work and original intention.

Which familiar alternative medium could express the same idea?

Use your own composition and observations.

PREVIEW

A familiar-medium variation

Fictional model: Sam translates leaf movement from crayon/collage into cardboard-edge prints.

Sam keeps the original intention but changes the process and resulting marks.

This is a small comparison study, not a new required assessment.

PREVIEW

A meaningful comparison

Compare line quality, spacing and layering across four studies.

What changed with the material or process?

Which effect still supports your intention?

What new effect appeared?

PREVIEW

Original ideas and responsibility

Use your own work as the starting point.

Keep the already-taught source and permission boundaries.

You do not need to copy the studied artist or reproduce a cultural object.

Try a familiar classroom technique safely.

PREVIEW

Studio task

Make a small variation using a second familiar medium.

Use W09 to compare the actual effect and explain choice.

A partner or teacher may record your spoken comparison.

PREVIEW

A check with a partner

What stayed the same about your intention?

What changed about the visual effect?

Explain with one specific example from each original study.

PREVIEW

Reflection and cleanup

Choose a useful effect to remember for future art.

This optional activity adds no required assessment evidence.

Clean materials and keep your comparison with your folio.

PREVIEW

PREVIEW

Well Done!



Lesson 10

Fact and interpretation in captions

Optional



Learning focus

Optional reinforcement: make captions that separate verified facts from interpretations.

Success: attribute a named reference and explain your own original work clearly.

Core assessment is already complete

PREVIEW

Looking and recall

Which statement in your comparison is a fact?

Which is a supported interpretation?

Find the source or observation for each

PREVIEW

A contextual caption model

Reference: Hokusai, The Great Wave, ca. 1830-32. The Met. JP1847.

Fact: woodblock print, ink and colour on paper.

Interpretation: the large wave and small boats suggest powerful movement.

The interpretation uses visual evidence.

Reference: The Great Wave, Hokusai, JP1847.

A separate own-work statement

Fictional model: “Leaf Movement, by Sam. Creighton and paper collage.

I used sweeping lines and open space to communicate movement.

My trials helped me select the spacing.

Keep a source caption separate from your own statement.

PREVIEW

A readable, respectful display

Use a title and concise, readable caption.

Name the artist and source of a reference. Use links for restricted images.

Display your original work with permission from the student.

Share locally only if your teacher approves.

PREVIEW

Studio task

Use W10 to draft a contextual caption and a separate original work statement.

Pair existing analysis with original work in an original classroom display.

Check attribution, readable text and consent for names or work.

PREVIEW

A check with a partner

Can a viewer identify a fact, an interpretation, and its evidence?

Is the reference artist distinct from the manner of the original work?

Which caption detail improves understanding?

PREVIEW

Reflection and cleanup

Name one clear caption choice.

Optional display work does not change completed core assessment.

Return folios and tidy the display area.

PREVIEW

PREVIEW

Well Done!



Meaning Across Cultures

Unit Quiz



Ways to respond

Take time to look and explain.

Use observations and source facts.

You may speak, write, draw, point or use a communication board/device.

Some questions allow more than one supported response.

PREVIEW

Question 1: Why compare context and appearance?

- A. Colour tells us every meaning.
- B. Time, place, maker, purpose and audience can shape meaning.
- C. All works from one culture mean the same thing.

PREVIEW

Question 1: Reasoning

B. Context can inform meaning alongside visible evidence. An image alone may not reveal the artist's purpose or audience.

PREVIEW

Question 2: Does studying a print require reproducing it?

Explain your answer and one responsible study choice.

PREVIEW

Question 2: Reasoning

No. View the linked/contextual reference and create an original response with explained choices. Attribution alone does not grant permission to copy a restricted image.

PREVIEW

Question 3: Which statement is a source fact?

- A. Reef Turtle is a 1995 linocut in ink on paper.
- B. Every viewer feels calm.
- C. The artist meant exactly what I feel.

PREVIEW

Question 3: Reasoning

A. The museum record supplies that fact. B and C require evidence that the record does not provide.

Sources: Australian National Maritime Museum, Reef Turtle; NGV, Maree Clarke.

Question 4: How do choices combine?

A work uses sweeping lines, open space and layers of ordinary paper.

How might those choices communicate movement?

PREVIEW

Question 4: Reasoning

A supported response links line direction to movement, explains the contribution of space or layering and qualities the interpretation. Other evidence-based effects are acceptable.

PREVIEW

Question 5: What does a trial show?

Two original trials use the same idea. One changes spacing.

What should you record before selecting a combination?

PREVIEW

Question 5: Reasoning

Record what changed, the actual effects, which effect serves your intention and why. An unexpected result is user experience.

PREVIEW

Question 6: What is useful refinement?

A partner says a paper layer hides the line connection.

Your intention is movement. What could you test?

PREVIEW

Question 6: Reasoning

Test removing, moving or reducing a layer, then compare the effect with the intention. Keeping the choice can also be justified with evidence. “Make it prettier” is not useful criticism.

PREVIEW

Question 7: What can a material record tell us?

NGV names Clarke's work as a lenticular print lightbox.

Does that record prove every cultural meaning of the work?

PREVIEW

Question 7: Reasoning

No. It identifies material/process information, use of observations and the artist's account for meanings, keeping unsubstantiated claims as questions.

Reference: NGV, *The Banks of the Murrumbidgee River*, 2019.837.

Question 8: Which action respects the source?

- A. Download any museum image for a sold worksheet.
- B. Use teacher-view links for restricted works and make original studies.
- C. Copy a motif after adding the artist's name.

PREVIEW

Question 8: Reasoning

B. A public page or an attribution is not automatically a reproduction licence. The exact Met image used here is separately marked public domain.

PREVIEW

Question 9: A new comparison

Transfer: compare Reef Turtle with Clarke's Cat the Banks of the Murrumbidgee River.

Use a verified material fact for each a possible viewer effect and one limit.

PREVIEW

Question 9: Reasoning

Reef Turtle: 1995 linocut, ink on paper. Clarke, Maree 2019. Particular print lightbox. Link a visible effect from text, other view sources to material/process. The record alone does not prove intention or stand for a whole culture.

Sources: Australian National Maritime Museum, Reef Turtle; NGV, Maree Clarke.

Question 10: A new making decision

Transfer: your original idea is a quiet path. Your trip looks crowded and busy.

What could you change, and how would you check the result?

PREVIEW

Question 10: Reasoning

Test a purposeful change such as more open space, fewer overlapping marks or gentler line relationships. Compare the actual effect with your intention. Explain the combination instead of naming a single correct design.

PREVIEW

Reflection

Which response used strong evidence?

What source or observation helped?

What uncertainty did you explain?

Use your art folio and original work for the full core assessment.

PREVIEW

Well Done!

