**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:

* learn about the Impressionist movement through an artist study of Claude Monet, focussing on how the Impressionists created works that reflected the world in which they lived
* use their own environments, such as home and school, as a source of inspiration to create an artwork in a range of styles
* explore the use of colour and light to represent a moment in time, as the Impressionists did, as their main objective when creating their artwork.
	1. **Unit duration**

3 lessons (approximately 3 to 4 weeks)

* 1. **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.

* 1. **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:

* + 1. 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.
	+ 1. 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.
	+ 1. 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.
	+ 1. 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.

* 1. **Cross-curricular links**

**English –** students write poems about the colours and moods of their artworks.

**HSIE –** discussion around natural and built environments.

**Science and technology –** exploring how technology influences our lives and can enhance our creative capabilities.

## Learning sequence 1

Learning sequence 1 introduces students to the Impressionist movement and some of the works of Claude Monet. Students take photographs of a landscape around the school and consider how the light and colour would change from different angles and at different times of the day.

### Learning intentions

Through this learning sequence:

* all students will:
	+ observe images of artworks from the Impressionist art movement
	+ use a device to take a photograph with or without physical support.
* most students will:
	+ compare and contrast the light and colour in the two focus artworks
	+ experiment with the angle of their photograph to change the light.
* some students will:
	+ recognise the features an Impressionist artwork
	+ consider how the light and colour of their photograph would change at different times of the day.

Table 1 – Learning sequence 1

|  |  |  |  |
| --- | --- | --- | --- |
| **Key vocabulary** | **Learning sequence** | **Required resources** | **Differentiation** |
| * Impressionism
* colour
* vibrant
* detail
* light
* dark
* day
* night
* artist
* outside
* landscape
 | 1. Introduce the students to the 19th century art movement called [Impressionism](https://www.tate.org.uk/art/art-terms/i/impressionism). Explain that Impressionism featured vibrant colours and was not focused on the details of the subject matter. Impressionist artists captured everyday scenes using colour and light.
2. Introduce Claude Monet, an Impressionist painter. Show the students his two paintings of [Waterloo Bridge](https://www.nga.gov/features/slideshows/claude-monet.html) (1904) at different times of the day. Engage the students in a discussion of their initial thoughts, feelings and ideas about the examples shown. Consider the following prompts to start the discussion:
	* Do you like the artwork?
	* What can you see?
	* How does it make you feel?
3. Discuss the use of different colours to represent the same subject matter at two different times of the day.
 | * [Waterloo Bridge series](https://www.nga.gov/features/slideshows/claude-monet.html) (1904) by Claude Monet
 | * 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.
 |
| * scene
* landscape
* angle
* colour
* light
* dark
* sunny
* cloudy
* morning
* afternoon
* shadow
 | 1. Walk around the school with students, searching for everyday scenes. This may be somewhere the students visit regularly, such as the bubblers or the door to the office.
2. Have students, working individually or in groups, take photographs of the selected everyday scenes using digital technology such as an iPad or digital camera. Search for different colour and lighting by experimenting with taking images from different positions.
3. Students share their captured images with each other.
4. Guide the students in a discussion about how their scene might change if it’s a bright sunny day, a cloudy day, in the early morning or in the afternoon? Focus on the changes in colour, brightness and clarity of light and length of shadows in the scene.
 | * Digital photography equipment such as an iPad or digital camera
 | * Assist individuals to take images 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.
 |

### Assessment opportunities

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

* angle and framing of photographed landscape scene
* discussion of features and facts about the Impressionist art movement.

## Learning sequence 2

Learning sequence 2 focuses on the effect of different colour and lighting on images. Students use coloured cellophane to manipulate the colour palette of scenes from around the school.

### Learning intentions

Through this learning sequence:

* all students will:
	+ use cellophane to manipulate the colour of their surroundings with or without support
* most students will:
	+ recognise similarities and differences in a range of artworks
	+ observe changes to a scene using different coloured cellophane
* some students will:
	+ discuss the effect of changing the colour saturation of an image.

Table 2 – Learning sequence 2

|  |  |  |  |
| --- | --- | --- | --- |
| **Key vocabulary** | **Learning sequence** | **Required resources**  | **Differentiation** |
| * Impressionist
* subject
* colour
* light
* vivid
* abstract
 | 1. Revisit last lesson on the Impressionists and Claude Monet’s [Waterloo Bridge series](https://www.nga.gov/features/slideshows/claude-monet.html) (1904).
2. Show students the Operation Art artwork ‘[Trees](https://digital.artsunit.nsw.edu.au/visual-arts/operation-art/2021-exhibition/south-western-sydney-2#st-george)’ by Dean Parratt.
3. Discuss how Dean Parratt has represented the same subject matter in four different ways. Ask students to form an opinion on which panel is the most real, the most vivid, the most colourful and the most abstract. Have students give reasons for their choices.
 | * [Waterloo Bridge series](https://www.nga.gov/features/slideshows/claude-monet.html) (1904) by Claude Monet
* ‘[Trees](https://digital.artsunit.nsw.edu.au/visual-arts/operation-art/2021-exhibition/south-western-sydney-2#st-george)’ by Dean Parratt

