

Teacher guidelines

Beyond observation

Year 7 The Arts — Visual Art

Students create and display a series of observational drawings and abstract one drawing using a grid drawing exercise. They respond and reflect on drawing processes.

Time allocation 4–6 hours

Context for assessment

Drawing is the most fundamental means of communication for the visual artist. The ability to observe carefully and communicate those observations to both visual and non-visual people is a powerful tool. Visual representation of ideas can be the key to successful comprehension and implementation of plans and support oral and written communication.

Observational drawing develops an ability to detect and represent the line, shape, colour and texture of objects. Drawing from observation is as unique as handwriting and variation will occur in areas such as the amount of pressure used with a pencil or the formation of shape. It is a skill developed over time. Distorting realistic images builds on the student's drawing skills developing an initial visual understanding of abstract or non-representational art forms.

**Identify
curriculum**

Defining what students are expected to learn, and how they will demonstrate their achievement.

This assessment gathers evidence of learning for the following **Essential Learnings**:

<i>The Arts</i>	<i>Essential Learnings by the end of Year 7</i>
<p>Ways of working</p> <p>Students are able to:</p> <ul style="list-style-type: none"> • select and develop ideas for arts works, considering intended audiences and intended purposes, and make decisions about arts elements and languages • create and shape arts works by modifying arts elements to express purpose and to include influences from their own and other cultures and times • modify and polish arts works, using interpretive and technical skills • present arts works to informal and formal audiences for intended purposes, using arts techniques, skills and processes • identify, apply and justify safe practices • respond by analysing and evaluating arts works in social, cultural, historical and spiritual contexts, using arts elements and languages • reflect on learning, apply new understandings and identify future applications. 	<p>Knowledge and understanding</p> <p>Visual Art</p> <p>Visual Art involves modifying visual arts elements, concepts, processes and forms (both 2D and 3D) to express ideas, considering intended audiences and intended purposes, through images and objects.</p> <ul style="list-style-type: none"> • Blended, controlled and symbolic colour is used to create depth, representation and symbolism. • Descriptive and emotive lines are used to create abstraction, proportion and symbolism. • Negative space and positive shape are used to create abstraction, non-representation and proportion. • Actual, invented and simulated textures are used to create depth, representation and non-representation.
<p>Assessable elements</p> <ul style="list-style-type: none"> • Knowledge and understanding • Creating • Presenting • Responding • Reflecting 	

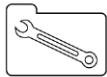
Source: Queensland Studies Authority 2007, *The Arts Essential Learnings by the end of Year 7*, QSA, Brisbane.

Sequence learning

Describing learning experiences and resources that will enable students to complete the assessment.

Listed here are suggested **learning experiences** for students before attempting this assessment.

- Discuss the purpose of observational drawing and experiment with observational drawing skills.
- Practise observational drawing using a selection of visual stimuli both familiar and unfamiliar (e.g. manufactured artefacts, natural elements).
- Participate in warm up exercises that involve observational drawing for short intervals of time and then extending the time limit (e.g. 1 minute, 2–3 minutes, 5 minutes).
- Practise drawing skills modifying the elements of line, colour, shape and texture and experimenting with proportion, scale, tone and depth.
- Experiment with types of drawings (e.g. contour drawings, tonal drawings, drawings with colour).
- Explore concepts of representation and abstraction.
- Research noted abstract and distortion artists (e.g. Eko Nugroho, Lisa Rellana, Patricia Piccini, Reg Mombasa (Mambo), Max Ernst, Salvador Dali, Magritte de Chirico).
- Practise drawing with grid distortion (e.g. distort with waving lines, trapezoidal shapes, elongated rectangles or other distortions).
- Experiment with fragmenting a photocopy of an object that has been drawn.
- Use a range of tools and materials for drawing (e.g. pencils, charcoal, crayons, pastels, pens and watercolour pencils).
- Develop an understanding of terminology (e.g. observational drawing, contour drawing, tonal drawing, representation, abstraction, proportion, surrealism, distortion). See Appendix A: Visual arts glossary and Appendix B: Word bank.
- Explore a range of colour exercises using warm colours (e.g. yellow, red, orange), cool colours (e.g. blue, green, purple), complementary colours (e.g. red, green) and monochromatic colour schemes.
- Experiment with formal and informal display (e.g. place images in different spaces and places, vary visual arrangements, use different levels for specific purposes).
- Respond and reflect on the practices used to produce a visual arts work, including a discussion of elements.
- Compose written responses, responding to and reflecting on visual arts elements, concepts and materials.



Teacher resources

- Online coach to improve drawing skills: <www.drawingcoach.com>.
- Contour drawing exercise:
<http://drawsketch.about.com/cs/drawinglessons/a/contourdrawing_2.htm>.
- Lesson ideas for grid drawings and anamorphic art:
<www.princetonol.com/groups/iad/lessons/middle/grid-drawings.htm#Art>.
- *Helping children learn how to learn how to draw*, Bartel, M 2000 (a short essay):
<www.goshen.edu/art/ed/westv.html>.
- Introductory drawing activities:
<www.sasked.gov.sk.ca/docs/artsed/g5arts_ed/art/appendix_b.html>.
- Art blog site discussing distortion in drawing: <www.nitaleland.com/project/distortion.htm>.

