



Teaching the Visual Arts



Daily visual bombardment



- **Make a list of the ways you have used the visual in the last 24 hours**
- **Think/Pair/Share your list**



Think
Pair
Share





The world is changing

First We See

The National Review
of Visual Education

Professor Diana Davis
Visiting Senior Professorial Fellow
Research School of Humanities
Australian National University

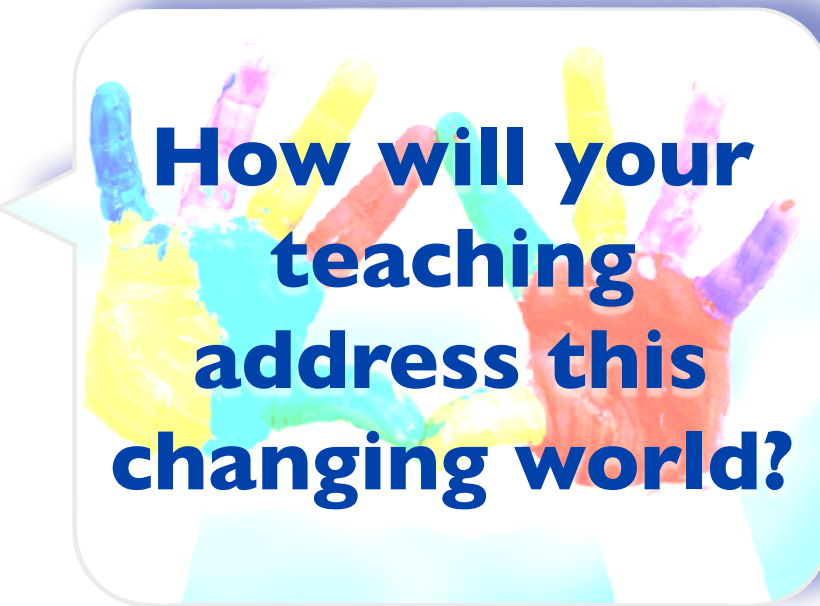


Australian Government
Department of Education, Employment
and Workplace Relations

- **Increasing dominance of visual forms of communication**
- **Need for enhancing Australian creativity and innovation**
- **Knowledge and skills students develop for the worlds of work and everyday life**



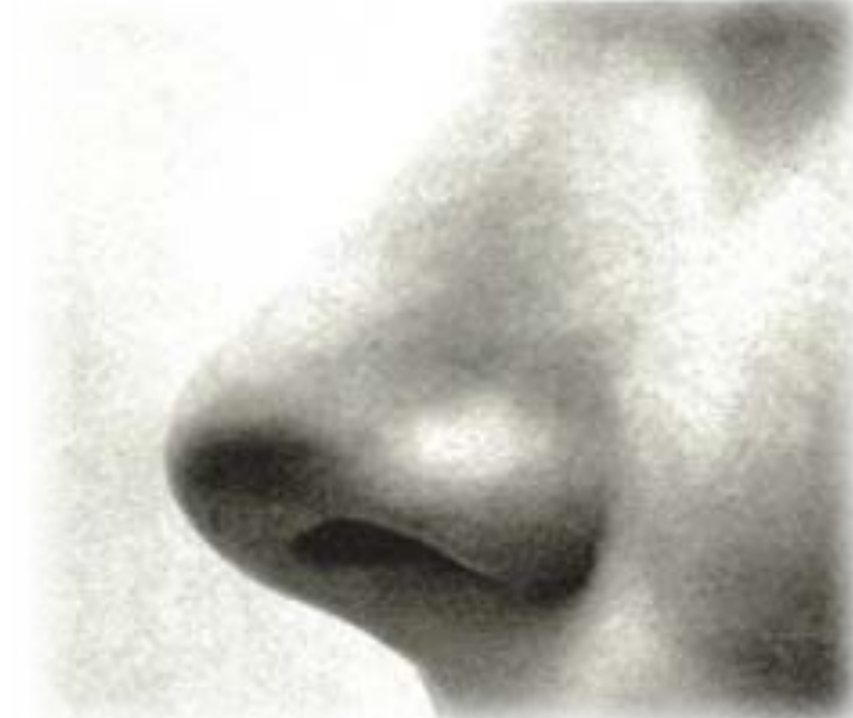
How have the students you teach been changed by their visually dominant world?



How will your teaching address this changing world?



We learn through the senses



<https://ehumanbiofield.wikispaces.com/file/view/The-Five-Senses.jpg/32759057/The-Five-Senses.jpg>







Making Marks in Kandahar

Why
do we
make
our
mark?



The anonymous graffiti artist at work in Kandahar

Unknown soldier makes mark in Kandahar

An Australian serviceman gets his message across as a graffiti artist in Afghanistan

MICHAELA BOLAND
NATIONAL ARTS WRITER

an excessive amount of time at the Canadian coffee chain Tim Hortons and going shopping.

"It annoyed me because I believed in what I was doing and working with people who didn't feel the same was frustrating," he says. "If you f . . k up, people die."

The soldier, who is in his 20s, expressed his frustration by del-

The artist is untrained, represents himself and made his commercial debut — anonymously — at the weekend's affordable art fair, Art Melbourne, where he sold 14 of 27 works.

Art Melbourne director Tamsin Roberts says figures on attendance (about 14,000 people) and sales, once calculated, would be down slightly on last year.





Despite this, she says the




Age & developmentally appropriate

18/08/11 11:12 AM

Perspectives
Drawing Development in Children
 Viktor Lowenfeld
 Betty Edwards

			
2 years	3 years	4 years	6 years

	14 years
istic	The period of decision
of art as children if their w on the e to alistic low, folds, I with d to l as three-	Art at this stage of development is something to be done on its own alone. Natural development will cease unless a conscious decision is made to improve drawing skills. Students are critically aware of the immaturity of their drawing and are easily discouraged. Lowenfeld's solution is to enlarge their concept of adult art to include non-

Progressing students' learning in the visual

visual world. After six months of scribbling, marks are more orderly as children become more engrossed. Soon they begin to name scribbles, an important milestone in development.





Betty Edwards *Creative and Mental Growth*

The scribbling stage

Random scribbles begin at age one-and-a-half,

The stage of symbols

After weeks of scribbling, children make the discovery that art: a drawn symbol can stand for something.

			
8 years	10 years	12 years	14 years
			16 years



We teach visual arts developmentally

Pre-primary year

In Pre-primary, learning in visual arts builds on the dispositions developed in the early years.

