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 the students will:

* focus on line, pattern and colour through artist studies of Piet Mondrian and Wassily Kandinsky
* use an Operation Art artwork as an introduction to create a simple digital artwork
* experiment with colour, line and pattern to create artworks using a variety of mediums and techniques.

## 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

* **Mathematics – exploration of shape, measurement, scale and number patterns.**
* **Science and Technology – use of digital software to create artworks.**

## Learning sequence 1

Learning sequence 1 focusses on colour combinations and the effect that placing 2 colours next to each other has on the viewer. Students experiment with colour combinations and create paper sculptures inspired by the work of Wassily Kandinsky.

### Learning intentions

Through this learning sequence:

* all students will:
	+ experiment with various colour combinations
	+ photograph their artworks.
* most students will:
	+ use a variety of shapes, sizes and colours to create a sculpture
	+ intentionally choose colour combinations.
* some students will:
	+ make decisions about the presentation of their artwork
	+ relate their own artwork to the studied artist.

Table 1 – Learning sequence 1

|  |  |  |  |
| --- | --- | --- | --- |
| **Key vocabulary** | **Learning sequence** | **Required resources** | **Differentiation** |
| * artwork
* square
* circle
* concentric
* colour
* shape
* swatch
* overlap
* combination
* analogous
* complementary
 | 1. Introduce students to Wassily Kandinsky’s artwork, ‘[Squares with Concentric Circles](https://www.wassilykandinsky.net/work-370.php)’ (1913). Discuss the colours and shapes involved in the artwork. Inform students that this was created as a guide by Kandinsky to see how colours worked next to each other.
2. Provide students with crayons and white A5 paper. Explain to students that they are to trial their own colour combinations using small swatches of colour approximately 3cm square. Colours may touch and overlap. Each swatch combination should contain 3 – 4 colours. Students create as many combinations as space and time allow.
3. Discuss the effect of putting different colours next to each other. Display a [colour wheel](https://onlineartlessons.com/tutorial/the-color-wheel/) and ask students to consider the different effects of combining colours that are near each other on the colour wheel, known as analogous colours, as opposed to colours opposite each other, known as complementary colours.
 | * ‘[Squares with Concentric Circles](https://www.wassilykandinsky.net/work-370.php)’ (1913) by Wassily Kandinsky
* White A5 paper
* Crayons/Pastels
 | * 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.
 |
| * sculpture
* 3D
* fold
* build
* size
 | 1. Guide students to create colourful sculptures based on Kandinsky’s ‘[Squares with Concentric Circles](https://www.wassilykandinsky.net/work-370.php)’ (1913).
2. Students select 3-4 coloured strips of paper, based on their own coloured swatch combinations.
3. Students fold and glue their coloured strips to create shapes of varying size that will fit inside each other. Encourage students to avoid using circles so they are not simply copying Kandinsky. They may choose to create the same shape such as a square or use a variety of shapes.
 | * A4 coloured paper cut into strips approximately 3cm wide
* Glue
* Swatches from previous activity
 | * Partial or full physical hand over hand assistance when required.
 |
| * curate
* photograph
* light
* shadow
* sculpture
 | 1. Students place their coloured shapes onto a black piece of paper to photograph. Encourage experimentation in photographing by:
	* using different angles
	* exploring different light to form shadows
	* combining with other student’s sculpture pieces to create images.
2. Combine images to create a digital display.
 | * Black paper
* Digital device such as an iPad or digital camera.
 | * 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:

* recognising links from their own work to Kandinsky’s
* choices of shape, colour and size when creating sculptures.

## Learning sequence 2

Learning sequence 2 focusses on using letters to create patterns. Students classify letters, based on whether they use straight or curved lines and use digital software to create patterns with letters.

### Learning intentions

Through this learning sequence:

* all students will:
	+ recognise how patterns can be created using various lines
* most students will:
	+ recognise the use of straight or curved lines in letters of the alphabet
	+ use digital technology to create a pattern
* some students will:
	+ experiment with a range of options to vary their pattern digitally
	+ explain the effect of choosing straight or curved lines to create a pattern.

Table 2 – Learning sequence 2

|  |  |  |  |
| --- | --- | --- | --- |
| **Key vocabulary** | **Learning sequence** | **Required resources**  | **Differentiation** |
| * digital
* pattern
* colour
* line
* shape
* straight
* curved
* wavy
 | 1. Show students the Operation Art artwork ‘[Abstract](https://digital.artsunit.nsw.edu.au/visual-arts/operation-art/2021-exhibition/south-western-sydney-2#st-george)’ by Arianah Georges. Discuss how the artwork is composed of line, shape and colour. Explain to students that this artwork has been created through digital software. Discuss that digital works are created in various ways through different software and can be displayed electronically or printed out as a physical artwork.
2. Using a lead pencil and piece of white paper, students explore alphabet letters. On one side of the paper students record letters that are only composed of straight lines, either upper or lower case. Examples could be ‘T’, ‘v’ or ‘w’.
3. On the other side, students draw or write letters that are only composed of curved lines such as ‘s’, ‘O’ and ‘c’.
 | * ‘[Abstract](https://digital.artsunit.nsw.edu.au/visual-arts/operation-art/2021-exhibition/south-western-sydney-2#st-george)’ by Arianah Georges
* Lead pencil
* A5 paper
 | * 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.
* Provide a bank of letters for students to classify as straight or curved if required.
* Provide tactile letters for students who are blind or vision impaired to feel for curves or straight edges.
 |
| * letters
* software
* straight
* curved
* tools
 | 1. Inform students that they will use a common digital software application to create a patterned artwork using either straight or curved lines.
2. Guide students to open a new document on Microsoft Word.
3. Using either a curved or straight letter identified in the previous activity, students create a single page pattern using only one selected letter. Observe ‘[Abstract](https://digital.artsunit.nsw.edu.au/visual-arts/operation-art/2021-exhibition/south-western-sydney-2#st-george)’ by Arianah Georges to try and recreate a flow to the repeated letter.
4. The letter can be manipulated using size and style options. Other tools to create the composition could include margins, line spacing, alignment and indent options. Model various options and guide students to experiment at an appropriate level.
5. Once the pattern has been composed, patterns could be printed to hand colour or use options in Microsoft Word to digitally colour and alter.
6. Works completed digitally can be displayed on larger classroom screens for viewing.
7. Discuss the effect of using straight or curved lines to create patterns.
 | * Computers
* Microsoft Word
* Printer
* Coloured pencils
 | * Adjustments for computer use as required.
* 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:

