Inclusive visual arts for students in various contexts

All students, including those with disability, are individuals who learn at different rates and have different learning needs. Through differentiated planning, programming, and assessment, teachers can meet individual students learning needs. When working through this unit, teachers should provide appropriate adjustments to ensure equity and authentic opportunities for students to demonstrate what they know, understand and can do.

For more information, see Curriculum planning for every student in every classroom.

# Unit overview

In this unit, students will:

* explore the visual arts qualities of texture and proportion through drawing and painting techniques
* attempt to create an animal likeness and place it on a textured background
* use an Operation Art artwork as a stimulus to create their own individual artwork without replicating the focus artwork.

## Unit duration

3 lessons (approximately 3 to 4 weeks).

## Assessment overview

## Teachers should differentiate the way students are able to demonstrate their knowledge, skills and understandings by embedding opportunities for multi-modal ways of responding, including the use of technology during assessment tasks.

## Some students, including those with disability may require adjustments to assessment practices in order to demonstrate what they know, understand and can do in relation to syllabus outcomes and content. The type of adjustments and support will vary according to the individual needs of the student and the requirements of the task.

## Outcomes – visual arts

**Teachers should select the appropriate outcomes for their contexts and delete those not relevant.**

Through this learning sequence a student will work towards the following outcomes:

### Early Stage 1

* **VAES1.1** Makes simple pictures and other kinds of artworks about things and experiences.
* **VAES1.2** Experiments with a range of media in selected forms.
* **VAES1.3** Recognises some of the qualities of different artworks and begins to realise that artists make artworks.

### Stage 1

* **VAS1.1** Makes artworks in a particular way about experiences of real and imaginary things.
* **VAS1.2** Uses the forms to make artworks according to varying requirements.
* **VAS1.3** Realises what artists do, who they are and what they make.

### Stage 2

* **VAS2.1** Represents the qualities of experiences and things that are interesting or beautiful by choosing among aspects of subject matter.
* **VAS2.2** Uses the forms to suggest the qualities of subject matter.
* **VAS2.4** Identifies connections between subject matter in artworks and what they refer to, and appreciates the use of techniques.

### Stage 3

* **VAS3.1 Investigates subject matter in an attempt to represent likenesses of things in the world.**
* **VAS3.2** Makes artworks for different audiences assembling materials in a variety of ways.
* **VAS3.4** Communicates about the ways in which subject matter is represented in artworks.

[Creative Arts K-6 Syllabus](https://educationstandards.nsw.edu.au/wps/portal/nesa/k-10/learning-areas/creative-arts/creative-arts-k-6-syllabus) © 2006 NSW Education Standards Authority (NESA) for and on behalf of the Crown in right of the State of New South Wales.

## Cross-curricular links

* **English –** research the featured animal in the artwork and describe using written or oral language.
* **HSIE –** explore issues related to the environment and habitat of the animal featured in the student’s artwork.

## Learning sequence 1

Learning sequence 1 focuses on exploring the colours, shapes and textures that make up the habitat of a chosen animal. Students will experiment with a range of artmaking techniques to create the background of an artwork, focusing on recreating the texture of their chosen habitat.

### Learning intentions

Through this learning sequence:

* all students will:
  + research an animal, focusing on the colours, textures and shapes of its habitat
  + explore texture as a visual quality.
* most students will:
  + create a background using more than one texture
  + consider colour selection in their creation of the background.
* some students will:
  + include elements of the background linked directly to the sustainability of the featured animal
  + add variety in the levels of the elements making up their background.