Students explore **personal experiences** as an inspiration to **create original artworks**. They explore **natural and man-made materials** and are introduced to the **visual elements of shape, colour, line and texture**. Students investigate different **tactile techniques** when creating artworks.

Students begin to **see themselves as artists** as they display and share their artworks with others.

As students make and respond to artworks, they **explore different places art is displayed in the local community**

Year 1

In Year 1, learning in visual arts builds on the dispositions developed in the early years.

Students explore **specific ideas** as an inspiration to create original artworks. They continue to explore materials and are introduced to the **visual element of space, while continuing to develop skills in shape, colour, line and texture**.

Students **experiment with a variety of techniques** when creating artworks.

Students present artworks that **communicate ideas to specific audiences**.

As they make and **respond to artworks, students express feelings and ideas** about artworks they view and make.

Year 2

In Year 2, learning in visual arts builds on the dispositions developed in the early years.

Students explore how **communicating messages and ideas** can be used as inspiration to create artworks. They begin to **select appropriate technologies** and **further experiment with the visual elements of shape, space, colour, line and texture**.

Students are introduced to the **concept of audience** as they learn to present artworks that communicate messages and ideas to an audience.

As they make and respond to artworks, students **identify how the elements are used and explore why people make art**.



Year 3

In Year 3, students **extend their understanding of the visual elements** as they **reflect** on their use to create artworks **using different mediums**. They experiment with **varying techniques** and explore the different properties and qualities of materials that can be used creatively.

Students **consider audience and make decisions about where and how artworks should be presented**.

As they make and respond to artworks, students are introduced to the **use of visual arts terminology**. They use the terminology to **reflect on how the elements are used** in the artworks they view and make.

Year 4

In Year 4, students continue to **extend their understanding of the visual elements exploring varying techniques and visual conventions**. They **experiment with the selection of appropriate media, materials and technologies** when creating original artwork. Students learn to **present artwork that communicates specific messages**, reflecting on **how presentation could enhance meaning for different audiences**.

As they make and respond to artwork, students **use visual art terminology to reflect on purpose and meaning**. They have the opportunity to **explore artwork from different social, cultural and historical contexts**.



See
Teaching
the Arts
2017



Find how
often the term
developmental
is used in your
text.
A key concept



We teach visual arts developmentally

Year 5

In Year 5, students reflect on the work of varying artists and explore how it influences their own artworks. They select from a range of elements, materials and mediums to create original artworks.

Students begin to reflect on the ideas, feelings and opinions communicated in their artworks and consider how presentation will enhance meaning and audience engagement.

As they make and respond to artworks, students use visual arts terminology to identify and describe how the elements have been used. They have the opportunity to explore the role of art in different times and cultures.

Year 6

In Year 6, students are **inspired by observation and imagination** reflecting on various artworks. They learn to **apply their knowledge of the visual elements, selecting appropriate materials and technologies to create artworks that communicate ideas, beliefs, opinions or viewpoints.**

Students **examine the messages expressed in artworks** and consider how presentation will **enhance meaning and audience interpretation.**

As they make and respond to artworks, students **continue to use visual arts terminology to explain the effective use of elements and techniques.** Students begin to consider **how the artist uses symbolic meaning.** They have the opportunity to examine factors that influence artworks from **different social, cultural and historical times.**

What does teaching developmentally mean for you as you plan, teach and assess?

As children grow they have differing learning needs related to their age and stage of development

Learning is continual, gradual and incremental

As we learn we seek new connections and search for meaning

Teaching needs to be age and stage appropriate



The Curriculum/Syllabus

Students learn to make visual arts using a range of elements materials, skills and processes to communicate ideas and share them

