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](https://education.nsw.gov.au/teaching-and-learning/curriculum/planning-programming-and-assessing-k-12/advice-on-curriculum-planning-for-every-student-k-12).

# Unit overview

In this unit, students will:

* experiment with colour and how it assists in creating images through simple art techniques and mediums to create artworks
* explore how paint can create organic images through printing
* have the opportunity to experiment with how an image can be manipulated and developed into something new.

## 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.
* **VAES1.4** Communicates their ideas about pictures and other kinds of 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.
* **VAS1.4** Begins to interpret the meaning of artworks, acknowledging the roles of artist and audience.

### 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.
* **VAS2.3 -** Acknowledges that artists make artworks for different reasons and that various interpretations are possible.
* **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.
* **VAS3.3** Acknowledges that audiences respond in different ways to artworks and that there are different opinions about the value of artworks.
* **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 - s**tudents write procedures about how they composed their art works or poems about the colours used.
* **Mathematics –** discussion and applications of symmetry, position and shapes.

## Learning sequence 1

Learning sequence 1 focuses on creating a monoprint to explore colour, line and pattern. Students will use paint to create 2 mirror-image prints and then cut and mount them to explore primary and secondary colours and how lines can be used to create patterns.

### Learning intentions

Through this learning sequence:

* all students will:
	+ engage with a monoprint process
* most students will:
	+ recognise primary and secondary colours
	+ identify what a pattern is
* some students will:
	+ cut prints into even strips
	+ reflect on how lines can create patterns.

Table 1 – Learning sequence 1

|  |  |  |  |
| --- | --- | --- | --- |
| **Key vocabulary** | **Learning sequence** | **Required resources** | **Differentiation** |
| * colour
* primary
* secondary
* pattern
* monoprint
* reproduce
* shape
* organic
* straight
* regular
* geometric
 | 1. Introduce the students to the Operation Art artwork ‘[Painterly](https://digital.artsunit.nsw.edu.au/visual-arts/operation-art/2021-exhibition/south-western-sydney-2#st-george)’ by Johanna Hammoud. Discuss the colours used and the colours created within the artwork. List the primary colours used (blue and yellow) and the secondary colour used (green). Ask students how they think the patterns in the paint were created.
2. Explain that the work is a [monoprint](https://www.tate.org.uk/art/art-terms/m/monoprint), a print that can only be created once as opposed to other prints that can be reproduced many times such as those on t shirts.
3. Study the shapes created by the print. These shapes are organic shapes, without straight sides or names that regular geometric shapes have.
 | * [Painterly](https://digital.artsunit.nsw.edu.au/visual-arts/operation-art/2021-exhibition/south-western-sydney-2#st-george) by Johanna Hammoud.
 | * 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.
 |
| * print
* primary colour
* paint
* peel
* push
* spread
* organic
* mirror image
 | 1. Guide students to create a monoprint similar to ‘[Painterly](https://digital.artsunit.nsw.edu.au/visual-arts/operation-art/2021-exhibition/south-western-sydney-2#st-george)’ by Johanna Hammoud.
2. Provide each student with two white A5 pieces of paper or share two pieces of paper between two students.
3. Using a teaspoon of acrylic paint, dab a primary colour onto the middle of one piece of paper.
4. Students place the other A5 white piece of paper directly over the paper with paint on it.
5. Use hands or a hard, curved object such as a tablespoon to gently push from the middle of the top piece of paper in any direction, spreading the paint between the 2 sheets.
6. Carefully peel the sheets apart and repeat the process, adding another colour to the base sheet of paper and pushing on the top sheet of paper to create an organic shape. Remind students to be careful not to push too hard and tear the paper that is now damp from the paint.
7. Peel the top paper away carefully to produce two mirror reversed images and allow to dry.
 | * A5 paper
* Acrylic paint in red, yellow and blue
* Teaspoon
* Tablespoons
 | * Partial or full physical hand over hand assistance when required.
 |
| * horizontal
* vertical
* straight
* wavy
* primary
* secondary
 | 1. Once dry, cut print images into strips. Cut one print horizontally into straight strips approximately 2cm wide. Glue the strips, in order, onto a piece of A4 coloured paper, leaving approximately 1cm between each strip. The background paper should be one of the secondary colours - green, orange or purple.
2. Cut the other print into wavy vertical strips approximately 2cm wide, producing longer strips than the first piece. Repeat the gluing process onto a secondary-coloured A4 sheet of paper
3. When dry, the glued compositions may be trimmed around the strips, so the secondary colour is only exposed in the gaps.
4. Allow students to study each other’s completed works. Discuss the effect of the different lines in creating patterns, the variety and category of colours used and how the primary and secondary colours work together.
 | * Monoprints from previous lesson
* Scissors, including easi-grip, self-opening or loop scissors if required
* Glue
* Coloured A4 paper – green, purple and orange.
 | * Partial or full physical hand over hand assistance when required.
* 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.
 |