Develop assessment

Gathering evidence that demonstrates how well students have achieved the curriculum expectations.

Preparing

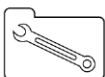
Consider these points before implementing the assessment.

- Teachers should consider what objects will be offered as stimulus for students to complete their observational drawings.
 - Suggestions include: shoes, fruit, vegetables, bikes, cars, leaves, machinery, trees, flowers, bottles, mugs, bags.
- Prepare classroom for the assessment. Refer to Appendix C: Organising a Visual Art classroom.

Sample implementation plan

This table shows one way that this assessment can be implemented. It is a guide only — you may choose to use all, part, or none of the table. You may customise the table to suit your students and their school environment.

Suggested time	Student activity	Teacher role
Section 1. Observational drawings		
2–3 hours	<p>Select an object from the stimulus provided by the teacher.</p> <p>Complete description and discussion of object based on visual arts elements.</p> <p>Create three observational drawings:</p> <ul style="list-style-type: none"> contour tonal colour — focusing on a complementary or monochromatic scheme. <p>Complete questions about drawings.</p> <p>Complete self and peer feedback questions.</p>	<p>Provide a range of objects to suit group's interests.</p> <p>Remind students to draw what they see <i>not</i> what they think they see.</p> <p>Model description and discussion response.</p> <p>Guide and assist as needed.</p> <p>Organise peer feedback</p> <p>Promote sensitivity in discussing other's drawings.</p>
Section 2. Abstract drawing		
1–2 hours	<p>Create an abstract drawing using distorted grid lines.</p> <p>Display drawings.</p>	<p>Discuss distorted grid options.</p> <p>Provide examples of distortion techniques.</p> <p>Guide students carefully through instructions for creating a grid and reinforce that the purpose is to enlarge the original drawing to the maximum size it can be on the cartridge paper.</p> <p>When finished everyone should have a different looking grid.</p>
Section 3. Respond and reflect on drawings		
30 minutes	<p>Reflect on own drawings and those of others by responding to questions in the <i>Student booklet</i>.</p>	<p>Guide and assist as needed.</p> <p>Promote sensitivity in discussing other's drawings.</p>



Resources for the assessment

Appendix A Visual arts glossary

Appendix B Word Bank

Appendix C Organising a Visual Art classroom

Equipment — pencils, charcoal, crayons, pastels, pens and watercolour pencils

Make judgments

Making standards-referenced, consistent judgments.

During the learning process, you and your students should have developed a shared understanding of the curriculum expectations identified as part of the planning process.

After students have completed the assessment, identify, gather and interpret the information provided in student responses. Use only the evidence in student responses to make your judgment about the quality of the student learning. Refer to the following documents to assist you in making standards-referenced judgments:

- *Guide to making judgments*
- *Indicative A response*
- *Sample responses* (where available).

Making judgments about this assessment

Teachers should use all the drawings and annotations students have created in their Visual Art journals as evidence for making judgments.



For further information, refer to the resource *Using a Guide to making judgments*, available in the Resources section of the Assessment Bank website.

Use feedback

Using feedback to enrich teaching and learning.

Evaluate the information gathered from the assessment to inform teaching and learning strategies.

Involve students in the feedback process. Give students opportunities to ask follow-up questions and share their learning observations or experiences.

Focus feedback on the student's personal progress. Emphasise continuous progress relative to their previous achievement and to the learning expectations — avoid comparing a student with their classmates.

Giving feedback about this assessment

This assessment contains peer feedback discussions at the end of each section. Teachers should ensure that students are aware of issues of sensitivity when discussing the work of others. Students will receive valuable feedback to guide their creative processes.

Teachers may choose to give individual feedback to students as they complete their drawings or whole class comments as needed.



For further information, refer to the resource *Using feedback*, available in the Resources section of the Assessment Bank website.

Visual arts glossary

Visual arts elements	
Drawing	A visual art form that is concerned with the manipulation of wet or dry media on a two-dimensional or three-dimensional surfaces. Drawings may be observational, linear, positive and negative, textural or tonal.
Observational drawings	Representing aspects of the world through looking and drawing what is seen.
Tone	A visual art and design concept depicting the variation of light and dark on a surface. Tone may be created through the techniques of shading, stippling and cross-hatching.
Tonal drawing	Drawings focusing upon the manipulation of tone to create the illusion of a three-dimensional image on a two-dimensional surface.
Contour	The outline or edge of a shape or form.
Contour drawing	Drawings created with a single line that defines the outer edge as well as the inner forms (contours) of the subject.
Abstraction	The reliance on formal qualities such as line, colour and surface rather than subject matter such as the figure. Little or no attempt is made to represent images realistically, and objects are often simplified or distorted.
Representational	Substitution for reality where the artist's intention is to present again or represent a particular subject, i.e. a realistic portrayal of subject matter.
Non-representational	Art that does not depict recognisable figures or elements of the natural world. Non-representational art can be abstract, non-objective and decorative.
Proportion	A visual art and design concept referring to the size relationships of specific parts and to the overall composition.
Surrealism	A movement in art and literature from the 1920s, involving the combination of images that would not normally be found together, as if in a dream or above or beyond reality.
Distortion	Alteration in shape and/or proportions of an image.