Students learn to respond to their own visual arts and to those of others

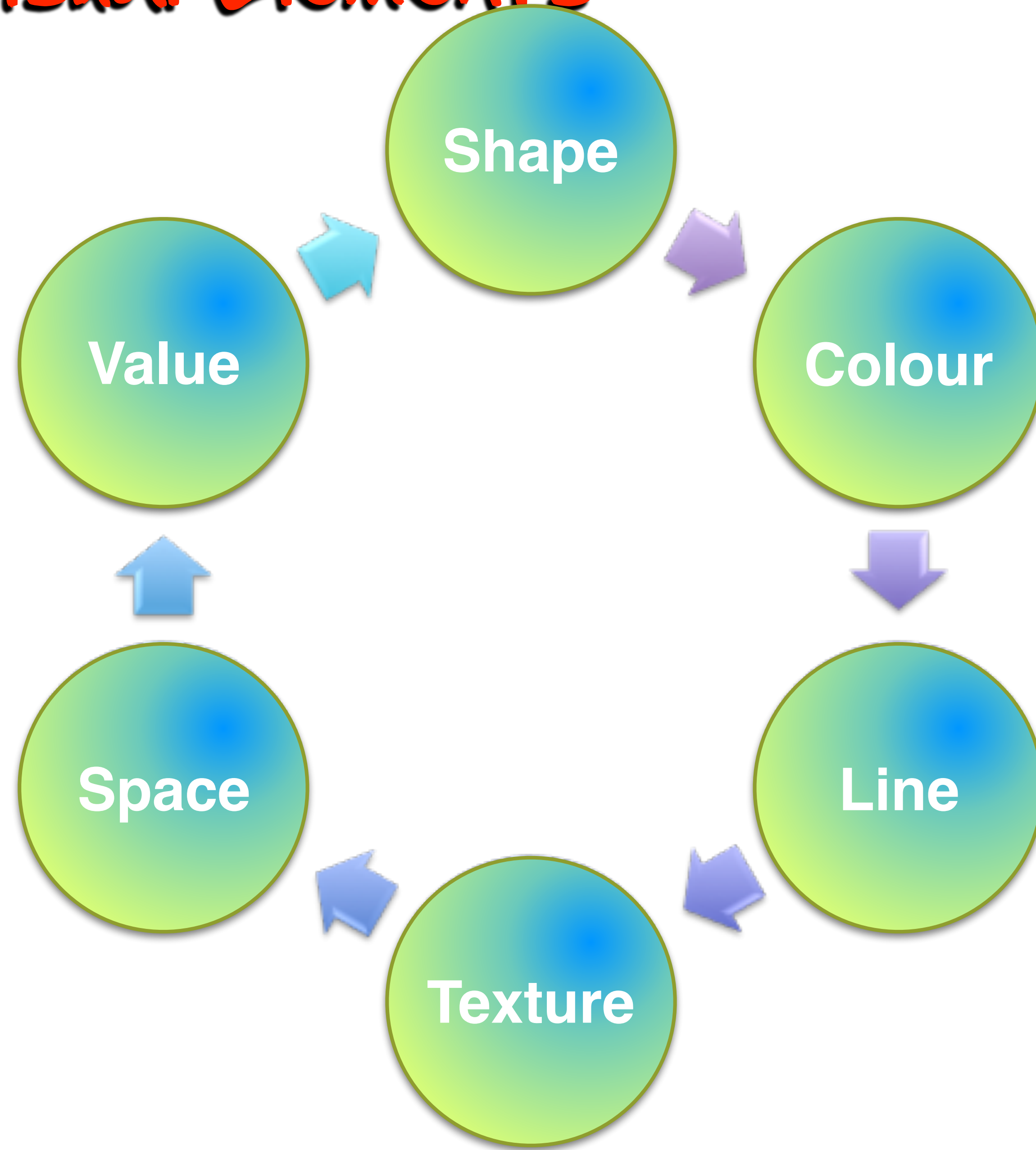
Making

Responding

Through Making and Responding students develop their knowledge and skills to see, imagine and communicate as they develop artistic choices, and critical and aesthetic understanding.



The Visual Elements





The Visual Elements develop

Pre-primary

shape (familiar shapes; simple 2D shapes)
 colour (primary colours, secondary colours)
 line (curved, straight, wavy, zigzag)
 texture (familiar objects)

Year 1

shape (familiar shapes; simple 2D shapes; **geometric shapes**)
 colour (primary colours, secondary colours; **mixing primary colours to create secondary colours**)
 line (curved, straight, wavy, zigzag, **broken, jagged, dashed**)
space (background, foreground)
 texture (familiar objects; **changes in texture; transfer of texture**)

Year 2

shape (familiar shapes; simple 2D shapes; geometric shapes; **symmetrical shapes; tessellating shapes**)
 colour (primary colours, secondary colours; mixing primary colours to create secondary colours; **warm, cool colours**)
 line (curved, straight, wavy, zigzag, broken, jagged, dashed, **horizontal, vertical, diagonal, spiral; lines that show motion**)
 space (background, foreground; **overlapping to show depth; horizon line**)
 texture (familiar objects; changes in texture; transfer of texture; **different man-made and natural materials**)

Teach the Visual Elements developmentally



Line - there are many different types of line

Purpose

- To record the boundaries of form
- To convey direction and motion.



Types

- **Actual lines**
 - **Contour Lines:** lines used to record the boundaries of form: outlines
 - **Lines formed by Edges:** For example, when the edge of an object's contrasts sharply with its background
 - **Linear Forms:** Any object that conveys a sense of line, such as an outstretched arm, a light pole, or a tree branch.
- **Implied lines**
 - **Broken or Dotted Lines:** for example, a row of people waiting in line or a row or plants in a field
 - **Line of Sight:** the line created for the viewer to follow when a person (or animal) in a work of art looks or points in a particular direction

We can unpack the other visual elements in similar ways

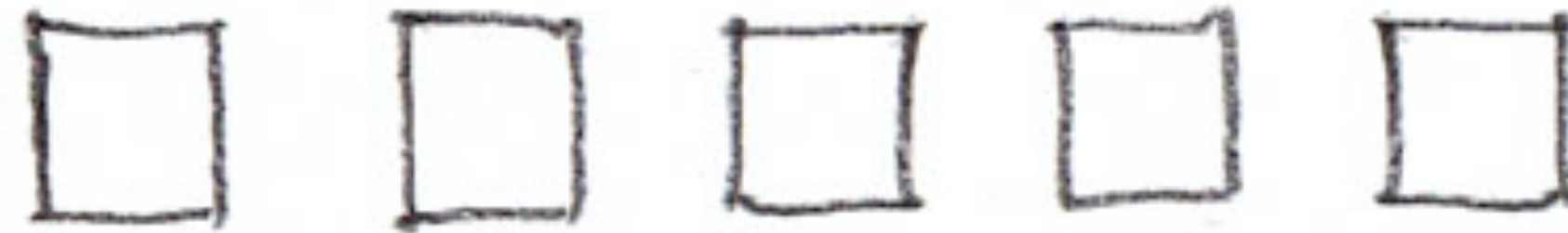


Principles of Design

- Principles applied to the visual elements that bring them together into one design. How one applies these principles determines how successful a design may be.



Balance



Repetition



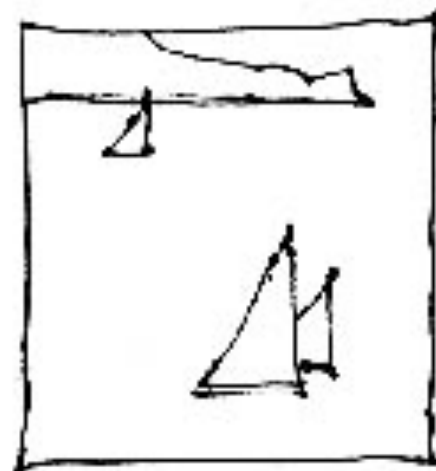
IN THIS EXAMPLE THE EYE HAS TO MAKE AN UNCOMFORTABLE JUMP TO LINK THE TWO GROUPS OR BUILDINGS.



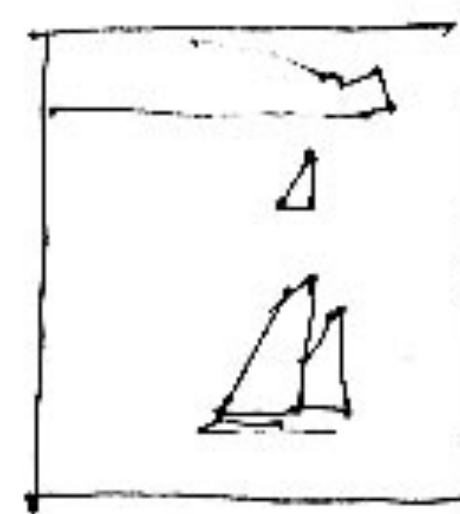
BY INCLUDING A ROAD THE LINK IS MORE COMFORTABLE; THE PICTURE HAS BETTER UNITY.



THE LINE COULD ALSO BE MADE WITH A DARK MASS OF TREES.