### Assessment opportunities

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

* understanding of primary and secondary colours
* layout and spacing of cut-up monoprints.

## Learning sequence 2

In learning sequence 2, students develop a second monoprint, using a different technique. Students experiment with adding embellishments to their print and discuss similarities and differences between the prints.

### Learning intentions

Through this learning sequence:

* all students will:
	+ engage with a monoprint process
* most students will:
	+ match or identify primary colours
	+ add media to their print to create another layer
* some students will:
	+ explore blending colours using paint and utensils
	+ consider balance when adding elements to their print.

Table 2 – Learning sequence 2

|  |  |  |  |
| --- | --- | --- | --- |
| **Key vocabulary** | **Learning sequence** | **Required resources**  | **Differentiation** |
| * colour
* line
* pattern
* shape
* pattern
* symmetry
* monoprint
 | 1. Review previous lesson on the targeted elements of art – colour, line and pattern.
2. Show students the Operation Art artwork ‘[Butterfly](https://digital.artsunit.nsw.edu.au/visual-arts/operation-art/2021-exhibition/south-western-sydney-2#st-george)’ by Josie Fishwick. Inform students that this work is also a monoprint. Josie used a different technique to Johanna’s artwork from the previous lesson.
3. Study the coloured shapes and discuss the symmetry of these shapes. Allow students to discuss how they think they were created and why the black pieces aren’t symmetrical. Inform students that they were added after the print was made.
 | * ‘[Butterfly](https://digital.artsunit.nsw.edu.au/visual-arts/operation-art/2021-exhibition/south-western-sydney-2#st-george)’ by Josie Fishwick.
 | * 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.
 |
| * colour
* primary
* secondary
* monoprint
* symmetry
* vertical
* horizontal
* fold
* half
 | 1. Guide students to create a monoprint similar to ‘[Butterfly](https://digital.artsunit.nsw.edu.au/visual-arts/operation-art/2021-exhibition/south-western-sydney-2#st-george)’ by Josie Fishwick.
2. Provide each student with an A4 piece of white paper.
3. Fold the paper in half, either vertically or horizontally, then unfold again.
4. Students select 2- 4 colours and liberally add paint to only one half of the paper with a brush, spoon or both.
5. Fold the paper along the existing fold-line and press down gently to manipulate the paint under the paper.
6. Unfold paper to view the monoprint created and allow to dry.
 | * Acrylic paint
* A4 white paper
* Paintbrushes
* Teaspoons
 | * Partial or full physical hand over hand assistance when required.
* A colour chart or colour swatches to assist in choosing colours.
 |
| * media
* layer
* element
* line
* fibre
* paper
* layers
* experiment
* print
* pattern
 | 1. Discuss media that can be added to the print once dry to add another layer or element to the monoprints. This could be lines made with pencil, crayon or marker or coloured paper or pieces of fibre that could be glued around or on the print.
2. Encourage the students to experiment with a variety of materials to create another layer to their artwork, supporting students where required.
3. Reflect on the artmaking process, using the following questions as a guide:
	* what did you do?
	* what did you learn?
	* how did this print differ to learning sequence 1?
	* what effect did the added elements have on the print?
	* where can you see patterns in these prints?
 | * Pencils, crayons, markers, fabric, coloured paper or other materials as required
* Scissors, including easi-grip, self-opening or loop scissors if required
* Glue
 | * Partial or full physical hand over hand assistance when required.
* 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.
 |

### Assessment opportunities

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

* discussion of differences in monoprint techniques
* balance created when adding elements to prints.

