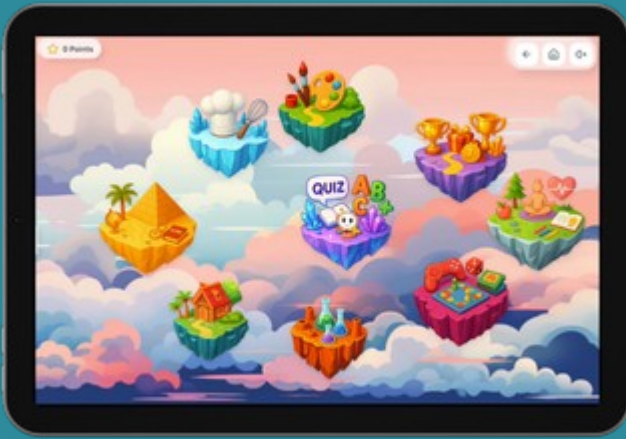


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Visual Language Studio - Years 3–4

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Teacher overview

Ten complete lessons: eight core lessons and two optional lessons. Each suggested session is 60 minutes: 5 minutes looking and recall, 10 minutes demonstration, 30 minutes purposeful making, 10 minutes reflection and 5 minutes safe cleanup. Adjust within school routines; retain making and assessment time.

Core sequence: 1 Visual choices carry meaning; 2 Line and value; 3 Colour and space; 4 Texture and materials; 5 Plan a perspective; 6 Create with intention; 7 Refine from feedback; 8 Visual-language assessment. Complete the resolved artwork, process folio and explanation by lesson 8.

Optional reinforcement: 9 Shift the visual emphasis; 10 An artist-led viewing walk. These revisit familiar learning or offer consent-based sharing. No essential assessment is deferred to them.

Learning: Pupils experiment with visual conventions, processes and materials, then make original compositions that communicate ideas. Attend to line weight and direction, light-dark value, colour relationships, filled/open space, texture and composition. A material is what is used; a process is the action; a convention is a visual choice.

Prepare ordinary art paper, pencils, crayons, colour pencils, clean smooth/corrugated card, teacher-approved non-toxic glue and torn paper. Water-based non-toxic paint is optional, with lidded water pots, drying trays and washable protection. Pencil and torn-paper routes allow realistic classroom completion.

Use the display pages, worked example and eight case cards as discussion prompts. Pupils choose a safe personal observation or an imagined subject. The two alternative plans depict the same chosen subject; they are original pupil compositions, not traced or copied examples.

Folio: collect purposeful trials, observed effects, both original plans, a selected decision, a refinement/keep decision, the resolved work and an explanation. W01–W10 are low-ink learning records; actual making happens on suitable art paper. Red companions are one possible model of reasoning, not the required artwork.

Presentation files and resource guide

Open the matching complete lesson file. Lessons 1–8 contain all essential teaching, making and assessment. Lessons 9–10 are optional complete sessions.

Visual Language Studio - Years 3–4 - Lesson 01 - Presentation.pptx

Visual Language Studio - Years 3–4 - Lesson 02 - Presentation.pptx

Visual Language Studio - Years 3–4 - Lesson 03 - Presentation.pptx

Visual Language Studio - Years 3–4 - Lesson 04 - Presentation.pptx

Visual Language Studio - Years 3–4 - Lesson 05 - Presentation.pptx

Visual Language Studio - Years 3–4 - Lesson 06 - Presentation.pptx

Visual Language Studio - Years 3–4 - Lesson 07 - Presentation.pptx

Visual Language Studio - Years 3–4 - Lesson 08 - Presentation.pptx

Visual Language Studio - Years 3–4 - Lesson 09 - Presentation.pptx

Visual Language Studio - Years 3–4 - Lesson 10 - Presentation.pptx

Quiz file: Visual Language Studio - Years 3–4 - Quiz.pptx

Resource IDs: D1 key ideas; D2 worked example; C1–C9 case cards; G1 rules, loop mat and eight challenge cards; W01–W10 learning records with matching red models; A1 task/evidence organiser and conference transfer page; R1 four-dimension rubric.

The quiz has ten open questions, each followed by an explanation slide. Questions 1–2 check the unit's core concepts. Questions 3–10 require transfer to unfamiliar playground and reading space cases. Pause before each explanation and accept supported responses with ample evidence.

Choice, access and classroom routines

Protect pupil choice: offer a safe everyday observation or an imagined subject. No private experience, family story, personal feeling or public presentation is required. Do not use restricted cultural motifs or copied artist compositions as a ready-made design.

Colour interpretation: a pupil may associate a colour with an idea, but no colour has one universal emotional meaning. Ask what in the work and context supports the explanation. Viewers may interpret it differently.

Access: pupils may speak, point, draw, dictate, select supported words/symbols or use a communication board. Provide tool grips, paper stabilisation, movable pieces, chunked steps or a partner acting under the pupil's direction. Support changes access while the pupil still selects and explains visual choices.

Challenge: keep the subject or other features similar while testing one change. Compare different viewers, justify a choice, identify a limitation, or suggest a transfer trial. Greater expense, complexity or fine-motor neatness is not higher achievement.

Safety: use clean teacher-approved card for rubbing and non-toxic classroom media. Check edges, allergies and school tool rules. Never rub over electrical fittings, unknown found surfaces or outdoor hazards. Keep walkways clear. Use small water containers and teacher-approved scissors only when needed to a partner avoids a cutting dependency.

Routine: distribute small material sets before the demonstration. Reserve the final five minutes for tools, glue/paint lids, transporting, surface wiping and handwashing. Label work and folios. Dry any painted things before attaching; later lessons can use dry pencil or paper to meet the completion point.

Feedback: ask "Where do you look first?" and "Which visible choice causes that?" The artist may test and refine or keep a choice with an evidence-based reason. Personal preference alone does not require a change. Obtain permission before viewing or sharing; private teacher/partner response remains valid.

Lesson 1: Visual choices carry meaning

Core lesson. Learning focus: I can describe how a visual choice guides attention.

Evidence: An original pair of trials and an evidence-based description of emphasis. No preferred composition is required.

Materials and preparation: Pencils, crayons, two pieces of scrap art paper, W01, D1 and D2. Prepare an original garden example with one tree and a winding path in two different arrangements.

Language: composition: How parts are arranged in an artwork. intention: The idea an artist wants to communicate.

Looking and recall — 5 minutes: Look at the two original garden compositions. Point to the part you noticed first. What made it stand out?

Demonstration — 10 minutes: In example A, a large dark tree stands against a pale sky. The tree catches my eye because its value contrasts with the sky. In example B, repeated diagonal marks lead along the path towards a small tree. The line direction makes my eyes follow the path. Both examples show the same garden. Different arrangements can communicate different ideas. Which visual feature supports your reading?

Purposeful making — 30 minutes: 1. Choose a same subject: an imagined garden, an everyday object or movement in a place. Keep the subject the same in both trials. 2. Make two small original compositions on separate art paper. Change the size, placement or direction of a main feature. 3. Ask a partner where they looked first. Point to the visual choice that caused the effect. Record your comparison on W01.

Access: Offer two blank paper pieces and a small picture-word bank. Pupils may point, speak, draw, use a communication board or dictate their explanation. The pupil chooses the arrangement.

Further challenge: Keep the subject and materials constant. Explain why a different arrangement might communicate a different idea.

Reflection — 10 minutes: Describe one choice and its effect. Accept another interpretation when the pupil points to visible evidence. Prompt: The viewer noticed ____ because I changed ____.

Keep evidence: An original pair of trials and an evidence-based description of emphasis. No preferred composition is required. Use W01 and cases C1-01, C1-02.

Cleanup — 5 minutes: put tools away, close glue or paint, clear scraps and wash hands. Label and dry work. Keep both alternatives and the decision record in the folio.

Lesson 2: Line and value

Core lesson. Learning focus: I can test line and value, then explain an observed effect.
Evidence: Labelled line/value trials, an observation and a purposeful selection.

Materials and preparation: Soft pencils, crayons, scrap art paper, W02 and D1. Prepare a pencil with a comfortable grip. Set out a tray for shavings if sharpening is needed.

Language: line weight: How thick or thin a line looks. value: How light or dark a colour or mark looks.

Looking and recall — 5 minutes: Recall where you looked first in a garden example. Was line direction or light-dark contrast important?

Demonstration — 10 minutes: Draw the same short line twice. Use gentle pressure, then firmer pressure without breaking the pencil. Compare thickness and darkness. Make five small value samples from light to dark. Place a dark mark next to a pale area. Notice the contrast. Test one change at a time. Pressure can change darkness and sometimes thickness. Notice the actual result with your tool.

Purposeful making — 30 minutes: 1. On art paper, test light and firm pressure using the same tool. Label what you changed. 2. Test horizontal, vertical and diagonal lines. Keep the pressure similar so you can compare direction. 3. Choose one trial that could guide a viewer in your idea. Record the effect and a next step on W02.

Access: Use thick pencils or a grip, pre-marked sample spaces and a tool holder if helpful. An adult may stabilise paper. Pupils select the change and describe its effect.

Further challenge: Explain what you could keep constant in another test. Compare how two tools respond to the same pressure.

Reflection — 10 minutes: Show one test, name the changed feature and explain what happened. A result different from the model is valid when accurately observed. Prompt: When I changed ____, I noticed _____. I could use this to _____.

Keep evidence: Labelled line/value trials, an observation and a purposeful selection. Use W02 and cases C1-02.

Cleanup — 5 minutes: put tools away, close glue or paint, clear scraps and wash hands. Label and dry work. Keep both alternatives and the decision record in the folio.

Lesson 3: Colour and space

Core lesson. Learning focus: I can compare colour and placement choices for my idea.

Evidence: Two placement trials, a palette comparison and a supported selection.

