

Education Resource Years 3 & 4

Visual arts learning sequences inspired and demonstrated by Studio A artist Daniel Kim.

Studio A

Daniel Kim, *Bondi Beach Rock Pool (Sculpture by the sea Bondi)* (detail), 2020, painting, 101.5cm x 76cm



Table of Contents

Introducing Daniel Kim	3
Unit Overview	4
Learning Sequence 1	5
Learning Sequence 2	11
Learning Sequence 3	17
Extension Learning Sequence	24
Unit Evaluation	25
Resources	26

Introducing Daniel Kim



All images provided are courtesy of Daniel Kim and Studio A

In an age that glorifies the ‘new’, Daniel Kim steadfastly paints in the tradition of the Old Masters. On canvas, Daniel acts as a magician, transforming three-dimensional worlds into two-dimensional surfaces. After selecting his subject matter, Daniel works with a meditative focus. Barely breaking for lunch, he generally completes a painting in under one day.

In early 2012, with the support of a Create NSW creative development grant, Daniel undertook a ten day mentorship with artist Greg Warburton (a multiple Archibald and Blake Prize finalist). A pivotal moment in his practice, Daniel continued to work alongside Greg for ten years, until his passing in 2022.

In 2023, Daniel memorialised his late mentor in *Self Portrait, holding memories, my mentor Greg Warburton* (2023), a poignant painting that depicts Daniel looking over an album of photos of himself and Greg. The work was selected for the 2023 Archibald Prize, marking Daniel's Archibald debut. This sits alongside other accolades including the National Portrait Gallery's Youth Portrait Prize (Finalist, 2010) and the Australian Design Centre's Seed Stitch Contemporary Textile Award (Highly Commended, 2018).

Daniel's ability to capture something beyond appearances has seen him become a highly sought after portraitist. He has previously been commissioned to paint Professor The Honourable Dame Marie Bashir AD CVO (former Governor of New South Wales), John Ajaka (former President of the NSW Legislative Council),

The Hon Ray Williams (formerly Federal Minister for Disability), Matt Kean MP and James Millar AM.

Whilst Daniel may struggle with mainstream forms of communication, on the canvas he is fluent. His mother Joy explains: ‘Daniel is happy when he paints because he can speak through painting.’

Daniel Kim works out of Studio A. Studio A is a leading Australian supported studio for professional artists with intellectual disability. Learn more about the studio by watching [“Inside Studio A”](#).

MEET THE ARTIST

Hear from the artist himself as Daniel walks you through his video workshop ‘Painting a Still Life’. The video can be used as an introduction to the artist and as an Extension Learning Sequence for capable students (page 24).

Unit Overview

In this unit students will learn about the work of Studio A artist Daniel Kim. They will investigate colour and attempt to create artworks using a variety of tone and colour. Students will collage, draw, paint, print and utilise digital photography to create their artworks. They will be encouraged to share their interpretations of artworks and refer to particular techniques used.

Each unit consists of learning sequences that progress through artforms and activities linked to focus artworks. A learning sequence is not one lesson. It may contain a number lessons to be determined by the classroom teacher dependent on the class ability and time allocated.

This unit contains suggestions for differentiated learning needs. This is not an exhaustive list as individual teachers are best suited to cater for students' individual learning needs, including those with disability.

Unit duration

Approximately 1 term (up to 10 weeks)

Assessment Overview

Student progress can be monitored through a range of formative and summative assessment strategies and differentiated according to individual student needs. Assessment opportunities are linked to syllabus outcomes and content descriptors. Individual students needs should be taken into consideration and adjustments be made accordingly.

Outcomes—Visual arts

Through this learning sequence a student will work towards:

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

Creative Arts K-6 Syllabus © NSW Education Standards Authority (NESA) for and on behalf of the Crown in right of the State of New South Wales, 2006.

Cross-curricular links

- HSIE—Sustainability links to selected animals and marine environments.
- PDHPE—Make links with fruit being a healthy food choice.
- Science and technology—Investigate the role bees play with plants and pollination.

General capabilities

General capabilities encompass the knowledge, skills, attitudes and behaviours to assist students to live and work successfully in the 21st century.