Table 1 – Learning sequence 1

|  |  |  |  |
| --- | --- | --- | --- |
| **Key vocabulary** | **Learning sequence** | **Required resources** | **Differentiation** |
| * Figurative art * Background * Giraffe * Mandrill * Habitat | 1. Introduce students to the Operation Art artwork, ‘[Giraffe](https://digital.artsunit.nsw.edu.au/visual-arts/operation-art/2021-exhibition/western-nsw#carenne)’ by Ella Watch, explaining that the students will create their own artwork featuring an animal in its habitat. 2. Explore the focus artwork ‘[Mandrill in the Jungle](https://www.wikiart.org/en/henri-rousseau/mandrill-in-the-jungle-1909)’ (1909) by Henri Rosseau. 3. Explain that both artworks are examples of [figurative art](https://www.tate.org.uk/art/art-terms/f/figurative-art) as they feature the figure of an animal. Figurative art usually focuses on the human figure but can also feature animals. Discuss the features of figurative art and ask students what similarities and differences they notice in each artwork. 4. Provide opportunities to research pictures and the habitat of a chosen animal, paying particular attention to the surrounding colours, textures and shapes in preparation for the artmaking activity. | * ‘[Mandrill in the Jungle](https://www.wikiart.org/en/henri-rousseau/mandrill-in-the-jungle-1909)’ (1909) by Henri Rosseau * ‘[Giraffe](https://digital.artsunit.nsw.edu.au/visual-arts/operation-art/2021-exhibition/western-nsw#carenne)’ by Ella Watch * Computers or tablets for research | * Larger size prints for students to view. * Students can communicate understanding using gestures, symbols, signs and/or augmentative and alternative forms of communication (AAC) in combination with or in place of speech. * Selected animal fact sheets prepared. |
| * Habitat * Background * Texture * Rubbing * Uniform | 1. Explain to the students that they will represent the habitat as the background by using different textural techniques. 2. Explore the first technique of crayon rubbing. Students may lay leaves and long grasses under the paper to add features to the textural rubbing. They may also choose a uniform texture such as concrete to add a layer of texture to the background. Students should rub the crayon lightly to give a subtle effect. 3. Remind the students to think carefully about their colour selection to accurately represent the habitat of their chosen animal. | * A3 paper * Crayons * Leaves * Long grasses | * Table surface with leaves attached with blu-tac to facilitate rubbing. * Partial or full physical hand over hand assistance when required. |
| * Habitat * Elements * Colour * Scratch | 1. Explain that for the second background technique students need to identify elements of their animal’s habitat. For example, this may be tall grass, large rainforest leaves or tall bamboo. 2. Represent these elements by applying coloured paint over portions of the background. 3. Scratch into the wet paint with sticks or the pointed end of the paintbrush to create the texture of the chosen habitat. Set aside to dry. | * Acrylic paint * Sticks * Paintbrushes, including different shaped handles where required | * Apply paint for student to scratch into. * Partial or full physical hand over hand assistance when required. |

### Assessment opportunities

Student progress can be monitored through a range of assessment strategies and differentiated according to individual student needs. Assessment opportunities could include:

* observation of student ability to represent the habitat of the selected animal with a variety of textures
* student proficiency in demonstrated textural techniques.

## Learning sequence 2

Learning sequence 2 focuses on recognising the use of proportion in artworks to show figures up close. Students will explore the effect of representing a bust to show an object in the foreground. Students will experiment with selecting colours and using a range of methods for applying paint to create texture in their artworks.

### Learning intentions

Through this learning sequence:

* all students will:
  + draw a representation of an animal figure bust
  + select a base colour for their animal.
* most students will:
  + experiment with paint and texture
  + select identifying features to represent their chosen animal.
* some students will:
  + use more than one textural technique
  + draw their animal with expression.