Materials and preparation: Coloured pencils or non-toxic water-based paint, small paper pieces, W03 and C1-03/04. Prepare small lidded water pots and drying space if using paint.

Language: palette: The colours selected for an artwork. space: Areas filled by forms and areas around or between them.

Looking and recall — 5 minutes: What happens when a dark mark sits beside a pale area? How might colour difference also draw attention?

Demonstration — 10 minutes: Place the same paper shapes close together, then further apart. Keep the shapes and colours the same. Notice how the open space changes the emphasis. Try two palettes with the same arrangement. Describe colour relationships and the effect you actually see. Colours do not have one fixed emotional meaning. An artist may connect a colour with an idea. A viewer can respond differently. Explain your evidence rather than assigning everyone the same feeling.

Purposeful making — 30 minutes: 1. Choose a subject and idea. Arrange the same small paper shapes in two ways before gluing. Compare the spaces. 2. Make two small palette tests while keeping the arrangement similar. Use a little paint or coloured pencil. 3. Select a placement and palette for a purpose. Record a visible effect and a limitation on W03.

Access: Offer a small accessible palette and movable shapes. Use a partner to move pieces under the pupil's direction. Permit a spoken, selected-symbol or drawn explanation.

Further challenge: Ask a second viewer. Compare their response with yours and explain why an interpretation may differ.

Reflection — 10 minutes: Explain why a palette or an area of open space serves the chosen idea. Accept differing colour associations. Prompt: I selected ___ because ___. Another viewer might notice ___.

Keep evidence: Two placement trials, a palette comparison and a supported selection. Use W03 and cases C1-03, C1-04.

Cleanup — 5 minutes: put tools away, close glue or paint, clear scraps and wash hands. Label and dry work. Keep both alternatives and the decision record in the folio.

Lesson 4: Texture and materials

Core lesson. Learning focus: I can compare material processes and choose an effect.

Evidence: Two purposeful material studies and an explanation of a selected effect.

Materials and preparation: Crayons, clean teacher-approved corrugated card and smooth card, paper scraps, glue sticks, W04 and C1-05. Check surfaces for sharp edges, loose parts and suitability. No cultural objects or collected pigments.

Language: texture: How a surface feels or appears to feel. process: An action or sequence used to make an artwork.

Looking and recall — 5 minutes: What visual choice did you select last lesson? What surface quality might help your idea?

Demonstration — 10 minutes: Place paper over clean corrugated card. Rub gently with the side of a crayon. Compare with a rubbing over smooth card. Tear two paper shapes and overlap them before gluing. Compare the irregular torn edge with a smooth drawn edge. A rubbing records raised features beneath the paper. A texture can suggest roughness even when its surface feels fairly smooth.

Purposeful making — 30 minutes: 1. Try two safe processes on scrap art paper: rubbing and torn-paper layering. Keep your samples small. 2. Observe the surface and the visible effect. Label the material and action used for each sample. 3. Choose one effect for your own idea. Explain the choice on W04. Save the actual trials in your folio.

Access: Stabilise paper or provide larger pieces and adapted grips. Pupils can direct a helper's actions. Provide touch-free visual observation when preferred.

Further challenge: Compare actual texture with implied texture. Explain which effect survives when the work is viewed from a distance.

Reflection — 10 minutes: Identify both a material and a process, then connect their observed effect to an idea. Prompt: Using ___ with ___ made ___. This could communicate ___.

Keep evidence: Two purposeful material studies and an explanation of a selected effect. Use W04 and cases C1-05.

Cleanup — 5 minutes: put tools away, close glue or paint, clear scraps and wash hands. Label and dry work. Keep both alternatives and the decision record in the folio.

Lesson 5: Plan a perspective

Core lesson. Learning focus: I can select an original composition for a clear intention.

Evidence: Two original plans of the same subject, a selected composition and purposeful material/convention choices.

Materials and preparation: Folio trials from lessons 1-4, pencils, two blank art-paper frames, W05 and C1-06. Offer an imagined garden or object arrangement as a non-personal prompt.

Language: perspective: A way of seeing or understanding a subject. thumbnail sketch: A small quick plan of an artwork's arrangement.

Looking and recall — 5 minutes: Which trial gave you a useful effect? Explain the effect using your sample.

Demonstration — 10 minutes: My idea is movement in an imagined garden. In plan A, I use a curved path and repeated diagonal marks. In plan B, I group the same garden features around a large tree. I choose plan A because the direction supports movement. Plan B remains a valid alternative for a different emphasis. I keep the subject while changing the composition. A plan shows possibilities. Pupils choose their own subject, message and arrangement. Keep the explanation linked to trials rather than copying the model.

Purposeful making — 30 minutes: 1. Choose a safe, personal observation or an equally valid imagined subject. State what you want to communicate. 2. Draw two small original compositions of that same subject. Try different placement, scale or direction. 3. Select one plan. Annotate to demonstrate visual choices and the material/process you will use. Save both plans and complete W05.

Access: Provide blank frames, a small bank of idea pictures and movable neutral shapes. A pupil may direct placement or explain through symbols while keeping genuine artistic choice.

Further challenge: Predict what a viewer may notice first and identify an uncertainty to check during making.

Reflection — 10 minutes: The pupil identifies an intention, two alternatives and a reason for selecting one. Prompt: I choose plan ___ because ___. My trials support this choice by ___.

Keep evidence: Two original plans of the same subject, a selected composition and purposeful material/convention choices. Use W05 and cases C1-06.

Cleanup — 5 minutes: put tools away, close glue or paint, clear scraps and wash hands. Label and dry work. Keep both alternatives and the decision record in the folio.

Lesson 6: Create with intention

Core lesson. Learning focus: I can use my selected visual choices in an original artwork. Evidence: A substantially developed original artwork and a record linking process and convention to intention.

Materials and preparation: Chosen plan, saved trials, suitable art paper, pencils/crayons, paper scraps and glue sticks, W06. Use quick-drying media. Prepare clear work and drying areas; keep bags and water away from walkways.

Language: layering: Placing one material or mark over another. emphasis: A part that stands out or receives attention.

Looking and recall — 5 minutes: Point to your selected plan. Name the idea and one visual choice that will support it.

Demonstration — 10 minutes: For a torn-paper collage, arrange the main forms before gluing. Leave the planned spaces visible. Glue from the background towards the main feature. For a drawing, lightly place the main forms, then build selected line and value effects. Pause to compare the work with your intention. Choose the process tested in your folio. The technique supports your idea. A helper may manage a tool while you decide the placement, marks and emphasis.

Purposeful making — 30 minutes: 1. Set up the materials you tested. Place the main forms using your selected composition. Build the chosen line, value, colour or texture effects. Keep actual trials beside you as reminders. 3. Pause halfway. Ask where attention goes and whether that serves the idea. Record one deliberate decision on W06.

Access: Use adapted tools, large paper, an upright surface or directed partner assistance. Keep the pupil's decisions visible in an oral, drawn or symbol-supported record.

Further challenge: Explain a necessary change from the plan and why the new choice still serves the intention.

Reflection — 10 minutes: Observe the pupil using a tested process and connecting a visible convention to the intended idea. Prompt: I used ___ to communicate ___. I know it is visible because ___.

Keep evidence: A substantially developed original artwork and a record linking process and convention to intention. Use W06 and cases C1-06.

Cleanup — 5 minutes: put tools away, close glue or paint, clear scraps and wash hands. Label and dry work. Keep both alternatives and the decision record in the folio.

Lesson 7: Refine from feedback

Core lesson. Learning focus: I can use evidence to make one purposeful refinement.

Evidence: A resolved original artwork with one documented decision about refinement.

Keeping a choice may be justified.

Materials and preparation: Developed artwork, selected plan, safe familiar media, W07 and C1-07. Set a small refinement area. Plan time to resolve the work within this core lesson.

Language: feedback: Information about what a viewer notices and why. refine: Adjust a choice to better serve the intention.

Looking and recall — 5 minutes: What idea should your work communicate? Which feature currently supports it?

Demonstration — 10 minutes: A viewer says, "I noticed the dark corner first." I compare that observation with my intention to guide attention along a path. I test a lighter corner on scrap paper before altering the work. I decide whether the change helps. A different preference alone is not a reason to alter my art. Use feedback as evidence. The artist chooses a change, or explains why keeping the work serves the intention.

Purposeful making — 30 minutes: 1. Ask a partner where attention goes and what visible feature causes it. Listen without judging beauty. 2. Compare the feedback with your intended idea. Test one possible change on scrap paper if it could help. 3. Choose a purposeful refinement or a supported reason to keep the choice. Resolve the work and record the result on W07.

Access: Use "I noticed... because..." cards, private partner feedback or a teacher conference. Accept pointing to before/after evidence, a spoken explanation or selected symbols.

Further challenge: Ask another viewer and explain why the responses may differ. Identify a limit in the evidence.

Reflection — 10 minutes: The pupil relates feedback to intention, makes a reasoned decision and identifies the observed effect. Prompt: The feedback showed _____. I chose _____ because _____. The effect is _____.

Keep evidence: A resolved original artwork with one documented decision about refinement. Keeping a choice may be justified. Use W07 and cases C1-07.

Cleanup — 5 minutes: put tools away, close glue or paint, clear scraps and wash hands. Label and dry work. Keep both alternatives and the decision record in the folio.

Lesson 8: Visual-language assessment

Core lesson. Learning focus: I can explain how my trials and original work communicate an idea. Evidence: A purposeful process folio, resolved original artwork and explanation of how conventions/processes communicate meaning. Core assessment is complete.

Materials and preparation: Resolved artwork, selected folio evidence, W08, two-page assessment A1, rubric R1 and C1-08. Set a private or small-group conference area. Collect observations from lessons 1-7 in advance.

Language: folio: A collection showing trials, observations and decisions. evidence: Something visible or recorded that supports an explanation.

