During this lesson, I'm teaching a year nine 2D Arts class. 2D art focuses on two-dimensional art practices and styles. For this lesson, students are focusing on the art style of expressionism and how to implement certain characteristics of the style into their own artworks. I like to begin the lesson with an introduction before reading out the learning intention and success criteria for the class followed by a quick discussion of them both.

The learning intention for today's lesson is to analyse expressionist artworks and learn techniques to apply to a trial artwork. Within this class today I had one student with Autism Spectrum Disorder. In a secondary school setting for students with a disability an individual education plan is created by the school. It is helpful to view the Individual Education Plan prior to teaching students with a disability for an insight and ideas of what can best support students.

With this, I ensure to have certain resources created for the student with a disability when planning my lesson. I created differentiated written analysis task for the student to complete that had clear instructions and prompts to help the student answer certain questions.

This resource also had a word bank to provide further support with the analysis of artworks.

Learn how to actually use oil pastels in different ways before making a mini artwork, and then we'll continue with the assessment task if we have time.

For the student with a disability in this class, he sat closest to myself. This allows for quick check-ins, discussions of the task following instruction or guidance before assisting the remainder of the class. This student was also seated with another student intentionally.

Something that is useful, and an easy strategy is giving clear one on one instructions.

What colours can you see in this artwork?

Write in the box below.

Starting off with the written analysis task allows students to grasp an understanding of the artist himself and analyse his techniques before learning how to apply that onto their own artwork. So, building that up from then students to create their own brainstorm, connecting their own ideas, allowing students to trial different oil pastel techniques, which is all then connected to then implement onto their own artworks.

When having discussions with the student allowing answers to be given orally initially to myself before required to write down is a good way to break down information and assist with the processing of what is required. You will see in this first task the student is referring to the glossary terms provided to make connections when analysing the artwork.

The differentiated task provided simple instruction and examples of adjectives that could be used to analyse and explain the artworks. You may write some adjectives to describe the colours.

For example.

We have dusty in the background of the artwork. The colours are quite dusty.

Within this classroom there are a variety of skills and levels. As we know, there is a student in this classroom that has a disability of Autism Spectrum Disorder. There are also a variety of students in this class that are a part of a SEAL program, which is a Select Entry Accelerated Learning Program. So those students typically have differentiated work at a higher level.

As a teacher, we're forever learning with the students and trying to arrange ways or ideas of how we can provide them with the opportunity to include the information that we're expecting them or different ways that we can facilitate that to ensure that they understand what they need to be doing.

I do like to consider how you can support students in different spaces. So, in an art room, it's important to try to not have an overly cluttered or overly stimulated classroom with kind of distractions. So that's something that I'll consider in our practice. And it's just not just myself. We do that as a team in our Art faculty and we really try to keep our spaces nicely organised and also thinking about where students are sitting.

Within a classroom it is important to consider the seating arrangements. Where possible I will arrange a seating plan for the class. It makes it easier to place students where you as a teacher think they will best learn and work.

Throughout this lesson, I encourage peer support and collaboration. I think it's important in a classroom for students to be encouraged to interact and feel comfortable to share their ideas with one another. It creates and fosters a sense of community and inclusiveness within a classroom, and this is really a key focus and value that we have at our school.

You may notice that within the classroom I set out multiple routines that are consistent. When I teach, I like to break down my lesson from an introduction, then into group work, individual tasks and sharing tasks. Not all lessons work in this sequence, but quite often a variety of tasks are a part of the class routine.

I always physically position myself at the front of the room, in front of the TV as a designated teaching spot. Students often know when I'm standing there or in front of my device that important information or directions are about to be given.

I also incorporate timing into my lesson. With this, the routine for students is a little bit more structured, but then broken down into times. For example, the first analysis task was allocated for approximately 10 minutes, whereas the parcel technique task was broken down into a minute or so per technique. When students were creating their small expressionist artworks, they were given two-minute warnings before we needed to pack up. So, giving students structure with timing allows them to understand the routine and also just helps with the flow of the lesson.

All students, including the student with Autism Spectrum Disorder, had the same learning goals. Sometimes adjustments can be made, such as asking for students to complete less tasks or more tasks, or maybe they'll have a different time frame for their task.

Additionally, having student involvement and having class discussions will facilitate open and inclusive discussions about the lesson or topics that are being covered at that time, and it allows students to share their ideas together and just incorporate and engage in a supportive environment. By including these kinds of simple strategies teachers can create a classroom culture where students are actively supporting the inclusiveness of other peers or peers with disabilities as well, and it's really crucial to consistently reinforce these values just to ensure that there is empathy, respect and acceptance within a classroom.