  | * 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.
 |
| * scene
* cellophane
* colour
* light
 | 1. Take students outside to revisit the scene they photographed in the previous lesson. Students view the scene through a piece of cellophane to see how an image can change using a different colour filter.
2. Discuss the effect the cellophane had on the viewing of the scene.
3. Prepare printed copies of an A5 black and white image of a scene within the school. This may be a student’s image from the previous lesson or another image taken by the teacher. Students cut and glue coloured sheets of cellophane onto the A5 print to manipulate the colour and light of the image.
4. Relate the effect of the cellophane back to Monet’s paintings, Dean Parratt’s artwork and the physical viewing of school scenes using cellophane.
 | * Multiple colours of cellophane (A5/A4 size pieces)
* Printed A5 image of a school scene
* Scissors, including easi-grip, self-opening or loop scissors if required
* Glue
 | * Hold the cellophane for students if 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.
* 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:

* comparisons of lighting between artworks
* discussion of the effect of using cellophane to view scenes and images.

## Learning sequence 3

Learning sequence 3 provides opportunities for students to experiment with watercolour and acrylic paints to create different effects on an artwork. Students will compare and contrast a range of techniques to manipulate the colour and mood of an image.

### Learning intentions

Through this learning sequence:

* all students will:
	+ attempt painting an image using watercolour paint
	+ attempt painting an image using acrylic paint.
* most students will:
	+ experiment with different brush techniques
	+ discuss the differences between using watercolour paint and acrylic paint.
* some students will:
	+ discuss features of their own artworks related to artworks studied in this unit.

Table 3 – Learning sequence 3

|  |  |  |  |
| --- | --- | --- | --- |
| **Key vocabulary** | **Learning sequence** | **Required resources** | **Differentiation** |
| * strength
* watercolour
* blend
* shade
 | 1. Explain to students that, like Monet and Dean Parratt, they will reproduce the same scene in different ways.
2. Once again, show students Claude Monet’s [Waterloo Bridge series](https://www.nga.gov/features/slideshows/claude-monet.html) (1904) to see how the greens, blues, oranges and purples cover the image in varying strengths.
3. Have students practice using watercolour paints on a plain piece of A5 paper. Allow students to select colours and paint colour swatches on the plain paper. Encourage students to add more water or paint to make variations of the same colour and practise blending colours and shades.
4. Using the same A5 black and white image from the previous lesson, have students apply different strengths of just one watercolour over the printed image to manipulate the colour in a similar way the cellophane did in the previous lesson.
 | * [Waterloo Bridge series](https://www.nga.gov/features/slideshows/claude-monet.html) (1904) by Claude Monet
* Watercolour paints
* Paintbrushes
* White A5 paper
* Printed A5 image of a school scene.
 | * Assist mixing of water and paint to create variations.
* Partial or full physical hand over hand assistance when required.
 |
| * digital
* manipulated
* paint
* brushstrokes
* acrylic
* triangle
 | 1. Show students the Operation Art artwork ‘[Trees](https://digital.artsunit.nsw.edu.au/visual-arts/operation-art/2021-exhibition/south-western-sydney-2#st-george)’ by Dean Parratt. Explain to students that a digital program has manipulated the image to produce the different effects.
2. Show the students Claude Monet’s work, ‘[San Giorgio Maggiore at Dusk](https://www.claude-monet.com/san-giorgio-maggiore-at-dusk.jsp)’ (1908). Discuss with students that Monet has created his visual effect using short brushstrokes moving in the one direction, similar to Dean Parratt’s digital effects.
3. Allow students time to practise a short brushstroke technique. On a plain piece of white A5 paper have students draw a large triangle, filling the A5 paper. Students then use two acrylic colours and a brush to practise blending the two colours whilst using short strokes travelling in one direction towards one point of the drawn triangle.
4. Using the same A5 black and white image from the previous lesson, students apply two acrylic colours in short brushstrokes travelling in the same direction, to colour features of the print such as trees, walls or objects similar in style to Monet’s and Dean Parratt’s works.
 | * ‘[Trees](https://digital.artsunit.nsw.edu.au/visual-arts/operation-art/2021-exhibition/south-western-sydney-2#st-george)’ by Dean Parratt
* ‘[San Giorgio Maggiore at Dusk](https://www.claude-monet.com/san-giorgio-maggiore-at-dusk.jsp)’ (1908) by Claude Monet
* Acrylic paints
* Paintbrushes
* White A5 paper
* Printed A5 image of a school scene.
 | * Partial or full physical hand over hand assistance when required.
 |
| * curate
* photograph
* cellophane
* watercolour
* acrylic
 | 1. Provide the students opportunity to photograph their curated scenes. Let students arrange their cellophaned, watercolour and acrylic works together to be photographed.
2. Discuss the effect of each technique on the image and how it changes the experience for the viewer. Consider how changing the colour can create a different mood in the image.
 | * Digital photography equipment such as an iPad or digital camera
 | * 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 short brushstrokes all travelling in the same direction
* identifying the effect of different painting techniques and media.

## 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