Visual arts glossary (continued)

Visual arts elements	
Texture	An element of visual art and design that refers to the tactile or visual surface of an artwork.
Line	An element of visual art and design that exists as a two-dimensional or three-dimensional path made by pencils, paint, string or wire.
Colour	<p>A visual art and design element that refers to the hue, saturation or value of colours. Hue refers to the name of the colour. Saturation refers to the intensity of colour, how strong or weak it is.</p> <p>Value refers to the lightness or darkness of a colour. Colours can be described as being warm (red, orange, and yellow) or cool (blue, green, and purple).</p> <p>Complementary colours — colours opposite one another on the colour wheel. In artworks colours such as red and green give a visual balance or complementary effect.</p> <p>Monochromatic colours — all the hues (tints and shades) of a single colour.</p>
Shape	<p>A visual art and design concept that can be two-dimensional or three-dimensional. When a line is extended to meet itself a shape is created on a two-dimensional surface. (A three-dimensional shape is referred to as a form.)</p> <p>Shapes can also be:</p> <ul style="list-style-type: none"> • positive (occupying space) • negative (blank space) • geometric — shapes are based on geometry, having regularities and order (e.g. square, triangle, circle) • natural — based on organic forms, having irregularities and a lack of order • abstract — based on the simplification, exaggeration or distortion of shapes • non-objective — have no reference to any subject matter.

Adapted from: *Visual Art Glossary, The Arts Years 1 to 10 Curriculum Materials*, Queensland School Curriculum Council 2002 (CD-ROM) and <www.thefreedictionary.com/surrealism>.

Word bank

Colour					
bright	dark	cold	contrast	deep	light
dull	earth	hue	intense	calm	pale
pastel	palette	pigment	warm	cool	rainbow
primary	secondary	shape	tints	dull	subdued
complementary	multicoloured	pale	shades	muted	clashing
polychrome	monochrome				
Line					
broken	flowing	broad	circular	straight	curved
dark	diagonal	contour	grid	hard	horizontal
light	linear	long	outline	angular	short
smooth	soft	spiralling	wide	sweeping	thick
thin	vertical	wiggly	zigzag	meandering	blurred
Shape					
asymmetrical	symmetrical	geometric	large	small	natural
negative	simple	solid	tessellating	closed	open
heavy	light	linear	complex	distorted	massive
organic					
Texture					
coarse	dry	feathery	furry	glossy	hard
matt	rough	scratchy	shiny	silky	slimy
smooth	soft	waxy	wet	actual	bumpy
corrugated	flat	goosey	leathery	prickly	sandy
simulated	sticky	tacky	velvet		

Adapted from: <www.princetonol.com/groups/iad/Files/crit3.htm>

Organising a Visual Art classroom

To make Visual Art a positive experience for all students, the following suggestions may be useful.

Students

- Provide opportunities for students to work individually and with others.
- Provide opportunities for students to work on different things at the same time and to continue their explorations on subsequent occasions.
- Ensure that students wear protective clothing such as closed-in shoes and old shirts for painting.

Physical environment

- Arrange desks, preferably in clusters, so that students can share tools and materials easily.
- Allow for movement between desks.
- Provide a clear area for display, taking into account the eye level of students and accessibility.

Materials

- Promote experimentation by supplying conventional and unconventional art materials.
- Provide opportunities to participate in demonstrations of techniques and use of materials.
- Use combinations of supplied and found materials.
- Consider students' abilities and skills needed to use tools.

Storage areas

- Consider where ongoing projects will be kept (three-dimensional works may be kept on shelves or lighter works may be suspended by lines).
- Keep artwork easily accessible to students.
- Teach students to respect each other's work and to value diversity.

Cleaning up

- Allocate jobs.
- Teach students how to care for and maintain art equipment.
- Have soap, water and paper towels available (clean buckets of water for hands and tools).
- Allow sufficient time (be patient and give clear directions to students).

Time allocation and timing of activities

- Consider how long sessions need to be to provide opportunities for students to complete activities.
- Consider any prior learning from other key learning areas that might be drawn on in the activities. Consider whether or not particular knowledge or skills need to be revised.
- Consider the sequence of activities needed to develop students' knowledge, skills and processes.
- Prepare students in advance for what they will be doing in the subsequent session.