Looking and recall — 5 minutes: Find one trial and one place in your final work that uses its effect.

Demonstration — 10 minutes: "I wanted to show movement. My line trial showed that diagonal marks led my eye. I used them beside a curved path in my final composition." "A viewer may notice the tree first. I can point to its contrast and explain why I kept it. My folio shows both plans and why I selected one." Explain your own decisions with evidence. You may speak, point, draw, dictate or use a communication board. The learning demand stays the same.

Purposeful making — 30 minutes: 1. Select purposeful trials, both original plans and a refinement record. Place them beside your resolved work. 2. Explain an idea, a material/process choice and two visible conventions. Show how the trials informed the work. 3. Respond to the unfamiliar transfer prompt on A1 page 2. Complete a short conference while peers examine their own folios.

Access: Provide extra processing time and a quiet conference. Use partner-supported selection, a device gesture or scribing without replacing the pupil's reasoning.

Further challenge: Obtain an interpretation that differs from the intention, or predict a useful choice in the unfamiliar transfer case with a limitation.

Reflection — 10 minutes: Assess experimentation and communicated meaning using folio, artwork, observations and conference. Finish essential assessment in this lesson.

Prompt: My strongest evidence is _____. It shows _____ because _____.

Keep evidence: A purposeful process folio, resolved original artwork and explanation of how conventions/processes communicate meaning. Core assessment is complete. Use W08 and cases C1-08.

Cleanup — 5 minutes: put tools away, close glue or paint, clear scraps and wash hands. Label and dry work. Keep both alternatives and the decision record in the folio.

Lesson 9: Shift the visual emphasis — Optional

Optional reinforcement: core learning and assessment are already complete. Learning focus: I can compare a familiar visual change in a small new trial. Evidence: Optional variation and comparison only. No new essential assessment evidence.

Materials and preparation: Completed work or a small sketch of its subject, familiar crayons/pencils, scrap art paper and W09. Core assessment is already complete. No unfinished core artwork is required.

Language: emphasis: A part that stands out or receives attention. comparison: Noticing similarities and differences between alternatives.

Looking and recall — 5 minutes: What convention did you use to guide attention in your completed work?

Demonstration — 10 minutes: I keep the same imagined garden subject and message of movement. In a small new trial, I increase the value contrast beside the path. I compare where I look first in the original and the variation. The effect may help, have little effect or shift attention somewhere unexpected. This optional trial applies familiar learning. It adds no required assessment criterion and need not replace the completed work.

Purposeful making — 30 minutes: 1. Choose a small detail or thumbnail using the same subject and message as a completed work. 2. Change one familiar feature: line weight, value contrast, spacing or placement. Keep other choices similar. 3. Ask where a viewer looks first. Compare the effect on W09. Explain a limitation or unexpected result.

Access: Use the same adapted tools and response choices as the core. Offer a movable arrangement rather than extreme fine-motor demand.

Further challenge: Compare a second viewer's response and decide whether the trial would suit a different context.

Reflection — 10 minutes: Optional formative feedback: name the changed feature and an observed effect. No penalty applies when this lesson is omitted. Prompt: Changing ___ affected ___. I observed ___, although ___.

Keep evidence: Optional variation and comparison only. No new essential assessment evidence. Use W09 and cases C1-02, C1-04.

Cleanup — 5 minutes: put tools away, close glue or paint, clear scraps and wash hands. Label and dry work. Keep both alternatives and the decision record in the folio.

Lesson 10: An artist-led viewing walk — Optional

Optional reinforcement: core learning and assessment are already complete. Learning focus: I can discuss a deliberate choice using visual evidence. Evidence: Optional evidence-based discussion of already completed work. No public exhibition or new criterion is required.

Materials and preparation: Already completed artworks and selected trials, labels, W10 and C1-07/08. Arrange an accessible classroom viewing area. Ask permission before showing work or names. Offer private sharing. No online or public publication.

Language: artist explanation: A short account of choices and their purpose. respectful question: A question about evidence that leaves the artist's choices open.

Looking and recall — 5 minutes: What part of your folio best explains a decision in your completed work?

Demonstration — 10 minutes: A useful question is, "What effect do that line direction have?" The artist points to the work and a trial. A respectful response is, "I noticed the repeated marks guiding my eyes along the path." Viewer describes evidence and may offer another supported interpretation. Discuss purposeful choices. Avoid ranking artworks by beauty or asking artists to disclose personal or cultural information.

Purposeful making — 30 minutes: 1. Choose whether to share in a small group, with a partner or privately. Pair the completed work with a useful trial and a short explanation. 2. Take turns noticing a visual feature and asking a respectful question. Leave clear space for people to move and view. 3. Record one connection between process, intention and visible evidence on W10. Handle only your own work unless invited.

Access: Offer a quiet viewing route, a recorded or scribed explanation, gesture, selected pictures or a communication device. Private teacher sharing is equally valid.

Further challenge: Explain how a different viewing arrangement might change emphasis while preserving the artist's intention.

Reflection — 10 minutes: Optional feedback only: an evidence-based question and explanation. All core learning and assessment were complete by lesson 8. Prompt: The trial helps explain ___ in the work because ___.

Keep evidence: Optional evidence-based discussion of already completed work. No public exhibition or new criterion is required. Use W10 and cases C1-07, C1-08.

Cleanup — 5 minutes: put tools away, close glue or paint, clear scraps and wash hands. Label and dry work. Keep both alternatives and the decision record in the folio.

G1: Visual-language discussion loop

Prepare: use the G1 rules, six-stop loop mat and eight challenge cards. Cut apart the challenge cards if useful, following school tool rules. Use one counter per small group. Pupils can point or speak; no dice, speed, ranking or best-looking picture is required.

Play: select a challenge card and its named case. Move the counter through Notice → Ask → Compare → Explain → Apply → Reflect, then back to Notice for another card. Take turns; pass is allowed. Try an idea on scrap paper at Apply when useful. Explain with visible evidence before moving on.

Teacher response criteria for the eight challenges:

- 1: Names a visible size/placement/contrast difference and explains where attention goes. Either reading can be supported.
- 2: Demonstrates or explains contrast, direction or emphasis and identifies visible evidence.
- 3: Recognises that colour interpretations can differ and supports a choice with context or visual evidence.
- 4: Changes placement while keeping shapes/colours similar. Separates prediction from observation.
- 5: Names both a safe material and an action, with an accurate actual or implied texture effect.
- 6: States an intention, compares original alternatives and explains a selection using a trial.
- 7: Relates feedback to intention and suggests a test. The artist may keep or refine with a reason.
- 8: Includes purpose, trials, observations, selected decisions and reflection. Connects a trial to the work.

Accept different supported answers. Ask for a feature, observed effect and reason. If a response is only a preference, return to Notice/Compare and use the case or a small trial. Keep the game as discussion and retrieval, not a separate grade.

Assessment evidence and conference

Complete essential assessment within lessons 1–8. Gather the process folio, both original plans, resolved original artwork, classroom observations and explanation. Use A1 and R1. Later optional display/sharing adds no required evidence.

Evidence check: purposeful material/process/convention trials; accurate observations of effects; two original alternatives of the same subject; a justified selection; a feedback/refinement or keep decision; resolved work; a visible connection between intention and at least two visual choices.

Conference: ask what changed in a trial, what effect was observed and how it informed a decision. Ask the pupil to point to two visible choices in the final work, explain their purpose and consider another interpretation. Permit all supported response modes; record the pupil's words or directed choices faithfully.

Unfamiliar transfer: an artist wants a moving ball to stand out, but viewers notice a large dark fence. Accept a test that reduces fence contrast, increases ball contrast or tries directional marks, with other features kept similar where possible. Observe where attention goes and compare before/after trials. Do not require attention of the actual artwork without testing.

Apply the rubric to four dimensions: visual understanding; experimentation and process; communicated meaning; reflection and responsibility. Choose a level from the evidence in that dimension. Do not infer achievement from a polished product alone or treat lack of a written sentence as lack of understanding.

If evidence is unclear, ask a clarifying question, revisit a trial or allow a supported explanation. The teacher may scribe. Do not supply the artistic decision. Record what evidence remains to be collected and resolve it before the core sequence finishes.

Assess reasoning and process, not beauty, neatness, expense, confidence or personal disclosure. Safe supported making and a reasoned choice to keep an original decision can meet any evidence level.

Quiz response guide — Questions 1–5

Use the quiz as a conceptual check alongside making and folio evidence. Accept accurate alternative examples. Ask pupils to respond before revealing the explanation. No single colour, composition or personal emotion is the correct answer.

1. How can value or line guide a viewer? Explain using a visible feature or a quick original sketch. Explanation anchor: Dark-light contrast can emphasise a feature. Line direction can lead attention. Other supported examples are valid.
2. What belongs in a process folio? Name evidence that shows how an idea developed. Explanation anchor: Purposeful trials, observations, both plans, selected decisions and reflection show the process. A final image alone does not show those decisions.
3. Line weight and value What is the difference between a thick line and a dark line? Explanation anchor: Weight describes thickness. Value describes lightness or darkness. A line can be thick and pale, or thin and dark.
4. Colour and interpretation A viewer says blue always means sadness. How could you respond? Explanation anchor: A colour can mean different things to different artists or viewers. Explain an interpretation with the work and its context. No single feeling is required.
5. Texture and process How could you suggest a rough surface with safe classroom materials? Explanation anchor: Try crayon rubbing over clean teacher-approved corrugated card, or torn-paper layering. Describe the observed effect. Actual and implied texture may differ.

PREVIEW

Quiz response guide — Questions 6–10

Use visible evidence to justify alternatives. Questions 9–10 apply familiar choices to unfamiliar subjects. No particular composition or palette is required.

6. Composition and choice Why compare two original plans of the same subject?

Explanation anchor: The comparison helps notice how placement, scale or direction affects meaning. Select a plan for an intention rather than copying a model.