The general capabilities included within this learning sequence are :

- Critical and creative thinking
- Ethical understanding
- Information and communication technology capability
- Personal and social capability
- Sustainability

Learning Sequence 1

Through this learning sequence:

All students will:

- Attempt to draw a top and side view.
- Apply paints through printing techniques.

Most students will:

- Use photography to represent subject matter in different ways.
- Create a paper stencil.

Some students will:

- Be able to explain decisions made about how to present their work.
- Discuss the viewing aspect of their photography.

Daniel Kim, *Still Life Roses*, 2023, painting, 52cm x 61cm



Fruity Views

CONTENT FOCUS

Drawing

KEY VOCABULARY

- Cicada
- Aerial view
- Side view

REQUIRED RESOURCES

- Daniel Kim's artworks 'Cicada' and 'Cicada (side view)' (in resources)

LEARNING SEQUENCE

1. Show students Daniel Kim's artworks 'Cicada' and 'Cicada (side view)'. Discuss the two views and how they make a difference in terms of what is seen by

the viewer. Discuss situations where one view would be better than the other. Ask students if there are other views that could be used to view art (front/rear).

LEARNING INTENTION

- We are learning to identify and use different viewpoints.

SUCCESS CRITERIA

- I can recognise the aerial view.
- I can recognise the side view.
- I can draw an object from different viewpoints.

CONTENT FOCUS

Drawing

KEY VOCABULARY

- Aerial view
- Side view

REQUIRED RESOURCES

- A4 white paper
- Lead pencils

DIFFERENTIATION

- Have paper folded for use.
- Suggest a piece of fruit that has obvious top/side view differences such as a pear, pineapple or banana

LEARNING SEQUENCE

1. Ask students to think of a piece of fruit. Have them imagine what the fruit looks like from an aerial view and a side view. In portrait orientation, fold an A4 sheet of paper. Students complete a quick drawing

of their imagined piece of fruit in aerial view and side view in each half of the paper. Repeat with a variety of fruit ideas, these could be nominated by the teacher.

CONTENT FOCUS

Photography

KEY VOCABULARY

- Aerial view
- Side View
- Harmonious
- Contrasting

REQUIRED RESOURCES

- Digital device for taking photos
- Various pieces of fruit
- Coloured A4

DIFFERENTIATION

- Assist with taking of images.
- Assist with selection of coloured paper.

LEARNING INTENTION

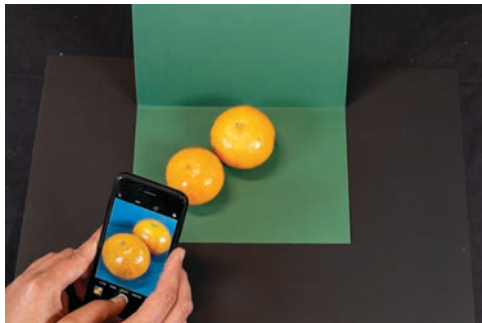
- We are learning to explore harmonious and contrasting colours.

SUCCESS CRITERIA

- I can take photos from different views
- I can pair harmonious colours
- I can pair contrasting colours

LEARNING SEQUENCE

1. Explain to students that they are going to explore top and side view through photography using fruit. Students will select a piece of coloured A4 paper to place the fruit on to be photographed. Students need to make a choice between a harmonious colour choice or a contrasting colour choice. Harmonious colours sit near each other on a colour wheel whereas contrasting colours sit opposite each other.
2. Students fold the coloured A4 sheet in half to produce a backdrop for the fruit to be photographed in.
3. Students then take photos from an aerial view and side view, attempting to fill the screen with the coloured backdrop.



4. Allow students to experiment with different coloured backdrops and lighting to create shadow.
5. Students then need to select their favourite single image to be printed or collated into a digital presentation using photo editing software. Print images as A5 size and then mount on black A4 for extra effect.