For example, I might put a symbol of a butterfly because that's my favourite animal, or maybe I will find my star sign and add that as a symbol, as an example.

You said to me before, ‘a wolf.’

So maybe you can write down ‘wolf’ as your first idea.

So, what else could you potentially write? You have an animal as an idea.

What else could you potentially write?

While the learning goals may appear the same for the whole class, as a teacher, I do have expectations that would be different for my students. For example, with the first analysis task, to differentiate a task provided to the student with a disability had a simplified outcome required, even though it still connects to the same idea overall.

The student had to find words from a word bank to then identify certain characteristics of an artwork compared to the rest of the class that had to find words through discussions from one another or from their own selves or from myself as I was roaming the classroom. The remainder of the class completed the analysis of the artworks by responding to a single prompt, but also through informal conversations while I roam around the classroom.

Amethyst. That's a red stone, isn't it?

Oh purple. Purple quartz. Tick. You can write that, or you can also write Amethyst actually.

While instructing the pastel techniques, verbal prompts are provided. Asking open ended questions throughout the lesson also encourage students to explain or elaborate on a concept. And it also allows teachers to gauge students’ comprehension. Following this when students are completing their own technique trials non-verbal prompts such as pointing to whichever technique is being completed or providing visual cues such as the printouts of how the techniques will look like once finished, or the written explanations on the back of their template further support students to complete their set tasks with non-verbal cues.

You will also notice within this lesson I use multi-sensory approaches. This allows students to engage multiple senses by incorporating tactile, auditory, and visual elements into the learning process. For example, when completing the oil pastel techniques for the class, I provided a written instruction on the back of the template to explain how to replicate each technique. Additionally, during the task, I provided a visual tutorial to demonstrate how to create each technique step by step using a device called a hover cam. This is an excellent resource to have in a classroom when completing tasks. Since students are able to watch the tutorial happen in live action and immediately follow with their own work.

So maybe use one that's a little bit different up to you really if you want it to be different or similar and lightly blend it in.

In this particular lesson, I considered where students were sitting based on their ability and it allowed them to work well for that first task where they were doing the art analysis. If you structure a classroom where you have particular students that firstly don't interact well, maybe are on the same intellectual level, it can make it really difficult for them to have proactive classroom discussions relating to the work. So, making sure that you’re separating students or just observing where students are sitting and once you know their level of understanding or even just their personal characteristics, you can get a grasp of whether or not they'll be able to work well together.

Additionally, little methods like repeating vocabulary or key information through discussions, this may take place one on one when circulating in the classroom, or it may be provided on a resource of an activity, or it may take place as a whole class discussion as well. So even if we're having the same conversation but in different ways, it allows those different level students to grasp a concept in a different way. It also allows students to extend their level of understanding.

You'll notice that this lesson has a lot of different activities, but they all lead towards one final learning intention and success criteria. The reason why I do this with this year level is I find at particular ages such as year nine age level students need to be motivated and on track. Having a quick turnover of tasks allows them to have those short goals that they complete towards a long goal, and it just allows them to get a variety of learning experiences completed in a quick amount of time as well.

So, age is one factor for the reason why I have quick and short tasks, but also just the characteristics of this group. They are quite a quiet class and sometimes having a class that is quiet, it doesn't mean that they're not engaged, but it means that you may have to keep them stimulated and interacted in a way by having those quick learning tasks or quick discussions that allows them to continue with their work but brings them back to that big learning goal as well.

In terms of non-verbal cues, I think this really helps to engage students to understand how they're tracking. An example of a visual cue that you'll see in my classroom is when I'm circulating, I ensure to maintain eye contact when discussing students work and providing that visual nod of reassurance of what they're doing is correct.

When I'm teaching a class, I don't often have the time to look back at an Individual Education Plan. This kind of document is something that I will refer to prior to creating a unit of work in particular, or sometimes for a particular lesson as well. It's something that I can look back at after teaching a lesson and consider what parts of the individual education plan may be helpful to implement into future lessons.

During my planning, I'll then consider different modifications of my approach. This may be relating to actual curriculum and how I facilitate curriculum, or it may be more of a pedagogical approach. It could just be how I instruct a particular learning task or how it is laid out in the classroom and just providing different ways to approach a learning task in itself is a way to modify or differentiate a student's learning.

I'm just doing little circles.