## Learning sequence 3

In learning sequence 3, students create a 3rd monoprint using a different technique. Students will develop their print and then consider creative ideas for variations they could make to the printing technique to make their prints more interesting.

### Learning intentions

Through this learning sequence:

* all students will:
	+ engage with a monoprint process
* most students will:
	+ collage before printing to create a coloured background
	+ add variations to the printing technique
* some students will:
	+ carefully plan the pattern to be printed onto their background
	+ explore the use of additional mediums.

Table 3 – Learning sequence 3

|  |  |  |  |
| --- | --- | --- | --- |
| **Key vocabulary** | **Learning sequence** | **Required resources**  | **Differentiation** |
| * printing
* monoprint
 | 1. Show students Operation Art artworks ‘[Painterly](https://digital.artsunit.nsw.edu.au/visual-arts/operation-art/2021-exhibition/south-western-sydney-2#st-george)’ by Johanna Hammoud and ‘[Butterfly](https://digital.artsunit.nsw.edu.au/visual-arts/operation-art/2021-exhibition/south-western-sydney-2#st-george)’ by Josie Fishwick.
2. Discuss that both artworks were formed by different monoprint techniques. Inform students that they will create an artwork by using another monoprint technique.
 | * [Painterly](https://digital.artsunit.nsw.edu.au/visual-arts/operation-art/2021-exhibition/south-western-sydney-2#st-george) by Johanna Hammoud.
* ‘[Butterfly](https://digital.artsunit.nsw.edu.au/visual-arts/operation-art/2021-exhibition/south-western-sydney-2#st-george)’ by Josie Fishwick.
 | * 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.
 |
| * monoprint
* tear
* cut
* tissue paper
* background
* scratch
* pattern
* transfer
* roller
* brayer
* smooth
 | 1. Tear or cut random pieces of coloured paper or tissue paper and glue them to a piece of white A4 paper to form their background. Allow the glue to dry.
2. Use rollers, sponges or brushes to apply a generous layer of black acrylic paint to an A4 size piece of lino, perspex, baking tray or a similar hard surface such as a table top.
3. Scratch into the wet paint using fingers, the end of a paint brush or other tools that will create a pattern to be transferred onto the print.
4. Before the paint dries, place the collaged background face down onto the paint. Use a dry roller, brayer, wooden spoon or hands to smooth and press the paper down onto the paint. Take care to keep the paper still when pressing down, so it does not slide around on the wet paint.
5. Peel the paper from the paint plate to reveal a monoprint image.
6. As a variation, pieces of cut card can be placed over the paint before placing the paper down to block out areas of the paper to create a different effect.
 | * Coloured paper or tissue paper
* Scissors, including easi-grip, self-opening or loop scissors if required
* Glue
* Lino, perspex or similar firm surface
* Black acrylic paint
* Rollers, sponges or paintbrushes
* A4 paper
* Brayers or wooden spoons
* Thin cardboard
 | * Students will require individualised levels of physical assistance for this activity.
* Partial or full physical hand over hand assistance when required.
* Use of gloves for students with sensory aversions to paint.
 |
| * variations
* colour
 | 1. Discuss and explore other variations to this printing process. Variations may include:
* the size of the paper
* use of coloured paper to print onto
* coloured paints
* mixed paints
* use of a variety of materials placed onto the paint, such as string, to create varying effects.
1. Allow time to produce prints using the variations suggested by students.
 | * Various paints, papers and materials to accommodate student variations to printing process.
 | * 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.
* 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:

* patterns created for monoprints
* choice of colours for 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