CONTENT FOCUS

Print

KEY VOCABULARY

- Stencil
- Edge
- Middle

REQUIRED RESOURCES

- A5 white paper
- A5 coloured paper
- Acrylic paints
- Newspaper or A4 scrap paper sheets
- Lead pencils
- Scissors
- Tape

DIFFERENTIATION

- Assist with stencil cutting.
- Hold stencil whilst student applies paint.

LEARNING INTENTION

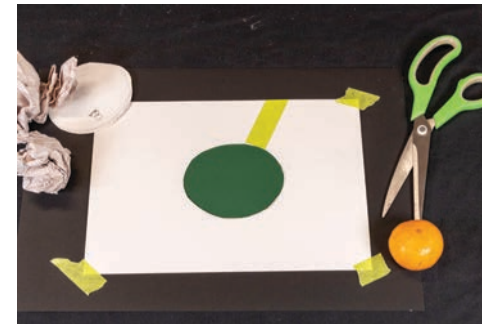
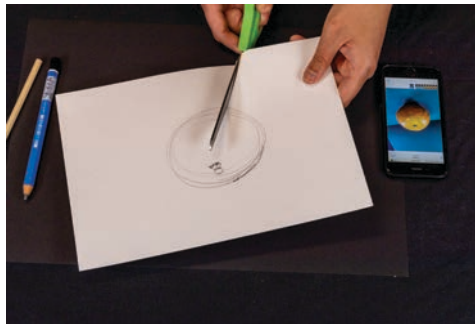
- We are learning to apply our knowledge of harmonious and contrasting colours in our painting.

SUCCESS CRITERIA

- I can create paper stencil.
- I can apply colours using a dabbing technique.
- I can justify my colour choices.

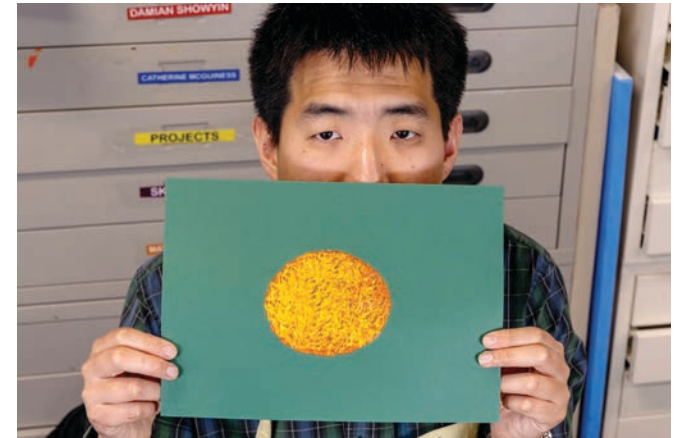
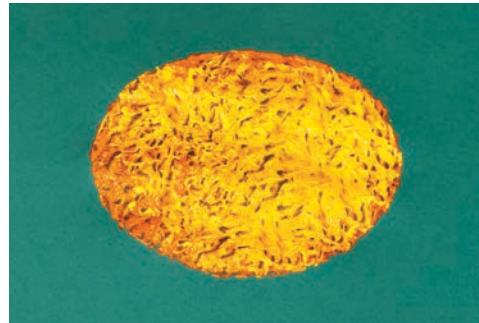
LEARNING SEQUENCE

1. Students will select an image from their aerial and side view fruit photos to create a stencil print. From the selected image, students will draw an outline of the image on white A5 paper. The easiest way to cut the shape from the paper is to cut from a close edge and then tape the edge cut to leave the stencil cut complete within the paper.
2. Place the stencil on top of the coloured A5 sheet to print on. Select paper and paint colours to contrast for best effect. Take a piece of newspaper or scrap A4 and scrunch into a ball. Dab the ball gently into the paint.
3. Lightly dab the paint over the stencil starting from the edges and working towards the middle whilst holding the stencil in place. This can be done in pairs with one student holding the stencil and the other applying paint.



LEARNING SEQUENCE (CONT.)

4. Repeat paint application with another colour and remove stencil carefully to reveal the completed print.
5. Discuss with students the different effects observed through the use of their colour choices.





Daniel Kim, *Cicada*, 2020, soft pastels on paper, 38cm x 57cm

Assessment Opportunities

Student progress can be monitored through a range of formative and summative assessment strategies and differentiated according to individual student needs.