WHERE THERE IS NO LINEAR OR TONAL LINK BETWEEN TWO SHAPES, THEIR PLACEMENT & SIZE RELATIONSHIP IS VITALLY IMPORTANT FOR A COMFORTABLE VISUAL LINK TO BE MADE.



AVOID MAKING A VERTICAL VISUAL LINK. IT ALWAYS FEELS AWKWARD.

◆unity

◆balance

◆contrast

◆pattern

◆emphasis

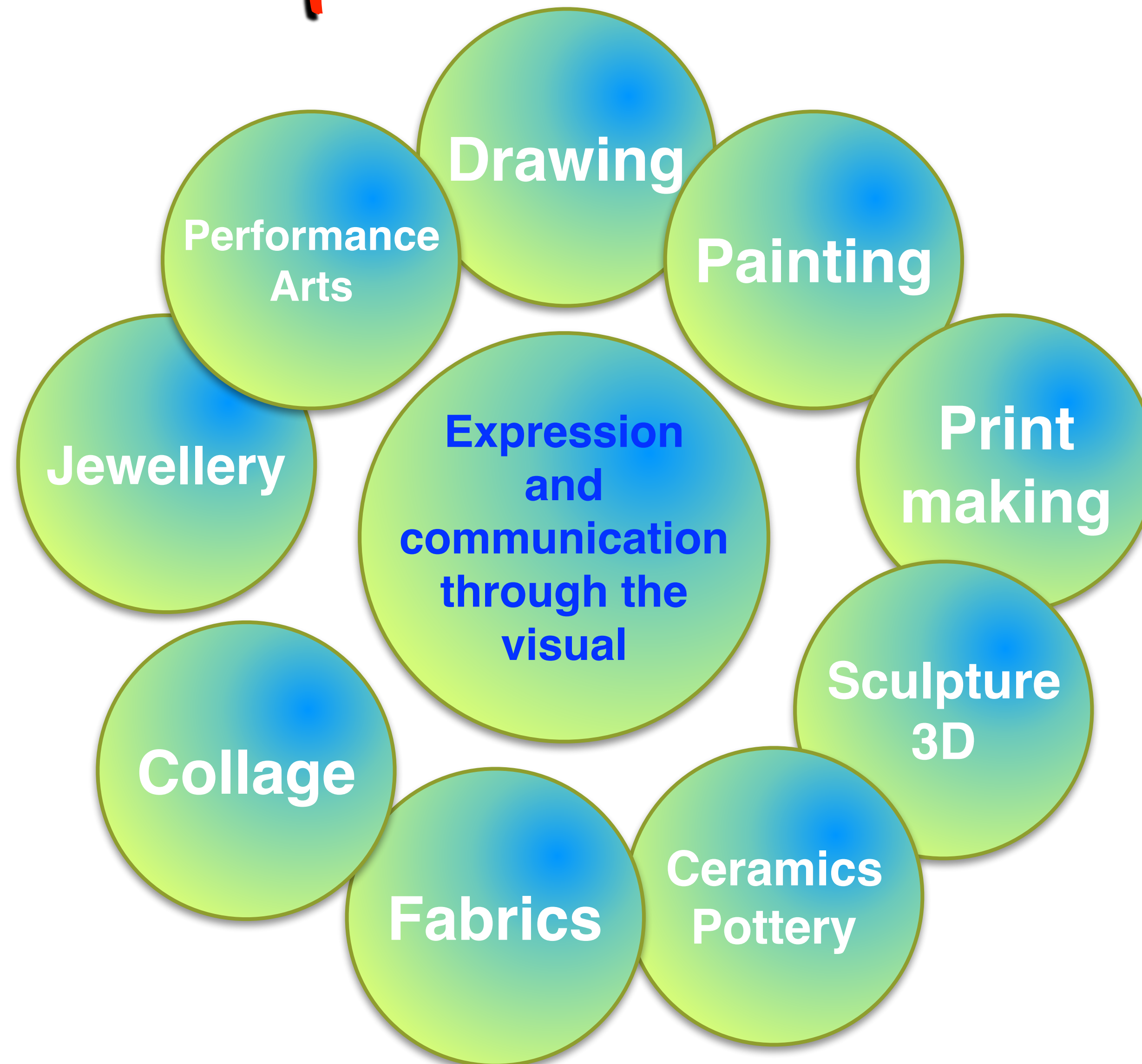
◆movement

What are the limits of only teaching the elements or principles?