* use of software tools to create patterned artwork
* explanation of how patterns are created from straight or curved lines.

## Learning sequence 3

Learning sequence 3 uses the art of Piet Mondrian as inspiration for a range of abstract artmaking experiences. Students experiment with line, shape and colour to create artworks, including public art installations around the school.

### Learning intentions

Through this learning sequence:

* all students will:
	+ construct a straight-line design
	+ participate in creating a public art installation
* most students will:
	+ observe other students’ reactions to the public art pieces
	+ add colour to their design
* some students will:
	+ use scale to adapt their design into a larger work
	+ carefully plan their use of line, shape and colour when creating their artworks.

Table 3 – Learning sequence 3

|  |  |  |  |
| --- | --- | --- | --- |
| **Key vocabulary** | **Learning sequence** | **Required resources**  | **Differentiation** |
| * line
* straight
* abstract
* colour
* primary
* secondary
* horizontal
* vertical
* diagonal
* space
* square
* rectangle
* triangle
 | 1. Introduce students to Piet Mondrian’s artworks, ‘[Composition with Yellow, Blue and Red](https://www.tate.org.uk/kids/explore/who-is/who-piet-mondrian)’ (1937-42) and ‘[Composition C (No.III) with Red, Yellow and Blue](https://www.tate.org.uk/kids/explore/who-is/who-piet-mondrian)’ (1935). Discuss the lines, shapes and colours used by Mondrian to compose his works.
2. Provide students with an A5 piece of paper printed with a rectangle outline of 10cm x 16cm.
3. Explain to students that they will use lines to create a composition similar, but different to, Mondrian’s work.
4. Model using a ruler and lead pencil to create two diagonal lines from corner to corner of the 10cm x 16cm rectangle. Guide and assist students to draw in diagonal lines on their rectangle.
5. Model experimenting with vertical and horizontal lines starting from the two diagonal lines to create a composition. This will create triangles, rectangles and squares. Allow students time to experiment with adding in lines to divide up their space and assist as required.
6. Use coloured pencils, crayons or textas to colour and create shapes within the composition. Guide students to choose secondary colours, orange, purple and green. Discuss with students how this differs to Mondrian’s use of primary colours.
 | * ‘[Composition with Yellow, Blue and Red](https://www.tate.org.uk/kids/explore/who-is/who-piet-mondrian)’ (1937-42) by Piet Mondrian
* ‘[Composition C (No.III) with Red, Yellow and Blue](https://www.tate.org.uk/kids/explore/who-is/who-piet-mondrian)’ (1935) by Piet Mondrian
* A5 paper with printed 10cmx16cm rectangle
* Lead pencils
* Rulers
* Coloured pencils, crayons or textas
 | * Partial or full physical hand over hand assistance when required.
* Assist with use of rulers and line construction as 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.
 |
| * scale
* horizontal
* vertical
* diagonal
* public art
* observations
* comments
* opinions
 | 1. Explain the idea of [public art](https://acca.melbourne/education/resources/public-art/what-is-public-art/#:~:text=A%20public%20artwork%20is%20an,open%20and%20accessible%20to%20all.) to students. Inform students that they will create public art pieces in the school for others to view.
2. There are two options in constructing the work. Both work on a rectangle 1m x 1.6m to match the scale of the 10cm x 16cm rectangle used in the students’ paper creations.
3. Option 1 is to draw the 1m x 1.6m rectangle on a path or playground space with chalk. Students, in groups, use chalk sticks to create a larger scale version of a 10cm x 16cm version from the previous artmaking activity.
4. Option 2 involves starting with a 1m x 1.6m rectangle created from masking tape on an external wall that is accessible for many students to view. Using designs from the earlier lesson, lines are then created further using masking tape and coloured shapes are created by taping coloured paper onto the wall within the design. Coloured masking tape would be suited to this activity. Blue and green tape are readily available in most hardware stores.
5. Students observe reactions and comments from other students in regard to the public works. Students could interview and video comments from other students about the impact of the artworks.
 | * Chalk
* Masking tape
* Coloured paper
* Digital device such as iPad or digital camera
 | * Assistance in constructing lines on ground or walls.
* Consider the physical needs of students so that all students may access and contribute to the artworks.
* 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:

* use of diagonal, horizontal and vertical lines to create a composition
* choice of colours when completing designs.

## 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