7. Useful feedback A viewer prefers a different colour. Must the artist change it?

Explanation anchor: The artist considers evidence and intention. A preference alone does not require a change. A reasoned choice to keep or refine can be valid.

8. Safe and respectful making How can you make a place-based artwork without sharing private information? Explanation anchor: Choose an imagined place or safe everyday observation. Use your own composition and teacher-approved non-toxic media. Leave restricted cultural motifs and copied compositions out.

9. New case: a busy imaginary playground An artist wants viewers to notice a moving ball, but they notice a large dark fence first. Suggest one trial and what to observe.

Explanation anchor: One possible trial reduces fence contrast while keeping the subject. Another increases contrast or directional marks near the ball. Compare where viewers look first. Test on scrap paper before altering the work.

10. New case: a quiet imaginary reading space The subject is a chair, shelf and lamp.

Suggest two arrangements and explain a purposeful choice. Explanation anchor: Compare a close grouping with an arrangement that leaves open space around the chair. Either can be justified with visible evidence. A viewer may read the idea differently. No one composition or colour scheme is required.

Planning basis: Australian Curriculum, Visual Arts, Years 3–4. This guide develops experimentation with conventions, processes and materials, and original artworks communicating ideas, perspectives or meaning. All teaching illustrations and making examples are original; no source artwork is reproduced.

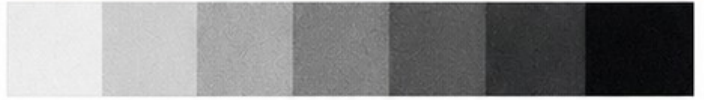
Visual Language Studio

Key Ideas

Line: A mark with direction and weight.



Value: How light or dark a mark or colour is.



Texture: How a surface feels or appears to feel.



Composition: How parts are arranged.



Intention: The idea an artist wants to communicate.



This artwork shows hope and a brighter tomorrow.

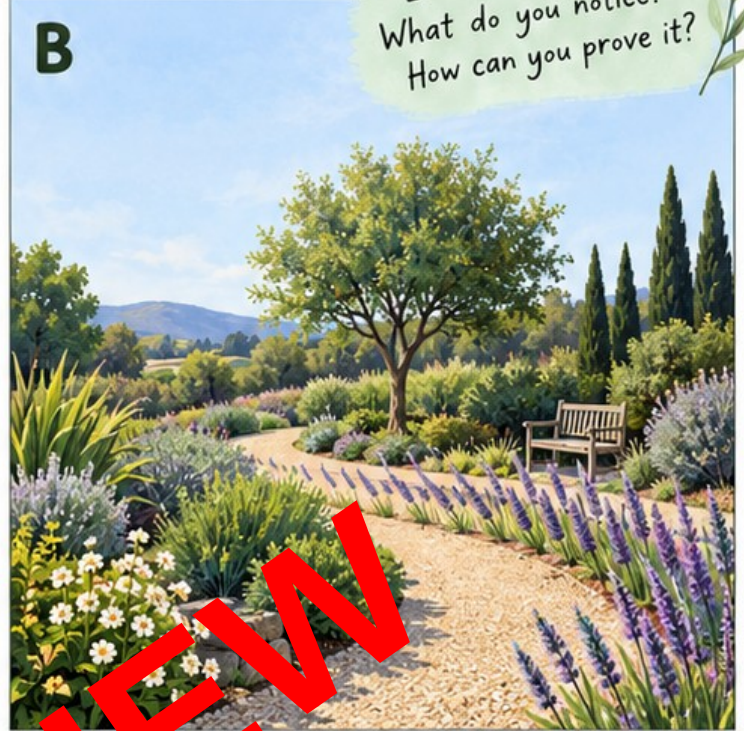
Process: Actions used to make an artwork.



Many visual choices can work. Explain your evidence.

How We Explain Our Evidence

Original examples A and B



Look closely.
What do you notice?
How can you prove it?

1 Question

How can value or line guide a viewer?

2 Evidence

A: A dark tree contrasts with a pale sky.

B: Diagonal marks lead along the path.

3 Explanation

Contrast can emphasise the tree. Line direction can guide attention.

These are possible readings.

Point to evidence for your own interpretation.



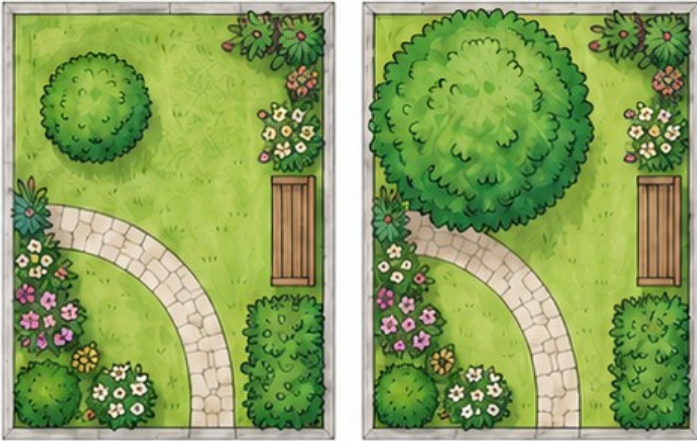
Case and Choice Cards

Original classroom examples

C1-01

Same subject, new arrangement

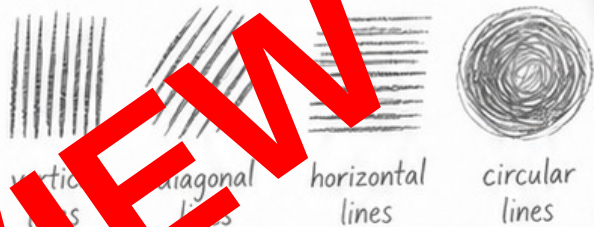
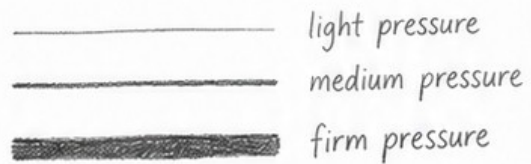
Two fictional garden plans use the same tree and path. One makes the tree larger. Where do you look first?



C1-02

Line and value trials

Test pressure and direction with a pencil. Change one feature at a time. What effect do you observe?



C1-03

Palette possibilities

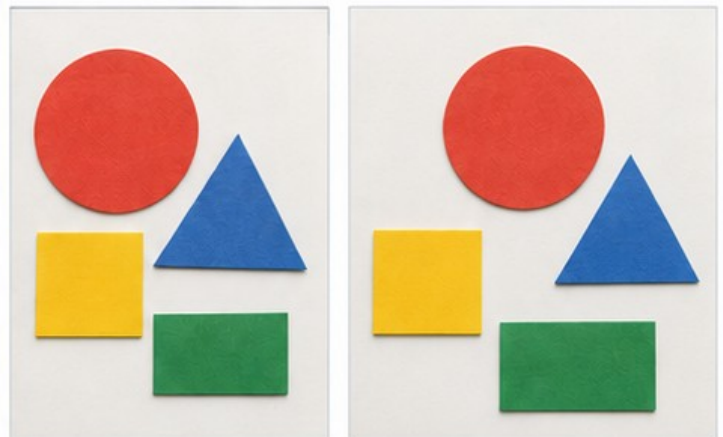
Try two palettes for the same idea. Viewers may read colours differently. Which relationship supports your idea?



C1-04

Space and placement

Move the same paper shapes closer and further apart. What changes in the open spaces and emphasis?



Case and Choice Cards

Original classroom examples



C1-05

Safe texture studies

Compare rubbing over clean approved card with torn-paper layering. Which material and action produce each effect?



C1-06

The artist chooses

Plan two original compositions of the same subject, Select one for an intention. What trial supports your choice?



C1-07

Evidence in feedback

A fictional viewer notices a dark corner first. The artist wants attention on a path. What change could be tested?



C1-08

Folio connections

Gather purposeful trials, both plans, decisions and reflection. How does a trial connect with the final work?



Curator's Choice

Cooperative visual-language game



Players: 2-4



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

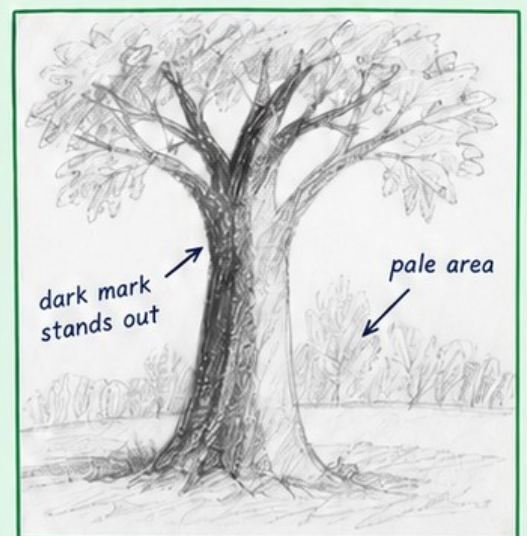


Take a turn

- 1** Choose a challenge card. Find its case card.
- 2** Visit Notice, Ask, Compare, Explain, Apply and Reflect.
- 3** Use visible evidence. Speak, point, draw or use supported choices.
- 4** Ask one respectful question. Check the teacher's notes together.

Worked turn

Card 2: I test pale and dark pencil marks.
The dark mark stands out beside a pale area.



There is no race and no best-looking artwork.
A partner may support your response.

Curator's Choice

Six-stop discussion mat

1. Notice
What is visible?



2. Ask
What do you wonder?



6. Reflect
What did you learn?



Great
ideas
together!



3. Compare
What changed?



5. Apply
What could you try?



4. Explain
What evidence supports
your idea?



Next turn: choose another card.

Move in order. Point instead of using a counter if helpful.