Visual Arts possibilities

Something more
than just a
collection of
activities





In making and responding to Visual Arts



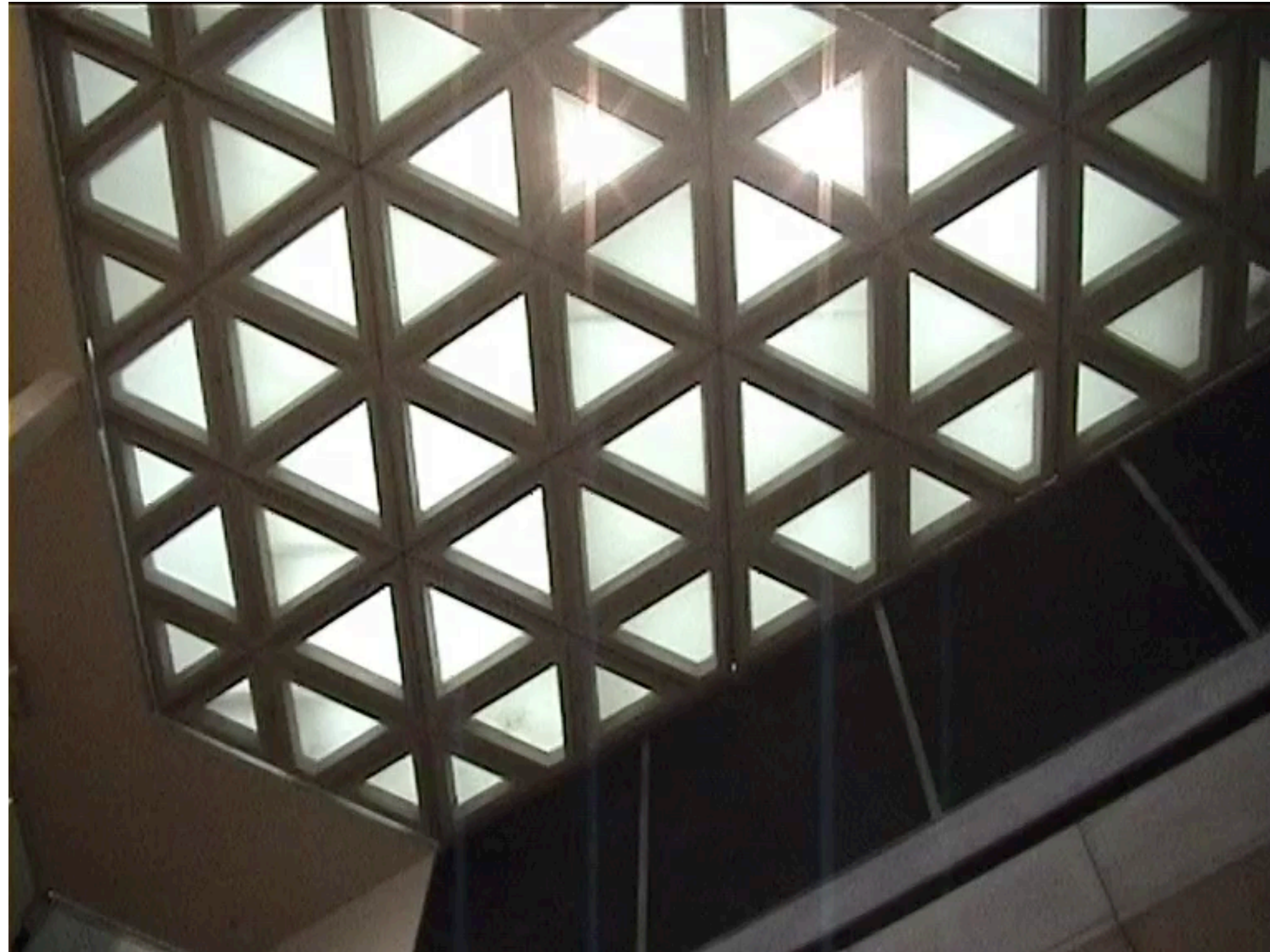
**Share artworks
with others**

**Consider where
and how artworks
are displayed to
communicate
specific messages
to different
audiences**

**Reflection of the
elements, materials
and mediums used
to enhance
artworks and
present an idea to
an audience**



Experience the Visual Arts in the community





Avoiding the "making stuff" approach

- **Dinham (2017) suggests that you ask:**
 - What opportunities are there for **creative thinking** and ideas development?
 - What **arts learning concepts** are being taught or practised?
 - What opportunities do students have for imaginative interpretation and **self-expression**?
 - How does this activity make **cultural connections** to the wider world of the arts?
 - How will this lesson contribute to a child's **arts literacy**?



The activity is the vehicle for the learning.



How will your teaching develop students Making and Responding in the Visual Arts?



What's noticeable about these drawings & paintings?

Individuality



Agency



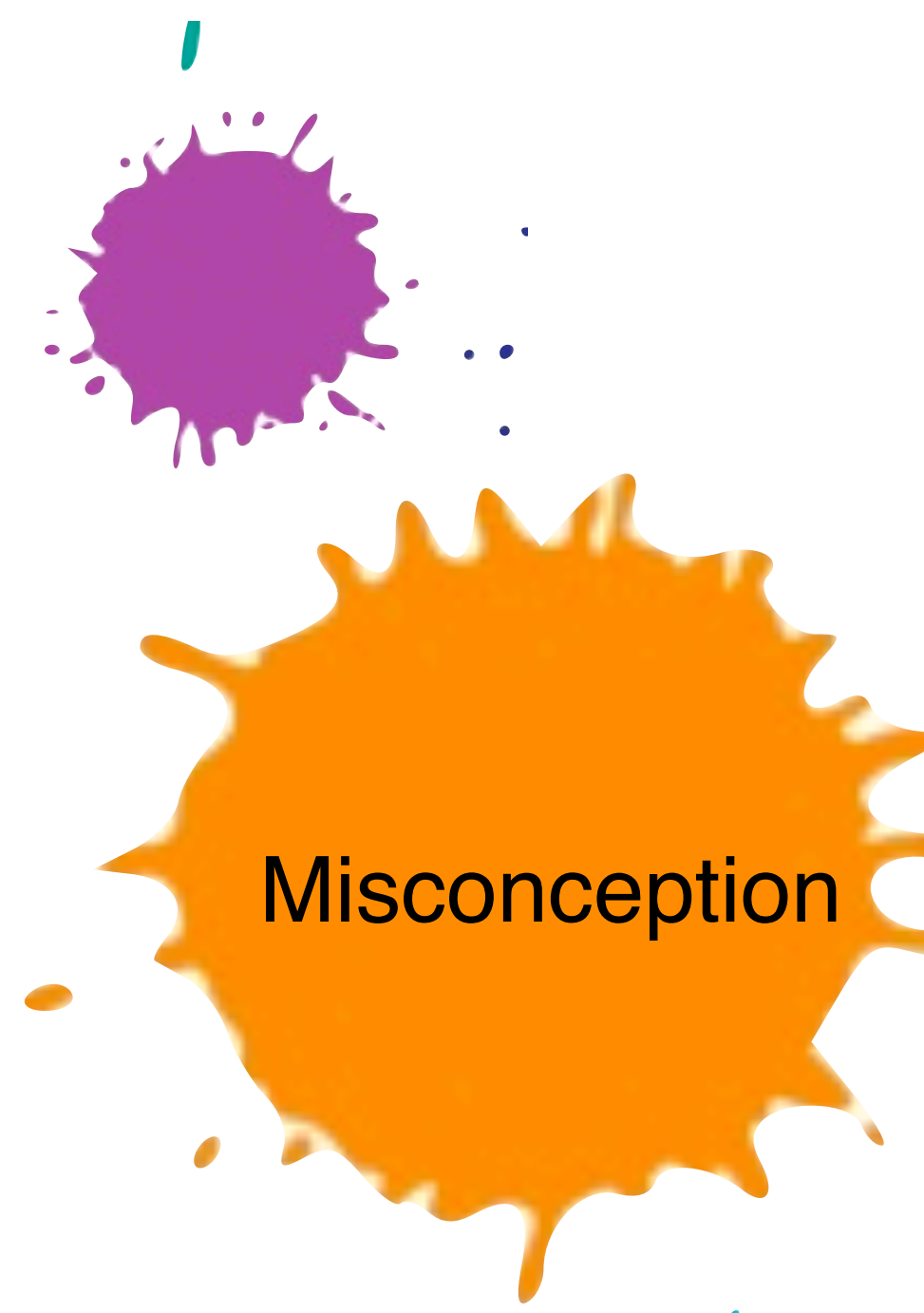
Many Visual Arts teaching materials activities are...

