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:

* compose a landscape image using a variety of materials and techniques
* paint, print and collage native animals and elements representing natural and built environments on their landscape
* be encouraged to describe the way the subject matter is represented in the background, mid-ground and foreground of their 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.
* **VAES1.4** 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.
* **VAS1.4** 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.
* **VAS2.4** 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 –** develop an artist’s statement describing the process used to produce this artwork.
* **Mathematics –** use language describing horizontal, vertical, and diagonal lines.
* **HSIE –** discuss the differences in the features of built and natural environments.

## Learning sequence 1

Learning sequence 1 focuses on developing an understanding of the gradating nature of colours in the horizon. Students use this understanding to paint a background for an artwork that will be developed throughout the unit of work.

### Learning intentions

Through this learning sequence:

* all students will:
	+ apply paint in horizontal strokes
	+ choose colours to represent the sky.
* most students will:
	+ graduate the strength of colour in the painting
	+ include a background, mid-ground and foreground in the artwork.
* some students will:
	+ blend two colours to create mid tones
	+ experiment with colour.

Table 1 – Learning sequence 1

|  |  |  |  |
| --- | --- | --- | --- |
| **Key vocabulary** | **Learning sequence** | **Required resources** | **Differentiation** |
| * Landscape
 | 1. Explore the Operation Art artwork, ‘[Wiradyuri Sunset](https://digital.artsunit.nsw.edu.au/visual-arts/operation-art/2021-exhibition/western-nsw#carenne)’ by Thomas Archer.
2. Discuss the parts of the image students recognise and suggest the techniques used to create the image.
3. Inform the students that they will create a similar landscape image over three lessons.
 | * ‘[Wiradyuri Sunset](https://digital.artsunit.nsw.edu.au/visual-arts/operation-art/2021-exhibition/western-nsw#carenne)’ by Thomas Archer
 | * 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.
 |
| * Horizon
* Horizontal
* Gradients
* Sunset
* Sunrise
 | 1. Where appropriate, go outside and observe the sky. Take notice of how the colour of the sky fades as it approaches the horizon. Use [pictures of blue sky showing the horizon](https://www.google.com/search?q=blue+sky+horizon&rlz=1C1GCEA_enAU950AU951&source=lnms&tbm=isch&sa=X&ved=2ahUKEwjpmoi4yqT5AhV3SWwGHXggB4YQ_AUoAXoECAEQAw&biw=1920&bih=969&dpr=1) if the day is cloudy or the horizon cannot be seen.
2. Introduce the term ‘gradients’ in reference to the change of the lightness and darkness of the blue colour in the sky.
3. Highlight the connection between the horizon and the term ‘horizontal’.
4. Discuss times of the day when the colours of the sky change.
 | * [Pictures of blue sky showing horizon](https://www.google.com/search?q=blue+sky+horizon&rlz=1C1GCEA_enAU950AU951&source=lnms&tbm=isch&sa=X&ved=2ahUKEwjpmoi4yqT5AhV3SWwGHXggB4YQ_AUoAXoECAEQAw&biw=1920&bih=969&dpr=1)
 | * 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.
 |
| * Background
 | 1. Explain to the students that they are going to paint a sky as the background to their artwork using two colours of their choice.
2. Apply horizontal strokes to fill A3 paper completely using brushes, sponges or small cloth rags. Some assistance with paint colour selection may be needed to avoid colours that are too dark, making gradation difficult.
3. Start with lighter tones from the bottom of the paper to darker tones higher up the paper. This can be achieved by applying less paint at the bottom of the page to create lighter tones, allowing the white of the paper to come through and lighten the colours. Alternatively, students could gradually mix white through their paint as they move down the page.
 | * A3 white paper
* Variety of acrylic paints
* Paintbrushes, including different shaped handles where required
* Rags
* Sponges
 | * Draw light horizontal guidelines for students to follow with the application of paint.
* 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. These opportunities could include observation of student ability:

* to apply paint in a horizontal direction
* to choose colours to represent the sky.

## Learning sequence 2

Learning sequence 2 focuses on developing a deeper understanding of landscape artworks and the range of environments that can be represented. Students use a monoprinting technique to complete the mid-ground of their artwork.

### Learning intentions

Through this learning sequence:

* all students will:
	+ understand what constitutes a landscape artwork
	+ discuss the difference between natural and built environments.
* most students will:
	+ understand the concepts of background, mid-ground and foreground
	+ use monoprint techniques to represent elements of the built and natural environment.
* some students will:
	+ recognise the use of horizontal lines in landscape painting
	+ identify background, mid-ground and foreground in landscape artworks.