Table 2 – Learning sequence 2

|  |  |  |  |
| --- | --- | --- | --- |
| **Key vocabulary** | **Learning sequence** | **Required resources** | **Differentiation** |
| * Figurative * Proportion * Focus | 1. Explore the ‘[Beethoven bust statue](https://en.wikipedia.org/wiki/File:Beethoven_bust_statue_by_Hagen.jpg)’ (1892) by Hugo Hagen. Explain to students that a bust is a sculptured representation of the upper part of the body including the head, shoulders and chest. This is usually related to people, but they will adapt this concept to their animal drawings. 2. Investigate ‘[Giraffe](https://digital.artsunit.nsw.edu.au/visual-arts/operation-art/2021-exhibition/western-nsw#carenne)’ by Ella Watch and the focus artwork ‘[Mandrill in the Jungle](https://www.wikiart.org/en/henri-rousseau/mandrill-in-the-jungle-1909)’ (1909) by Henri Rosseau. Observe how the animals represented are similar to a bust, not showing the whole body of the animal. Point out that it is different because it is not a sculpture and is two-dimensional, not three-dimensional. 3. Discuss the size of the animals in relation to other parts of the picture. Explain that the increase in proportion draws the focus to the animal as the main feature. This is the effect they will be trying to create with their drawings. | * ‘[Beethoven bust statue](https://en.wikipedia.org/wiki/File:Beethoven_bust_statue_by_Hagen.jpg)’ (1892) by Hugo Hagen * ‘[Giraffe](https://digital.artsunit.nsw.edu.au/visual-arts/operation-art/2021-exhibition/western-nsw#carenne)’ by Ella Watch * ‘[Mandrill in the Jungle](https://www.wikiart.org/en/henri-rousseau/mandrill-in-the-jungle-1909)’ (1909) by Henri Rosseau | * Students can communicate understanding using gestures, symbols, signs and/or augmentative and alternative forms of communication (AAC) in combination with or in place of speech. |
| * Drawing * Proportion | 1. Guide students to use playdough or air-drying clay to create a bust of their animal. Students could research images to use as a reference for their animal busts. 2. Provide students with opportunities to experiment with drawing a two-dimensional representation of their animal bust on A3 paper. 3. Discuss the idea of proportion and that even with a small animal like a mouse, the drawing can still be large, showing that the animal is close to the viewer. Detail at this stage is not important, the focus should be on size and shape. | * Playdough or air-drying clay * A3 paper * Pencils * Computers or tablets for research | * Mark the top and side of the A3 paper to indicate the size of the drawing. * Partial or full physical hand over hand assistance when required. |
| * Texture * Colour * Painting * Dabbing * Scrunching * Rolling | 1. Instruct students to select a single base colour that best represents the featured animal. 2. Apply the paint using a method other than paint brush to produce a textured effect. This could be a piece of sponge dabbed onto the paper, a foam roller rolled across the paper or by scrunching a piece of newspaper into a tight ball and dipping it into paint and pressing it lightly onto the paper. These methods will all produce a different texture. 3. As these pieces will be cut out later, staying within the outline is not important and students can be encouraged to go beyond their outline with paint. | * Acrylic paint * Foam rollers * Sponges * Newspaper | * Assist students with colour selection. * Assist with paint application in line with the student’s physical needs. * Partial or full physical hand over hand assistance when required. |

### Assessment opportunities

Student progress can be monitored through a range of assessment strategies and differentiated according to individual student needs. Assessment opportunities could include:

* proficiency in drawing a representation of an animal bust
* choice of colour to represent chosen animal.

## Learning sequence 3

Learning sequence 3 focuses on identifying the key visual features of the chosen animals and adding these onto prepared animal busts. Students will experiment with creating a range of facial expressions before assembling their animal bust onto their prepared background.

### Learning intentions

Through this learning sequence:

* all students will:
  + identify key visual features of their chosen animal
  + arrange their animal drawing on their background to create a composition.
* most students will:
  + use crayon to add detail to their animal drawings
  + add facial features to their animal to show expression.
* some students will:
  + consider the effect of the placement of their animal onto the background
  + experiment with a range of mouth and eye shapes to represent different expressions.

Table 3 – Learning sequence 3

|  |  |  |  |
| --- | --- | --- | --- |
| **Key vocabulary** | **Learning sequence** | **Required resources** | **Differentiation** |
| * Features * Detail | 1. Students identify key visual features of their chosen animal such as stripes on a tiger. 2. Instruct students to draw the key features onto their painted animal using crayons. | * Crayons | * Indicate key features for student. * Partial or full physical hand over hand assistance when required. |
| * Expression * Eyes * Mouth * Position | 1. Discuss the features of a face that show expression, focusing on the eyes and mouth. 2. Provide students with the opportunity to practice drawing different eye and mouth shapes on scrap paper to show different expressions. 3. Students use crayons to draw eyes and a mouth on their painted animal, adding expression to the face. 4. Cut out the animal and lay it over the background to experiment with different positioning. Glue it onto the background once a position has been decided. | * Crayons * Paper * Scissors, including easi-grip, self-opening or loop scissors if required * Glue | * Draw models of expressions for student to work from. * Support student to cut out animal or teacher to pre-cut if student is unable. * Partial or full physical hand over hand assistance when required. |

### Assessment opportunities

Student progress can be monitored through a range of assessment strategies and differentiated according to individual student needs. Assessment opportunities could include:

* identification of visual features of an animal
* positioning of animal bust onto background.

## Unit Evaluation

Describe the effectiveness of this unit in addressing the intended outcomes and/or learning intentions?

* x

What changes should be implemented for the future?

* x