● Recipe books

- arts as procedure
- cookie cutter
- busy work
- empty activities without purposeful learning

What are the problems with this approach?

Would you use cookie cutter activities to teach literacy or numeracy or history?



Misconception

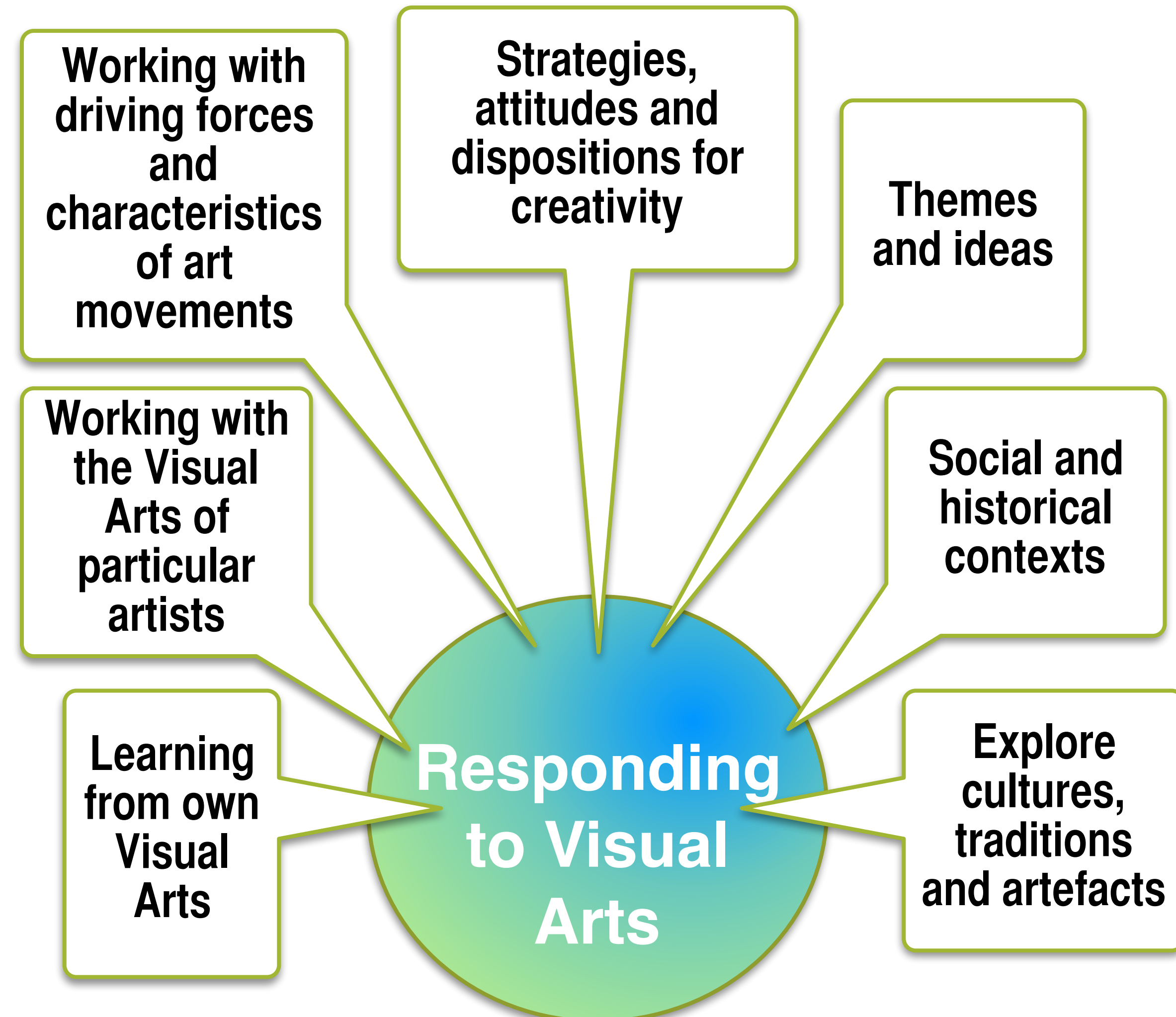
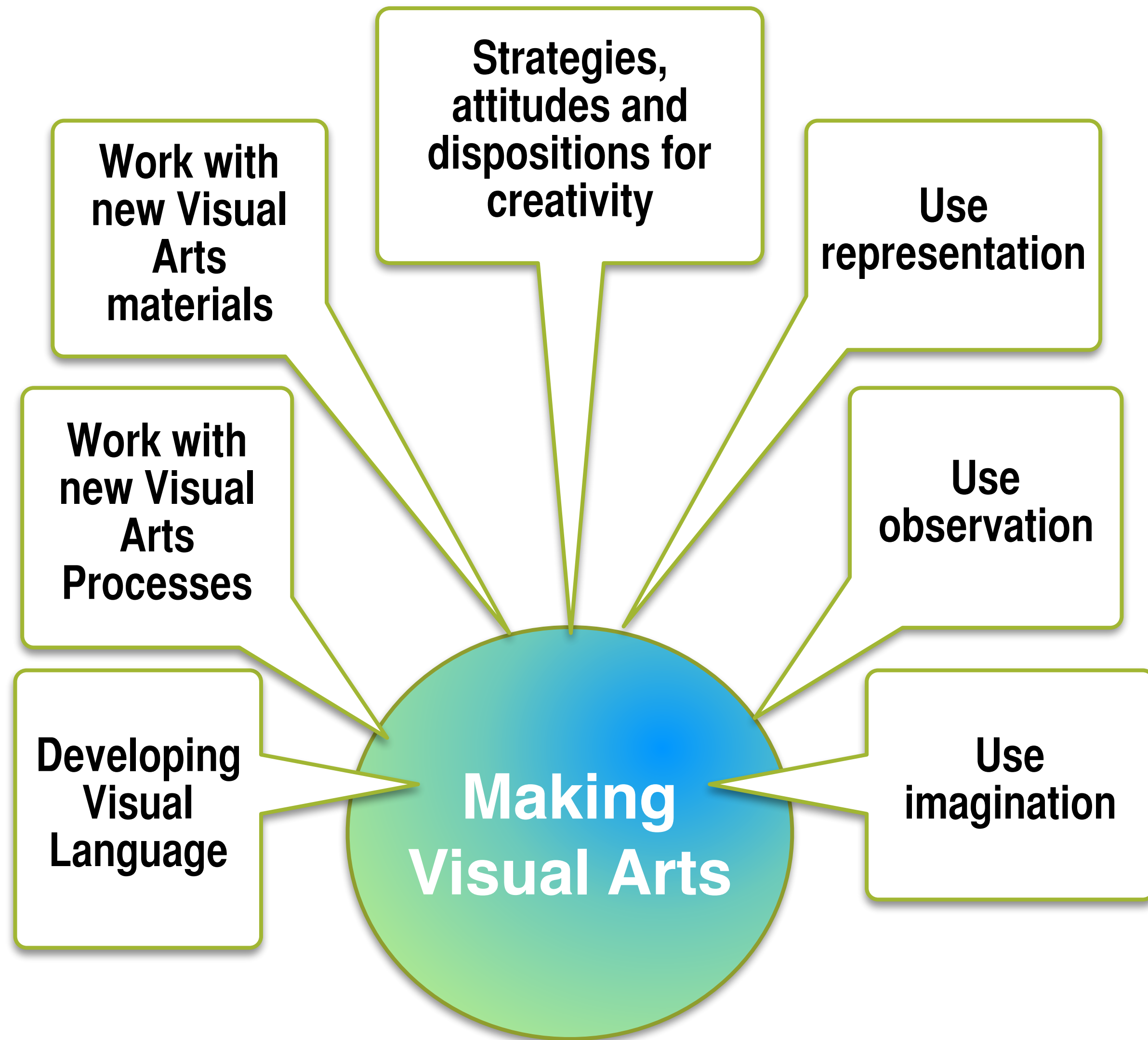