Curator's Choice

Challenge Cards



1

C1-01: Compare the two garden plans. Explain where attention goes and why.



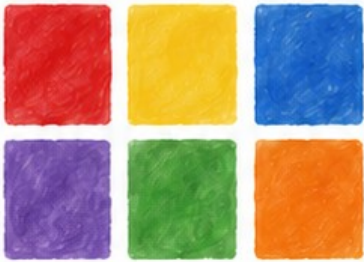
2

C1-02: Demonstrate how value or line could guide a viewer.



3

C1-03: Explain why a colour can have different meanings for viewers.



4

C1-04: Suggest one placement trial. Predict an effect, then check it.



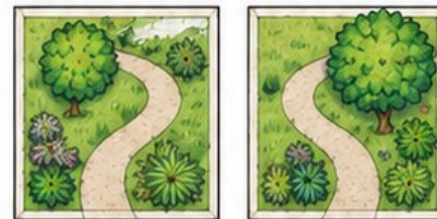
5

C1-05: Name a safe material and process. Explain the texture effect.



6

C1-06: Choose a composition for an idea. Point to a useful trial.



A

B



7

C1-07: Suggest an evidence-based refinement. The artist keeps the choice.



8

C1-08: Explain what belongs in a process folio and how it helps.



Name: _____

Learning Record W01

Visual choices carry meaning

Notice: Use C1-01, C1-02 and display D2. Compare original garden examples A and B. Where do you look first?



Make and compare: On art paper, make two original arrangements of the same chosen subject. Sketch or attach a small record below.

My arrangement 1

My arrangement 2



Make the actual artwork on suitable art paper.
Speak, draw, point or use supported choices to explain.
Many artistic choices can work.

Visual choices carry meaning

Notice: Use C1-01, C1-02 and display D2. Compare original garden examples A and B. Where do you look first?



A: My eye goes to the dark tree.

B: My eye follows the path.

Make and compare: On art paper, make two original arrangements of the same chosen subject. Sketch or attach a small record below.

My arrangement 1

Example: garden subject
A has a large tree.

My arrangement 2

Same garden subject.
B has a diagonal path leading
to a smaller tree.

Explain: Which choice changed the emphasis? Point to evidence.

The dark tree contrasts with the pale sky. The diagonal path directs attention.
Other evidence-based readings can work.



Make the actual artwork on suitable art paper.
Speak, draw, point or use supported choices to explain.
Many artistic choices can work.

Line and value

Learning Record W02



Name: _____

Plan: Choose a pencil or crayon. Test one change at a time. Use C1-02.

Trial record: Make pressure and direction tests on art paper. Sketch or attach two examples. Label the changed feature.

A large, empty rectangular box for sketching or drawing.A large, empty rectangular box for sketching or drawing.

PREVIEW

Changed feature: _____

Changed feature: _____

Explain: What happened? Which test could support your idea?

Make the actual artwork on suitable art paper.

Speak, draw, point or use supported choices to explain.

Many artistic choices can work.

Line and value

Learning Record W02

Name: ANSWERS



Plan: Choose a pencil or crayon. Test one change at a time. Use C1-02.

Example tool: soft pencil. I kept the tool and paper the same.

Trial record: Make pressure and direction tests on art paper. Sketch or attach two examples. Label the changed feature.

Light pressure made a pale line. Firm pressure made a darker line.

Diagonal marks led my eyes across the paper.

PREVIEW

Changed feature: pressure

Changed feature: direction

Explain: What happened? Which test could support your idea?

I could use a dark edge to emphasise a feature.

Results depend on the tool.

Record what actually happens.

Make the actual artwork on suitable art paper.

Speak, draw, point or use supported choices to explain.

Many artistic choices can work.

Name: _____

Colour and space

Learning Record W03



Plan: Name an idea. Use C1-03 and C1-04. Choose a palette and movable shapes.

Compare: Test two placements with the same colours. Test two palettes with a similar placement. Record the effects.

PREVIEW

Explain: Which choice supports your idea? Could a viewer read it differently?

Make the actual artwork on suitable art paper.
Speak, draw, point or use supported choices to explain.
Many artistic choices can work.

Name: **ANSWERS**

Colour and space

Learning Record W03



Plan: Name an idea. Use C1-03 and C1-04. Choose a palette and movable shapes.

Example idea: room to explore.
I used blue, yellow and white.

Compare: Test two placements with the same colours. Test two palettes with a similar placement. Record the effects.

Spaced shapes left an open path. Close shapes made a cluster.

Yellow beside blue drew my attention.

PREVIEW

Explain: Which choice supports your idea? Could a viewer read it differently?

I chose open space for room to explore.

A viewer may read the colours differently.

There is no fixed colour-feeling answer.

Make the actual artwork on suitable art paper.
Speak, draw, point or use supported choices to explain.
Many artistic choices can work.

Texture and materials

Learning Record W04

Name: _____



Plan: Select two safe processes from C1-05. Use only teacher-approved surfaces and non-toxic media.

Study: Make trials on art paper. Record each material, action and observed effect below.

Trial 1

Trial 2

PREVIEW

Explain: Which effect could support your idea? Distinguish how it feels from how it looks.

Make the actual artwork on suitable art paper.
Speak, draw, point or use supported choices to explain.
Many artistic choices can work.

Texture and materials

Learning Record W04

Name: ANSWERS



Plan: Select two safe processes from C1-05. Use only teacher-approved surfaces and non-toxic media.

Example processes: crayon rubbing and torn-paper layering.

Study: Make trials on art paper. Record each material, action and observed effect below.

Trial 1

Corrugated card with crayon rubbing made repeated ridges.

Trial 2

Torn paper with layering made irregular edges and overlaps.

Explain: Which effect could support your idea? Distinguish how it feels from how it looks.

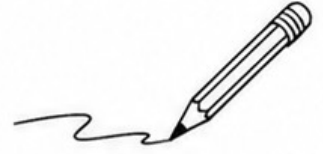
I could use irregular edges for a windswept garden. The rubbing looks ridged, but the paper may still feel smooth.

Make the actual artwork on suitable art paper.
Speak, draw, point or use supported choices to explain.
Many artistic choices can work.

Plan a perspective

Learning Record W05

Name: _____



Intention: What idea will your original artwork communicate? An imagined place is a valid choice.
Use C1-06.

Alternatives: Make two original thumbnail plans of the same subject on art paper. Record A and B below.

A

B

PREVIEW

Selection: Choose a plan. Explain two visual choices and a useful trial that supports your decision.

Make the actual artwork on suitable art paper.
Speak, draw, point or use supported choices to explain.
Many artistic choices can work.

Plan a perspective

Learning Record W05

Name: ANSWERS



Intention: What idea will your original artwork communicate? An imagined place is a valid choice.
Use C1-06.

Example intention: movement in an imagined garden.

Alternatives: Make two original thumbnail plans of the same subject on art paper. Record A and B below.

A

A: a curved path with diagonal marks.

B

B: the same garden features clustered around a large tree.

Selection: Choose a plan. Explain two visual choices and a useful trial that supports your decision.

I chose A. Direction and repeated marks support movement.

My line trial showed how diagonals guide attention.

Both plans can be valid.

Make the actual artwork on suitable art paper.

Speak, draw, point or use supported choices to explain.

Many artistic choices can work.

Name: _____

Learning Record W06

Create with intention

Purpose: Revisit your selected plan and a useful trial. Use C1-06.

Making record: Create on suitable art paper. Sketch or describe two deliberate decisions made while working.

Check: What is visible in the work? How does a chosen process or convention support your idea?



Decision 1

Sketch or describe a deliberate decision you made while working.

Decision 2

Sketch or describe a deliberate decision you made while working.

PREVIEW

Explain and reflect

What is visible in the work? How does a chosen process or convention support your idea?

Make the actual artwork on suitable art paper.

Speak, draw, point or use supported choices to explain.

Many artistic choices can work.

Create with intention

Purpose: Revisit your selected plan and a useful trial. Use C1-06.

Making record: Create on suitable art paper. Sketch or describe two deliberate decisions made while working.

Check: What is visible in the work? How does a chosen process or convention support your idea?



Decision 1

Sketch or describe a deliberate decision you made while working.

Example purpose: movement in an imagined garden. I selected the diagonal-line trial and arranged a curved path first.

Decision 2

Sketch or describe a deliberate decision you made while working.

I added repeated diagonal marks beside the path while leaving open space around the tree.

Explain and reflect

What is visible in the work? How does a chosen process or convention support your idea?

Make the actual artwork on suitable art paper.

Speak, draw, point or use supported choices to explain.

Many artistic choices can work.

The viewer can follow the marks along the path. Direction and spacing support movement. The pupil's own supported choices may differ.

Name: _____

Refine from feedback

Learning Record W07



Speak, draw, point or use supported choices to explain.

Feedback: Use C1-07. Ask, "Where do you look first? Which feature causes that?"

Decision: Record a trial change and what you noticed. Choose a refinement or explain why you keep the choice.

Effect: How does the resolved work support your intention now?

Name: ANSWERS

Refine from feedback

Learning Record W07



Speak, draw, point or use supported choices to explain.

Feedback: Use C1-07. Ask, "Where do you look first? Which feature causes that?"

Example feedback: the viewer noticed a dark corner before the path.

Decision: Record a trial change and what you noticed. Choose a refinement or explain why you keep the choice.

I tested a lighter corner on scrap paper, then lightened that area in the work.

Effect: How does the resolved work support your intention now?

The path now stands out more clearly.
A supported decision to keep the original choice can also meet the learning.

Visual-language assessment

Learning Record W08

Name: _____



Make the actual artwork on suitable art paper.

Speak, draw, point or use supported choices to explain.

Many artistic choices can work.

Select: Use C1-08. Place useful trials, both plans and your resolved work together.

Connect: Record an intention, a tested material/process and two viable choices in the final work.