Table 2 – Learning sequence 2

|  |  |  |  |
| --- | --- | --- | --- |
| **Key vocabulary** | **Learning sequence** | **Required resources**  | **Differentiation** |
| * Landscape
* Background
* Mid-ground
* Foreground
 | 1. Explore Edward Hopper’s landscape painting, ‘[Railroad Sunset](https://whitney.org/collection/works/5874)’ (1929). Identify the sky as the background, the rolling hills as the mid-ground, and the rails, post and building as the foreground.
2. Discuss which parts of the environment in the image are natural and which are built.
3. Observe the rolling hills as a natural element, depicted by curved lines. Note how the rails, post and building are mainly comprised of straight lines as they are part of the built environment.
4. Compare Hopper’s painting to ‘[Wiradyuri Sunset](https://digital.artsunit.nsw.edu.au/visual-arts/operation-art/2021-exhibition/western-nsw#carenne)’ by Thomas Archer by identifying similar elements.
 | * ‘[Railroad Sunset](https://whitney.org/collection/works/5874)’ (1929) by Edward Hopper
* ‘[Wiradyuri Sunset](https://digital.artsunit.nsw.edu.au/visual-arts/operation-art/2021-exhibition/western-nsw#carenne)’ by Thomas Archer
 | * Label the background, mid ground and foreground on the image, using multimodal opportunities if required.
* Identify curved and straight lines.
 |
| * Monoprint
* Mid-ground
 | 1. Discuss how students will [monoprint](https://www.tate.org.uk/art/art-terms/m/monoprint#:~:text=The%20monoprint%20is%20a%20form,Hansj%C3%B6rg%20Mayer) the mid-ground onto their painted background from Learning sequence 1.
2. Collect a range of grasses, leaves and branches to be used for creating prints.
3. Apply paint onto collected grasses, leaves and branches by laying them on newspaper and brushing paint over the object.
4. Press the painted object onto the background. Take care not to move the object once it is on the paper.
5. Carefully remove the object in a peeling motion to leave behind the monoprint image.
6. Repeat the process with a range of straight edge tools to represent the built elements of their landscape. The straight edges could be combined to represent a fence, building or post. Allow to dry.
 | * Collected branches, leaves and grasses.
* Straight edge cuts of cardboard, matchsticks, pieces of board or rulers
* Dark acrylic paint
* Newspaper
* Paintbrushes, including different shaped handles where required
 | * Select print tools to suit the student’s capabilities.
* Partial or full physical hand over hand assistance when required.
* Consider use of different sized objects to create prints if required.
 |

### Assessment opportunities

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

* observation of student ability to represent natural and built elements in a landscape
* record of student understanding of the characteristics of a landscape artwork.

## Learning sequence 3

Learning sequence 3 focuses on recognising silhouetted shapes as the outline of an object. Students create silhouettes to form the foreground of their artworks.

### Learning intentions

Through this learning sequence:

* all students will:
	+ recognise that a silhouette represents the shape of an object
	+ place an animal silhouette to create a foreground.
* most students will:
	+ create their own silhouetted outline of an animal
	+ combine a range of silhouetted objects in the foreground.
* some students will:
	+ add extra detail to the foreground silhouette
	+ experiment with the size of objects to show perspective.

Table 3 – Learning sequence 3

|  |  |  |  |
| --- | --- | --- | --- |
| **Key vocabulary** | **Learning sequence** | **Required resources**  | **Differentiation** |
| * Foreground
* Silhouette
* Native
* Introduced
 | 1. Refer to Edward Hopper’s ‘[Railroad Sunset](https://whitney.org/collection/works/5874)’ (1929) and ‘[Wiradyuri Sunset](https://digital.artsunit.nsw.edu.au/visual-arts/operation-art/2021-exhibition/western-nsw#carenne)’ by Thomas Archer. Identify the foreground elements in both images.
2. Explain that they are both using the silhouette technique of representing an image with a solid dark block.
3. Inform students that they will select a native animal to include in the foreground of their landscape composition.
4. Encourage students to list native animals or show pictures of a variety of native animals. Discuss the difference between native and introduced species to avoid confusion.
 | * ‘[Railroad Sunset](https://whitney.org/collection/works/5874)’ (1929) by Edward Hopper
* ‘[Wiradyuri Sunset](https://digital.artsunit.nsw.edu.au/visual-arts/operation-art/2021-exhibition/western-nsw#carenne)’ by Thomas Archer
* Pictures of native animals
 | * 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.
 |
| * Foreground
* Silhouette
* Perspective
 | 1. Students individually select a native animal and [draw the outline](https://www.wedrawanimals.com/australian-animals/) of their animal onto dark paper or use a [printed outline](https://www.brisbanekids.com.au/australian-animals-colouring-pages/). The animal image should be large enough that it appears closer in the foreground of their artwork.
2. Cut the silhouette figure out and place onto the bottom of the landscape, without gluing, to create the effect of a foreground.
3. Repeat with another animal image.
 | * Pencils
* Dark paper
* Scissors, including easi-grip, self-opening or loop scissors if required
* [Native animal outlines](https://www.brisbanekids.com.au/australian-animals-colouring-pages/)
 | * Trace [images of native animals](https://www.brisbanekids.com.au/australian-animals-colouring-pages/) or have blackline images prepared for some students to use if necessary.
* Partial or full physical hand over hand assistance when required.
 |
| * Natural
* Foreground
* Silhouette
 | 1. Repeat the silhouette process, adding natural features such as rocks, small mounds, grasses, and bushes to complete the foreground.
2. Arrange the silhouetted items at the bottom of the image to complete the foreground.
3. Once students are happy with their composition of animals and natural features, glue the elements into place.
 | * Pencils
* Dark paper
* Scissors, including easi-grip, self-opening or loop scissors if required
* Glue
 | * 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:

* demonstrating that a silhouette is created with the outline of an object
* use of accurate scale in silhouettes to create foreground.

## 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