The West Australian

15 August 2017



Planning your visual arts lessons





Visual Arts Pedgaogies



Teaching Visual Arts

Visual Arts, as the name suggests, focuses on students exploring and using art forms that are primarily visible and tactile in communicating meaning.

In the Visual Arts we teach students about using Visual Language and developing the ways they use Visual Skills, Techniques and Processes, Materials and Technologies

In the WA Visual Arts Syllabus we explore and use the **Visual Arts Elements**:

Students also use the **Principles of Design**: Balance, Movement, Repetition, Rhythm, Pattern, Contrast, Unity.

Students also explore representation using a range of materials, forms and subject matter.

Visual Arts

Teaching the Arts

Visual Arts	
Teacher led activities	<ul style="list-style-type: none"> • Warm ups • Demonstration Lectures with use of Visual examples, including images and objects • Information is intended to be immediately useful • Directed viewing responses
Students led and focused activities	<ul style="list-style-type: none"> • Students-at-Work - students work (generally) independently on a project, typically one introduced to them in a Demonstration-Lecture. • Using Visual language, representation, Visual conventions, skills, techniques and processes to communicate Visually • Teacher offering timely interventions on an informal basis; generally working with individual students personalising comments and suggestions.
Students and teacher reflecting and responding	<p>Critiques focus attention on students' work and work processes and are at the same time explicitly social. Students share their work with the teacher and other students and get responses from them.</p> <p>Responding moves beyond superficial, uses specific Visual Arts terminology and concepts.</p>



The Studio Habits of Mind and teaching the Arts



- develop craft
- engage and persist
- envision
- express
- observe
- reflect
- stretch and explore
- understand the art world

Focus your teaching on developing students' arts practice

Persist!

See the whole picture - plan with the big picture in mind

Teach as an artist

Watch and listen to your students as they learn

Reflect on your arts teaching. Build on what works. Change what needs to change

Challenge your comfort zone! Try new approaches

Engage with the arts in the world around you.