PREVIEW

Explain: How did a trial inform a decision? Point to evidence. You may respond in your preferred supported way.

Visual-language assessment

Learning Record W08

Name: ANSWERS



Make the actual artwork on suitable art paper.

Speak, draw, point or use supported choices to explain.

Many artistic choices can work.

Select: Use C1-08. Place useful trials, both plans and your resolved work together.

Example evidence: pressure trial, two garden plans and resolved drawing.

Connect: Record an intention, a tested material/process and two visible choices in the final work.

Idea: movement.

Process: pencil drawing

Visible choices:
diagonal marks and
open space around
the path.

Explain: How did a trial inform a decision? Point to evidence. You may respond in your preferred supported way.

My direction trial led my eye across the paper. I used that effect along the path. Other original ideas and supported explanations are valid.

Shift the visual emphasis - Optional

Name: _____

Learning Record W09



Optional: Core learning and assessment are complete. Use a familiar subject and idea.

Compare: Make one small variation on art paper. Change one familiar visual choice.
Record original and variation.

Make the actual artwork
on suitable art paper.
Speak, draw, point or use
supported choices to explain.
Many artistic choices can work.

Original

Variation

PREVIEW

Reflect: Where did attention go? What does the comparison suggest, and what remains uncertain?

Shift the visual emphasis - Optional

Learning Record W09

Name: ANSWERS



Optional: Core learning and assessment are complete. Use a familiar subject and idea.

Compare: Make one small variation on art paper. Change one familiar visual choice.
Record original and variation.

Make the actual artwork on suitable art paper.
Speak, draw, point or use supported choices to explain.
Many artistic choices can work.

Original

Variation

Example: imagined garden and message of movement. Original: pale path.

Same garden. Stronger dark-light contrast beside the path. Other choices stayed similar.

Reflect: Where did attention go? What does the comparison suggest, and what remains uncertain?

One viewer noticed the path earlier. Another may respond differently.

This trial is optional and adds no required assessment.

An artist-led viewing walk - Optional

Learning Record W10



Name: _____

Optional sharing: Use C1-07 and C1-08. Share completed work with permission, privately or in a small group.

Notice and ask: Record one visible feature and a respectful question about a deliberate choice.

Visible feature:

My question:

Make the actual artwork on suitable art paper.
Speak, draw, point or use supported choices to explain.



PREVIEW

Connect: How do the trial, intention and final work relate?
Core assessment is already complete.

Many artistic choices can work.

An artist-led viewing walk - Optional

Learning Record W10

Name: ANSWERS



Optional sharing: Use C1-07 and C1-08. Share completed work with permission, privately or in a small group.

Notice and ask: Record one visible feature and a respectful question about a deliberate choice.

Visible feature:

Diagonal marks.

My question:

How did you decide their direction?

Make the actual artwork on suitable art paper.

Speak, draw, point or use supported choices to explain.



Example: private partner sharing of a completed garden drawing.

Connect: How do the trial, intention and final work relate?

Core assessment is already complete.

The line trial showed attention moving across the page.

The artist used that effect beside the path to suggest movement.

Sharing is optional.

Many artistic choices can work.

Assessment: Visual Language Studio

Name: _____

Your task

Show a process folio and a resolved original artwork that communicates an idea. Explain how your choices support it.

Evidence to gather

- ☐ Purposeful trials and observations
- ☐ Two original plans of the same subject
- ☐ A selected decision and refinement record
- ☐ Your resolved artwork
- ☐ Your explanation



My idea:



A material and process
I tested:



Two visual choices
I will explain:



Finish this evidence within lessons 1-8. Lessons 9-10 are optional.

You may speak, draw, point, dictate or use a communication board.

The same learning matters.

Assessment: Evidence and Transfer

Name: _____

1. My trials and decisions

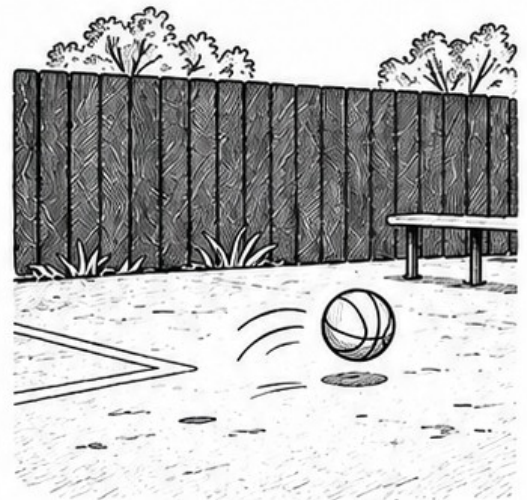
What changed in a trial? What effect did you observe? How did it inform a selected decision?

2. My communicated idea

Point to two visible choices in your original work. How do they support your idea? Could a viewer read it differently?

3. A new case

An artist wants to show a changing scene in an imaginary playground. Viewers notice a large tree for the first time. Suggest one visual change to test. What would you observe to decide whether it helped?



Teacher record:

Record evidence and the pupil's explanation. Do not grade beauty, neatness or confidence. Supported response choices show the same learning.

Rubric: Visual Language Studio

Pupil: _____

Date: _____

	Beginning evidence	Sound evidence	Extended evidence
Visual understanding	A visual choice is named but its effect is unclear.	Explains a visible effect of line, value, colour, space or texture.	Compares effects and explains a possible different interpretation.
Experimentation and process	Trials or observations do not yet connect to a decision.	Shows purposeful trials and uses observations to select a process or convention.	Justifies a selection by comparing alternatives and noting a limitation.
Communicated meaning	The idea and choices are not yet connected with evidence.	Uses original composition, processes and conventions to communicate an idea, then explains the connection.	Explains how a purposeful refinement or transfer choice affects meaning.
Reflection and responsibility	A decision still needs an evidence-based explanation.	Explains a decision, handles materials safely and respects others' choices.	Evaluates feedback with evidence and explains why to refine or keep a choice.

Supported responses can meet any level. Assess reasoning and process, not beauty, neatness, expense or personal disclosure.

Use folio, artwork, observations and conference.

Complete essential assessment by lesson 8.

Lesson 1

Visual choices carry meaning



Learning focus

I can describe how a visual choice guides attention.

Success: An original pair of trials and an evidence-based description of emphasis. No pre-recorded composition is required.

PREVIEW

Recall and notice

Look at the two original garden compositions. Point to the part you noticed first. What made it stand out?

Point to a feature before hearing an explanation.

PREVIEW

Visual arts language

composition: How parts are arranged in an art work.

intention: The idea an artist wants to communicate.

PREVIEW

A possible example

In A (left), a large dark tree stands against a pale sky. Its value contrast draws my attention to the tree.



A second decision

In example B, repeated diagonal marks lead along the path towards a smaller tree. The line direction makes my eyes follow the path.

PREVIEW

Evidence and choice

Both examples show the same garden. Different arrangements can communicate different ideas. Which visual feature supports your reading?

PREVIEW

Materials and safe setup

Pencils, crayons, two pieces of scrap art paper W01, L1 and D2.

Use non-toxic media. Follow school tool rules. Keep work and walkways clear.

PREVIEW

Your practical task

Choose a safe subject: an imagined garden, an everyday object or movement in a place. Keep the subject the same in both trials.

Make two small original compositions on separate art paper.

Change the size, placement or direction of a main feature.

Record and explain

Ask a partner where they looked first. Point to the visual choice that caused that effect. Record your comparison on W01.

Speak, draw, point, dictate. Use a communication board to show the same learning.

Choices and challenge

Offer two blank paper frames and a small picture-word bank. Pupils may point, speak, draw using a communication board or dictate their explanation. The pupil chooses the arrangement.

Keep the subject and materials constant. Explain why a different arrangement might communicate a different idea.

Check the evidence

Describe one choice and its effect. Accept another interpretation when the pupil points to visible evidence.

The viewer noticed ____ because ____ changed ____.

PREVIEW

Reflection and cleanup

Choose a useful sample for your folio. Name the decision it records.

Put tools away, close glue, paint and clear scraps and wash hands after using art materials.

PREVIEW

Well Done!



Lesson 2

Line and value



Learning focus

I can test line and value, then explain an observed effect.

Success: Labelled line/value trials, an observation and a purposeful selection.

PREVIEW

Recall and notice

Recall where you looked first in a garden example. Was line direction or light-dark contrast important?

Point to a feature before hearing an explanation.

PREVIEW

Visual arts language

line weight: How thick or thin a line looks.

value: How light or dark a colour or shape looks.

PREVIEW

A possible example

Draw the same short line twice. Use gentle pressure, then firmer pressure without breaking the pencil. Compare thickness and darkness.

PREVIEW

A second decision

Make five small value samples from light to dark. Place a dark mark next to a pale area. Notice the contrast.

PREVIEW

Evidence and choice

Test one change at a time. Pressure can change darkness and sometimes thickness. Notice the actual result with your tool.

PREVIEW

Materials and safe setup

Soft pencils, crayons, scrap art paper, W and D1.

Use non-toxic media. Follow school room rules. Keep work and walkways clear.

PREVIEW

Your practical task

On art paper, test light and firm pressure using the same tool.
Label what you changed.

Test horizontal, vertical and diagonal lines. Keep the pressure similar so you can compare direction.

PREVIEW

Record and explain

Choose one trial that could guide a viewer in your idea.

Record the effect and a next step on WeVideo.

Speak, draw, point, dictate or use a communication board to show the same learning.

PREVIEW

Choices and challenge

Use thick pencils or a grip, pre-marked sample spaces and a tool holder if helpful. An adult may make use of a ruler. Pupils still select the change and describe the effect.

Explain what you could keep constant in another test.

Compare how two tools respond to the same pressure.

PREVIEW

Check the evidence

Show one test, name the changed feature and explain what happened. A result different from the model would when accurately observed.

When I changed ____ I noticed _____. I could use this to _____.