It's important to reflect on your own practice, and I often ask myself things like, “What went well during the lesson?”, “were the learning intentions met?”, “did all students actively participate and engage?”, “were there any challenges or areas for improvement?” I'll also look for evidence in students learning by looking at the completed task, such as the analysis from the beginning of the lesson or the small expressionist artworks that they created. I'll look at their artworks to see whether they actually included different oil pastel techniques. Did they add layers or symbols or motifs as required? And if not, it's something that I may revisit in my following lesson.

Following this lesson, students were given more time to create draft ideas and then a large-scale artwork connecting to the style of expressionism.

In terms of eliminating harassment and victimisation of students with a disability at Springside West Secondary College, we have very clear expectations, policies and rules that are implemented relating to harassment and victimisation of students. At our school we use a schoolwide positive behaviour matrix, and it breaks down into three different categories. Challenge, growth and community. And within that, it associates to different expectations that are to take place within the school. For example, within our community, it is clearly stated that students are to be considerate and helpful and model responsible behaviours.

Springside West Secondary College also has a bullying prevention policy and is committed to providing a safe and respectful learning environment where bullying is not tolerated, and the policy’s purpose is to explain the definition of bullying and also goes through responses to bullying behaviour.

At our school we strive to build strong partnerships between the schools, families and the broader communities, which means all members work together to ensure the safety of students and teachers are encouraged to incorporate classroom management strategies to promote positive behaviour.

At our school, students are also a part of an All You Can Be program, which focuses on social and emotional learning curriculum, and it teaches students what constitutes bullying and how to respond to bullying behaviour assertively. This helps to promote resilience, assertiveness, conflict resolution, and problem solving.

At Springside West Secondary College, we seek to empower students to be confident communicators and to resolve conflict in a non-aggressive and constructive way. And students are encouraged to look out for each other and talk to teachers and older peers about any bullying they have experienced or witnessed. Our school also participates in the National Day of Action Against Bullying and Violence.

We are very lucky at Springside West Secondary College to have a wonderful community of parents, teachers and students that really work well together to support students to the best of their ability and apply reasonable adjustments in place for those students that require it.

In terms of meeting the needs of all students in the classroom, ensuring students are able to collaborate or support one another fosters that supportive network. And I ensure always teach in an inclusive way. I don't just teach towards one particular student. I like to teach to the class and then separate from there to focus on individual students that need that extra support.

Often, I may start with the students that have disability just to ensure that they are on track and follow from there by circulating the classroom and formatively having a look at what they're getting done and redirecting certain students where needed as well.

You'll notice in the video that I like to roam the classroom. This just gives me a good idea and understanding of what the students are comprehending at that particular time, and it allows me to judge their level of understanding. I often provide students different prompts of the learning tasks that they're completing, so I'll question things in a way for them to provide me an answer. And sometimes I will give them suggestions, but they'll have to accelerate that suggestion through our discussion from a prompt. And it just helps challenge students to have a further discussion about what they're doing and not limit them to just one on one work or maybe even working alone. It allows them to have further conversations to consolidate their understanding of the tasks as well that they're completing.

Purple. Yeah, it’s purple.

Okay, try here.

Yeah, that's working.

Can you open up your brainstorm please?

So, we have a wolf, amethyst, football, sushi.

Should we draw a footy?

Or a piece of sushi?

It doesn’t have to be perfect.

It can be an abstract version.

You going to just graffito it in?

Great.

Okay, that’s fine.

When the students at the end of the lesson were required to create their mini trial artwork, you'll notice when you see visual that some students were able to incorporate layering pf techniques and subject matter, which was the requirement of the task. Whereas other students just trialled the techniques that they had previously learned onto the artwork. They may have layered some of these techniques, but they didn't really connect the overall idea of including symbolism in subject matter that connects to themselves. So, this is an example of where the same task is provided to all the students, but a different interpretation may occur. Regardless, they are still connecting the main ideas of the lesson into their final artwork.

The benefits of showcasing all of the student's artworks at the end of the lesson was a way for them to share their ideas, but also reflect on each other's art practices. The good thing about art is quite often there is no wrong answer when it comes to making an artwork and students were able to look at each other's pieces and also do an analysis of each other's artworks. It was good to see a connection between the first task of the lesson and make connections between the artworks that they analysed from the expressionist artist into their own artworks as well.

Students could also draw upon techniques that they learned during the oil pastel technique trials and try and identify different layerings or specific characteristics that are required for this assessment. The reason why students were able to share their ideas for the small artwork is also to present them with opportunities of growth of how they may improve their artwork.

Since this is more just as a trial before they go on to make their final artwork that's a lot more refined and will have more characteristics of expressionism.