Visual Arts & Materials

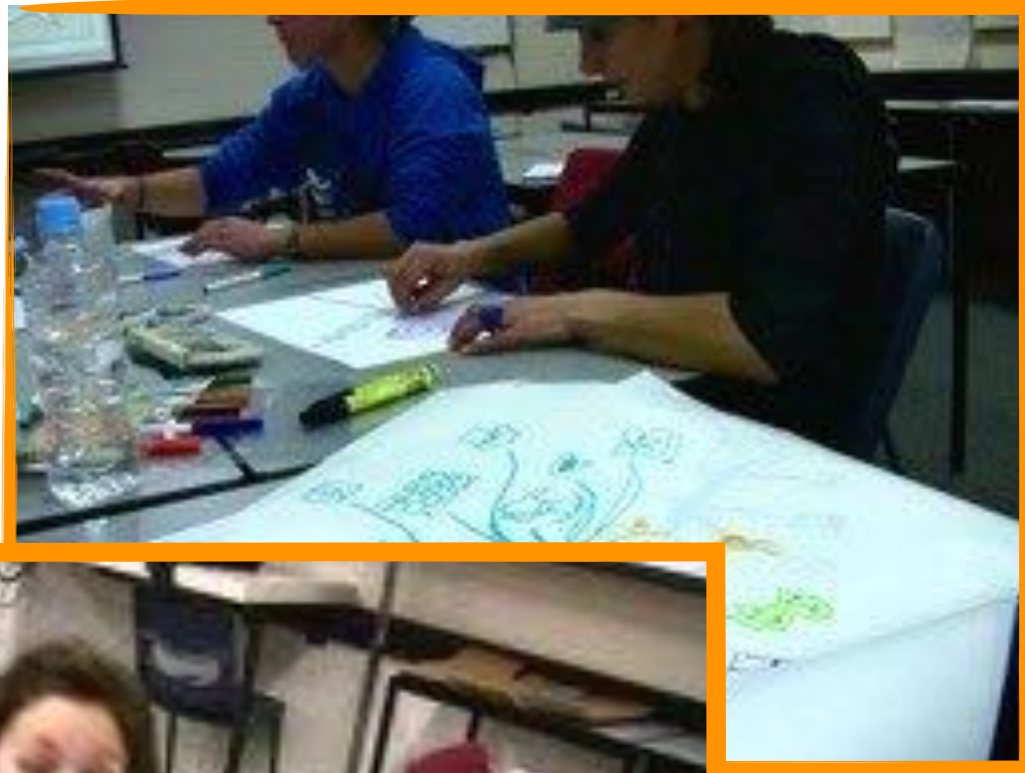


Challenge your students to explore materials

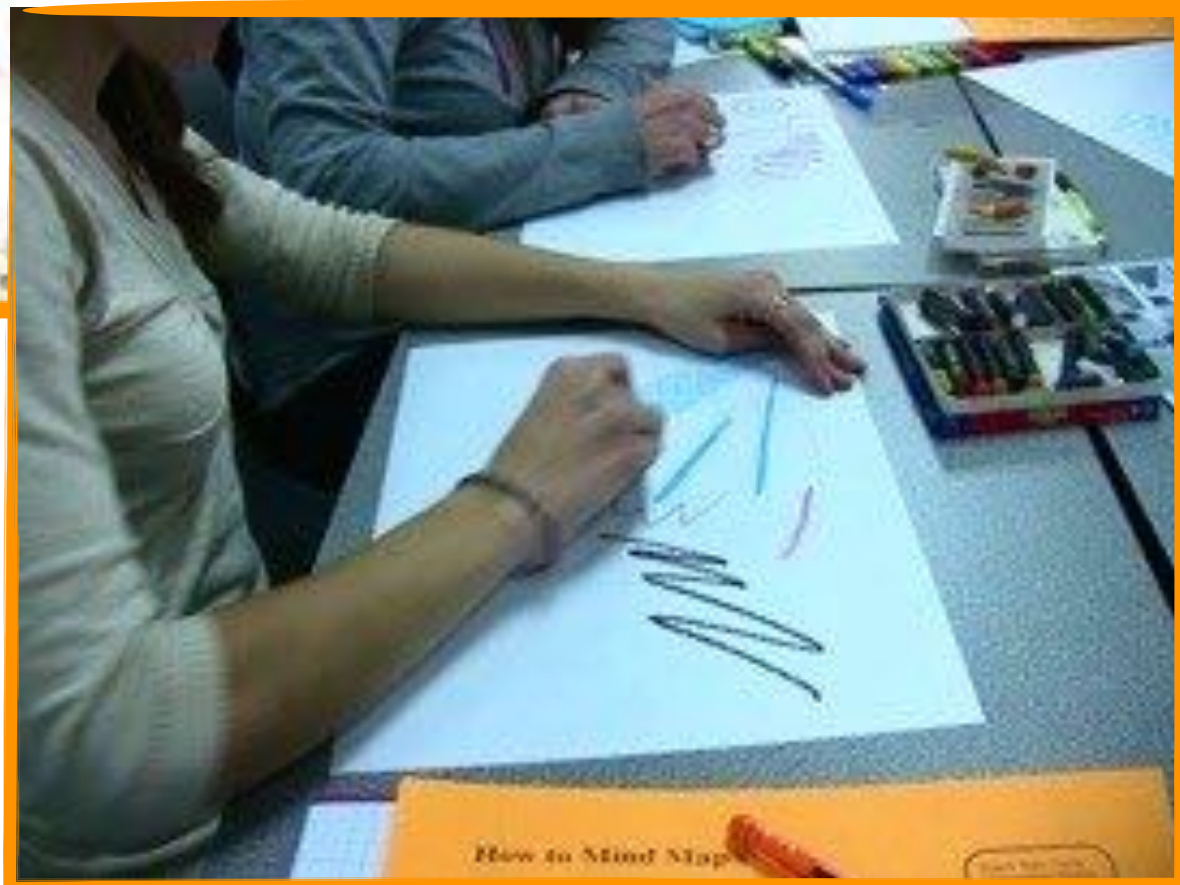
We express our ideas in the visual arts through materials.



Visual Arts: Groups & Individuals



Sometimes we
work alone.
sometimes we
work
collaboratively



Challenge your
students to work
on their own and
with others





Teaching Visual Arts in Primary Schools

EDN236 2017

Week 3



Visual Arts is personal





Learning in today's world

The screenshot shows a web browser window displaying a video on the SchoolTube website. The browser's address bar shows the URL: <http://www.schooltube.com/video/40e99b1527de0045e70b/21st-Century-Learners>. The website header includes the SchoolTube logo, navigation links for Videos, Channels, Categories, Contests, For Educators, and For Partners, along with a search bar and a 'Find a video, channel, or school...' input field. The video player shows three students sitting at a table in a library, looking at a laptop. The laptop screen displays the text 'I am a 21st Century Learner'. The video player interface includes a play button, a progress bar at 00:15, and a 'Runtime: 2:52 | Views: 251' indicator. To the right of the video player is a 'Video Information' section with a 'Share This' button, a rating of 5 stars, and a description: 'Students asking to be 21st Century Learners'. The video is categorized under 'Academics & Education' and has tags for '21st Century Learners Education' and '21st Century Learning'. An 'Embed Code' section is also visible at the bottom right.

<http://www.schooltube.com/video/40e99b1527de0045e70b/21st-Century-Learners>



Principles of Design

◆unity	Unity helps a design to be seen as one design instead of random or lacking coherence.
◆balance	Balance refers to the ways in which the elements (lines, shapes, colors, textures, etc.) of a piece are arranged. Balance can be symmetrical ("formal"), where elements are given equal "weight" from an imaginary line in the middle of a piece. For the most basic example of symmetry, think of your eyes in relation to either side of your nose. Balance doesn't necessarily mean symmetry, though. Asymmetrical ("informal") balance occurs when elements are placed unevenly in a piece, but work together to produce harmony overall.
◆contrast	Contrast is the arrangement of opposing visual elements (light vs. dark colors, rough vs. smooth textures, large vs. small shapes, etc.) in a piece so as to create visual interest, excitement and drama. The colors white and black provide the greatest degree of contrast. Complementary colors also highly contrast with one another. An artist uses contrast as a tool to direct the viewer's attention to a particular point of interest within the piece.
◆pattern	Pattern is repetition of an element (or elements) in an artwork. An artist achieves a pattern through the use of colors, lines or shapes (as with mosaics, tessellations, etc.)
◆emphasis	Emphasis is given to an area within the design because that area is meant to be seen or is more important to be noticed when compared to other places of the design. It is any time an element of an artwork is given dominance by the artist. In other words, the artist makes part of the work stand out, in order to draw the viewer's eye there first. Frequently, emphasis is achieved by means of contrast. Obvious contrasting elements create focal points, meaning: places to which one's attention cannot help but be drawn.
◆movement	Movement is the suggestion or illusion of motion in a painting, sculpture, or design. For example, circles going diagonally up and down from right to left could show that the design moves up and to the right or down and to the left.