PREVIEW

Reflection and cleanup

Choose a useful sample for your folio. Name the decision it records.

Put tools away, close glue, paint and car scraps and wash hands after using art materials.

PREVIEW

Well Done!



Lesson 3

Colour and space



Learning focus

I can compare colour and placement choices for my idea.

Success: Two placement trials, a palette comparison and a supported selection.

PREVIEW

Recall and notice

What happens when a dark mark sits beside a pale area?

How might colour difference also draw attention?

Point to a feature before hearing an explanation.

PREVIEW

Visual arts language

palette: The colours selected for an artwork.

space: Areas filled by forms and areas around or between them.

PREVIEW

A possible example

Place the same paper shapes close together, then further apart. Keep the shapes and colours the same. Notice how the open space changes the emphasis.

PREVIEW

A second decision

Try two palettes with the same arrangement. Describe colour relationships and the effect you actually see. Colours do not have one fixed emotional meaning.

PREVIEW

Evidence and choice

An artist may connect a colour with an idea. A viewer can respond differently. Explain your evidence rather than assigning everyone the same feeling.

PREVIEW

Materials and safe setup

Coloured pencils or non-toxic water-based paint, small paper pieces, W03 and C1-03/04.

Use non-toxic media. Follow school tool rules. Keep work and walkways clear.

PREVIEW

Your practical task

Choose a subject and idea. Arrange the same small paper shapes in two ways before gluing. Compare the spaces.

Make two small palette tests while keeping the arrangement similar. Use a little paint or coloured pencil.

PREVIEW

Record and explain

Select a placement and palette for a purpose, record a visible effect and a limitation on WCAG.

Speak, draw, point, dictate or use a communication board to show the same learning.

PREVIEW

Choices and challenge

Offer a small accessible palette and movable shapes. Use a partner to move pieces under the pencil/direction. Permit a spoken, selected-symbol or drawn explanation.

Ask a second viewer. Compare their response with yours and explain why an interpretation may differ.

Check the evidence

Explain why a palette or an area of open space serves the chosen idea. Accept differing colour associations.

I selected ____ because ____ Another viewer might notice ____.

PREVIEW

Reflection and cleanup

Choose a useful sample for your folio. Name the decision it records.

Put tools away, close glue, paint and car scraps and wash hands after using art materials.

PREVIEW

Well Done!



Lesson 4

Texture and Materials



Learning focus

I can compare material processes and choose an effect.

Success: Two purposeful material studies and an explanation of a selected effect.

PREVIEW

Recall and notice

What visual choice did you select last lesson? What surface quality might help your idea?

Point to a feature before hearing an explanation.

PREVIEW

Visual arts language

texture: How a surface feels or appears to feel

process: An action or sequence used to make an artwork.

PREVIEW

A possible example

Place paper over clean corrugated card. Rub gently with the side of a crayon. Compare with a rubbing over smooth card.

PREVIEW

A second decision

Tear two paper shapes and overlap them before gluing.

Compare the irregular torn edge with a smooth drawn edge.

PREVIEW

Evidence and choice

A rubbing records raised features beneath the paper. A picture can suggest roughness even when its surface feels fairly smooth.

PREVIEW

Materials and safe setup

Crayons, clean teacher-approved corrugated cardboard and a smooth card, paper scraps, glue sticks, 104 mm C1-05.

Use non-toxic media. Follow school tool rules. Keep work and walkways clear.

PREVIEW

Your practical task

Try two safe processes on scrap art paper: rubbing and torn-paper layering. Keep your samples small.

Observe the surface and the visual effect. Label the material and action used for each sample.

PREVIEW

Record and explain

Choose one effect for your own idea. Explain the choice on W04. Save the actual trials in your video.

Speak, draw, point, dictate or use a communication board to show the same learning.

PREVIEW

Choices and challenge

Stabilise paper or provide larger pieces and adapted grips.

Pupils can direct a helper's actions. Provide unobstructed visual observation when preferred.

Compare actual texture with implied texture. Explain which effect survives when the work is viewed from a distance.

Check the evidence

Identify both a material and a process that connect their observed effect to an idea.

Using ____ with ____ made _____. They could communicate _____.

PREVIEW

Reflection and cleanup

Choose a useful sample for your folio. Name the decision it records.

Put tools away, close glue, paint and car scraps and wash hands after using art materials.

PREVIEW

Well Done!



Lesson 3

Plan a perspective



Learning focus

I can select an original composition for a clear intention.

Success: Two original plans of the same subject, a selected composition and purposeful material and convention choices.

PREVIEW

Recall and notice

Which trial gave you a useful effect? Explain the effect using your sample.

Point to a feature before hearing an explanation.

PREVIEW

Visual arts language

perspective: A way of seeing or understanding a subject.

thumbnail sketch: A small quick plan of an artwork's arrangement.

PREVIEW

A possible example

My idea is movement in an imagined garden. In plan A, I use a curved path and repeated diagonal marks. In plan B, I group the same garden features around a large tree.

PREVIEW

A second decision

I choose plan A because the direction supports movement.

Plan B remains a valid alternative for a different emphasis. I

keep the subject while changing the composition.

PREVIEW

Evidence and choice

A plan shows possibilities. Pupils choose their own subject, message and arrangement. Keep the explanation linked to trials rather than copying the model.

PREVIEW

Materials and safe setup

Folio trials from lessons 1-4, pencils, two blank art-paper frames, W05 and C1-06.

Use non-toxic media. Follow school tool rules. Keep work and walkways clear.

PREVIEW

Your practical task

Choose a safe personal observation or an equally valid imagined subject. State what you want to communicate.

Draw two small original compositions of that same subject.

Try different placement, scale or direction.

PREVIEW

Record and explain

Select one plan. Annotate two deliberate visual choices and the material/process you will use. Solve both problems and complete W05.

Speak, draw, point, dictate. Use a communication board to show the same learning.

Choices and challenge

Provide blank frames, a small bank of ideas, pictures and movable neutral shapes. A pupil may direct, invent or explain through symbols while keeping genuine artistic choice.

Predict what a viewer may notice first and identify an uncertainty to check during making.

Check the evidence

The pupil identifies an intention, two alternatives and a reason for selecting one.

I choose plan ____ because _____.
My trials support this choice
by _____.

PREVIEW

Reflection and cleanup

Choose a useful sample for your folio. Name the decision it records.

Put tools away, close glue, paint and clear scraps and wash hands after using art materials.

PREVIEW

Well Done!



Lesson 6

Create with intention



Learning focus

I can use my selected visual choices in an original artwork.

Success: A substantially developed original artwork and a record linking process and convention to intention.

PREVIEW

Recall and notice

Point to your selected plan. Name the idea and one visual choice that will support it.

Point to a feature before hearing an explanation.

PREVIEW

Visual arts language

layering: Placing one material or mark over another.

emphasis: A part that stands out or receives attention.

PREVIEW

A possible example

For a torn-paper collage, arrange the main forms before gluing. Leave the planned spaces visible. Glue from the background towards the main picture.

PREVIEW

A second decision

For a drawing, lightly place the main forms then build selected line and value effects. Pause to compare the work with your intention. Choose the process tested in your folio.

PREVIEW

Evidence and choice

The technique supports your idea. A help in managing a tool while you decide the placement marks and emphasis.

PREVIEW

Materials and safe setup

Chosen plan, saved trials, suitable art paper, pencils/crayons, paper scraps and glue sticks, W06.

Use non-toxic media. Follow school tool rules. Keep work and walkways clear.

PREVIEW

Your practical task

Set up the materials you tested. Place the chair forms using your selected composition.

Build the chosen line, value, colour, or texture effects. Keep actual trials beside you as reminders.

PREVIEW

Record and explain

Pause halfway. Ask where attention goes and whether that serves the idea. Record one deliberate decision on W06.

Speak, draw, point, dictate or use a communication board to show the same learning.

PREVIEW

Choices and challenge

Use adapted tools, larger paper, an upright surface or directed partner assistance. Keep the pupil's decisions visible in an oral, drawn or symbol supported record.

Explain a necessary change from the plan and why the new choice still serves the intention.

Check the evidence

Observe the pupil using a tested process and connecting a visible convention to the intended idea.

I used ____ to communicate _____. I know it is visible because ____.

PREVIEW

Reflection and cleanup

Choose a useful sample for your folio. Name the decision it records.

Put tools away, close glue, paint and car scraps and wash hands after using art materials.

PREVIEW

Well Done!



Lesson 1

Refining from Feedback



Learning focus

I can use evidence to make one purposeful refinement.

Success: A resolved original artwork with one documented decision about refinement. Keeping a choice may be justified.

PREVIEW

Recall and notice

What idea should your work communicate? Which feature currently supports it?

Point to a feature before hearing an explanation.

PREVIEW

Visual arts language

feedback: Information about what a viewer notices and why.

refine: Adjust a choice to better serve the intention.

PREVIEW

A possible example

A viewer says, "I noticed the dark corner first." I compare that observation with my intention to guide attention along a path.

PREVIEW

A second decision

I test a lighter corner on scrap paper before altering the work. I decide whether the change helps. A different preference alone is not a reason to alter my art.

PREVIEW

Evidence and choice

Use feedback as evidence. The artist chooses a change, or explains why keeping the work serves the intention.

PREVIEW

Materials and safe setup

Developed artwork, selected plan, safe familiar media, w07 and C1-07.

Use non-toxic media. Follow school tool rules. Keep work and walkways clear.

PREVIEW

Your practical task

Ask a partner where attention goes and what visible feature causes it. Listen without judging beauty.

Compare the feedback with your intended idea. Test one possible change on scrap paper if it could help.

PREVIEW

Record and explain

Choose a purposeful refinement or a supported reason to keep the choice. Resolve the work and record the result on W07.

Speak, draw, point, dictate. Use a communication board to show the same learning.

PREVIEW

Choices and challenge

Use "I noticed... because..." cards, private partner feedback or a teacher conference. Accept pointing to behavior after evidence, a spoken explanation or selected symbols.

Ask another viewer and explain why the responses may differ. Identify a unit in the evidence.

Check the evidence

The pupil relates feedback to intention, makes a reasoned decision and identifies the observed effect.

The feedback showed ____ chosen ____ because _____. The effect is _____.

PREVIEW

Reflection and cleanup

Choose a useful sample for your folio. Name the decision it records.

Put tools away, close glue, paint and car scraps and wash hands after using art materials.

PREVIEW

Well Done!



Lesson 1

Visual-language assessment



Learning focus

I can explain how my trials and original work communicate an idea.

Success: A purposeful process for resolved original artwork and explanation of how conventions/processes communicate meaning. Core assessment complete.

Recall and notice

Find one trial and one place in your final work that uses its effect.

Point to a feature before hearing an explanation.

PREVIEW

Visual arts language

folio: A collection showing trials, observations and decisions.

evidence: Something visible or recorded that supports an explanation.

PREVIEW

A possible example

"I wanted to show movement. My line trick showed that diagonal marks led my eye. I used the envelope and a curved path in my final composition."

PREVIEW

A second decision

"A viewer may notice the tree first. I can point to its contrast and explain why I kept it. My folio shows both plans and why I selected one."

PREVIEW

Evidence and choice

Explain your own decisions with evidence. You may speak, point, draw, dictate or use a communication board. The learning demand stays the same.

PREVIEW

Materials and safe setup

Resolved artwork, selected folio evidence, V08 two-page assessment A1, rubric R1 and C1-08

Use non-toxic media. Follow school tool rules. Keep work and walkways clear.

PREVIEW

Your practical task

Select purposeful trials, both original plan and a refinement record. Place them beside your resolved work.

Explain an idea, a material process choice and two visible conventions. Show how the trials informed the work.

PREVIEW

Record and explain

Respond to the unfamiliar transfer prompt on page 2.

Complete a short conference while peer-examining their own folios.

Speak, draw, point, dictate. Use a communication board to show the same learning.

PREVIEW

Choices and challenge

Provide extra processing time and a quiet conference. Use partner-supported selection, a device, gesture or scribing without replacing the pupil's reasoning.

Explain an interpretation that differs from the intention, or predict a useful choice in the unfamiliar transfer case with a limitation.

Check the evidence

Assess experimentation and communication meaning using folio, artwork, observations and conference. This is an essential assessment in this lesson.

My strongest evidence is _____. It shows _____ because _____.

PREVIEW

Reflection and cleanup

Choose a useful sample for your folio. Name the decision it records.

Put tools away, close glue, paint and car scraps and wash hands after using art materials.

PREVIEW

Well Done!



Lesson 1

Shift the visual emphasis

Optional



Learning focus

I can compare a familiar visual change in a small new material.

Success: Optional variation and comparison on my. No new essential assessment evidence.

PREVIEW

Recall and notice

What convention did you use to guide attention in your completed work?

Point to a feature before hearing an explanation.

PREVIEW

Visual arts language

emphasis: A part that stands out or receives attention.

comparison: Noticing similarities and differences between alternatives.

PREVIEW

A possible example

I keep the same imagined garden subject and message of movement. In a small new trial, I increase the value contrast beside the path.

PREVIEW

A second decision

I compare where I look first in the original and the variation.
The effect may help, have little effect or shift attention
somewhere unexpected.

PREVIEW

Evidence and choice

This optional trial applies familiar learning. It adds no required assessment criterion and need not replace the completed work.

PREVIEW

Materials and safe setup

Completed work or a small sketch of its subject familiar
crayons/pencils, scrap art paper and W 9.

Use non-toxic media. Follow school tool rules. Keep work and
walkways clear.

PREVIEW

Your practical task

Choose a small detail or thumbnail using the same subject and message as a completed work.

Change one familiar feature: line weight, value contrast, spacing or placement. Keep other choices similar.

PREVIEW

Record and explain

Ask where a viewer looks first. Compare the effect on 1109.

Explain a limitation or unexpected result.

Speak, draw, point, dictate or use a communication board to show the same learning.

PREVIEW

Choices and challenge

Use the same adapted tools and response choices as the core. Offer a movable arrangement rather than an extra fine-motor demand.

Compare a second viewer's response and decide whether the trial would suit a different context.

Check the evidence

Optional formative feedback: name the changing feature and an observed effect. No penalty applies when this lesson is omitted.

Changing ____ affected ____ observed ____, although ____.

PREVIEW

Reflection and cleanup

Choose a useful sample for your folio. Name the decision it records.

Put tools away, close glue, paint, and other scraps and wash hands after using art materials.

This lesson is open-ended. Essential assessment was complete in lesson 8.

Well Done!



Lesson 10

An artist-led viewing walk

Optional



Learning focus

I can discuss a deliberate choice using visual evidence

Success: Optional evidence-based discussion of already completed work. No public exhibition or new criterion is required.

PREVIEW

Recall and notice

What part of your folio best explains a decision in your completed work?

Point to a feature before hearing an explanation.

PREVIEW

Visual arts language

artist explanation: A short account of choices and their purpose.

respectful question: A question about evidence that leaves the artist's choices open.

PREVIEW

A possible example

A useful question is, "What effect did that one direction have?" The artist points to the work and says that

PREVIEW

A second decision

A respectful response is, "I noticed the repeated marks guiding my eyes along the path." Viewers describe evidence and may offer another supported interpretation.

PREVIEW

Evidence and choice

Discuss purposeful choices. Avoid ranking artworks by beauty or asking artists to disclose personal or cultural information.

PREVIEW

Materials and safe setup

Already completed artworks and selected material, labels, W10 and C1-07/08.

Use non-toxic media. Follow school tool rules. Keep work and walkways clear.

PREVIEW

Your practical task

Choose whether to share in a small group with a partner or privately. Pair the completed work with a useful and a short explanation.

Take turns noticing a visual feature and asking a respectful question. Leave clear space for people to move and view.

PREVIEW

Record and explain

Record one connection between process, intention and visible evidence on W10. Handle only your own work unless invited.

Speak, draw, point, dictate or use a communication board to show the same learning.

PREVIEW

Choices and challenge

Offer a quiet viewing route, a recorded or described explanation, gesture, selected pictures and a communication device. Private teacher sharing is equally valid.

Explain how a different viewing arrangement might change emphasis while preserving the artist's intention.

Check the evidence

Optional feedback only: an evidence-based question and explanation. All core learning and assessment were complete by lesson 8.

The trial helps explain _____ in the work because _____.

PREVIEW

Reflection and cleanup

Choose a useful sample for your folio. Name the decision it records.

Put tools away, close glue, paint, and other scraps and wash hands after using art materials.

This lesson is open-ended. Essential assessment was complete in lesson 8.

Well Done!



Visual Language Studio

Unit Quiz



Ways to respond

Think before the answer appears. Explain with a visible example.

Speak, point, draw, dictate or use a communication board.

The practical artwork and film are also assessment evidence.

PREVIEW

Question 1

How can value or line guide a viewer?

Explain using a visible feature or a quick original sketch.

PREVIEW

Question 1: Explanation

Dark-light contrast can emphasise a feature. Line direction can lead attention. Other supported examples are valid.

PREVIEW

Question 2

What belongs in a process folio?

Name evidence that shows how an idea developed.

PREVIEW

Question 2: Explanation

Purposeful trials, observations, both planned and selected decisions and reflection show the process. A final stage where one does not show those decisions.

PREVIEW

Question 3

What is the difference between a thick line and a dark line?

PREVIEW

Question 3: Explanation

Weight describes thickness. Value describes lightness or darkness. A line can be thick and pale, or thin and dark.

PREVIEW

Question 4

A viewer says blue always means sadness. How could you respond?

PREVIEW

Question 4: Explanation

A colour can mean different things to different artists or viewers. Explain an interpretation with the work and its context. No single feeling is required.

PREVIEW

Question 5

How could you suggest a rough surface with some classroom materials?

PREVIEW

Question 5: Explanation

Try crayon rubbing over clean teacher-approved corrugated card, or torn-paper layering. Describe the observed effect. Actual and implied texture may differ.

PREVIEW

Question 6

Why compare two original plans of the same subject.

PREVIEW

Question 6: Explanation

The comparison helps notice how placement, scale or direction affects meaning. Select a plan or a convention rather than copying a model.

PREVIEW

Question 7

A viewer prefers a different colour. Must the artist change it?

PREVIEW

Question 7: Explanation

The artist considers evidence and intention. A reference alone does not require a change. A reasoned choice to keep or refine can be valid.

PREVIEW

Question 8

How can you make a place-based artwork without sharing private information?

PREVIEW

Question 8: Explanation

Choose an imagined place or safe everyday observation. Use your own composition and teacher approved non-toxic media. Leave restricted cultural motifs and copied compositions out.

PREVIEW

Question 9

New case: a busy imaginary playground

An artist wants viewers to notice a moving ball but they notice a large dark fence first. Suggest one trial and what to observe.

PREVIEW

Question 9: Explanation

One possible trial reduces fence contrast while keeping the subject. Another increases contrast for detection marks near the ball. Compare where viewers look first. Test on scrap paper before altering the work.

PREVIEW

Question 10

New case: a quiet imaginary reading space

The subject is a chair, shelf and lamp. Suggest two arrangements and explain a purposeful choice.

PREVIEW

Question 10: Explanation

Compare a close grouping with an arrangement that leaves open space around the chair. Either can be justified with visible evidence. A viewer may read the idea differently. No one composition or color scheme is required.

PREVIEW

Reflection

Which trial best helped you communicate your idea?

What evidence could support another viewer's interpretation?

PREVIEW

Well Done!