Assessment opportunities could include:

- Able to distinguish between top and side views.
- Display and discuss the use of harmonious and contrasting colours.

Learning Sequence 2

Through this learning sequence:

All students will:

- Attempt to draw bees.
- Apply watercolour paints.

Most students will:

- Represent the same subject matter in different views.
- Employ continuous line drawing technique.

Some students will:

- Discuss the choices of colours used in their artwork.
- Blend two primary colours to produce a secondary colour.



Daniel Kim, *Cicada (side view)*, 2020, chalk pastel on paper, 63cm x 51cm

Bees

CONTENT FOCUS

Line

KEY VOCABULARY

- Line
- Eyes
- Wings
- Antennae
- Head
- Thorax
- Abdomen
- Legs

REQUIRED RESOURCES

- Daniel Kim's artworks 'Cicada' and 'Cicada (side view)' (in resources)

LEARNING SEQUENCE

1. Show students Daniel Kim's artworks 'Cicada' and 'Cicada (side view)'. Discuss Daniel's use of line in both images and how he uses line to define features and body parts of the cicada.

LEARNING INTENTION

- We are learning to use the continuous line technique in our drawing.

SUCCESS CRITERIA

- I can understand how the continuous line technique helps artists.
- I can use the continuous line technique in my drawing.
- I can draw an image from different views
- I can include all body features of a bee in my drawing

CONTENT FOCUS

Drawing

KEY VOCABULARY

- Continuous line
- Bee
- Eyes
- Wings
- Antennae
- Head
- Thorax
- Abdomen
- Legs

REQUIRED RESOURCES

- Lead pencils
- White A4 paper

LEARNING SEQUENCE

1. Search online to find photos of top view and side views of bees.
2. Explain to students that they will draw both top and side views of bees using the continuous line technique where once the drawing is started, the pencil is not lifted from the paper, much like a long piece of string or wire.
3. Allow students to have multiple attempts, encouraging the images to fill the A5 space and to focus on the body features of the bee whilst always keeping the pencil on the paper, thinking of the pathway the drawing is taking. This drawing does not require any shading or colouring in, just outlines.



CONTENT FOCUS

Drawing

KEY VOCABULARY

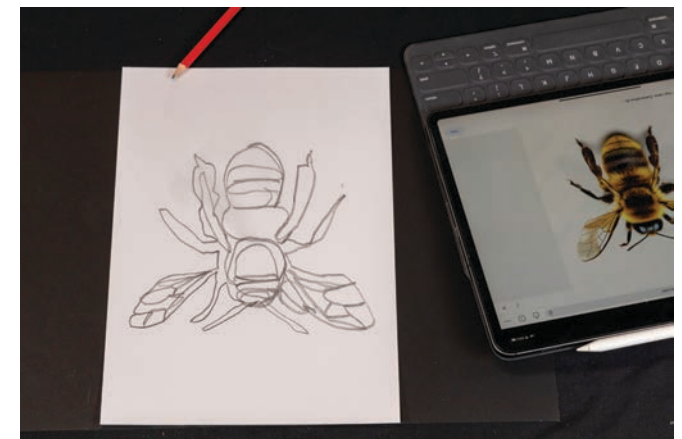
- Continuous line

REQUIRED RESOURCES

- White A4 paper
- Coloured pencil

LEARNING SEQUENCE

1. Once students are confident with the technique, take a new sheet of white A4 and draw one view, either top or side, of the bee using a darker coloured pencil.



CONTENT FOCUS

Painting

KEY VOCABULARY

- Water colours
- Primary colours
- Blend
- Secondary colours

REQUIRED RESOURCES

- Watercolours
- Brushes
- Water containers
- Scissors
- A4 coloured paper
- Glue

LEARNING INTENTION

- We are learning to use watercolours to create primary and secondary colours.

SUCCESS CRITERIA

- I can identify primary colours
- I can blend two primary colours to create a secondary colour.
- I can paint within the lines of my drawing.

LEARNING SEQUENCE

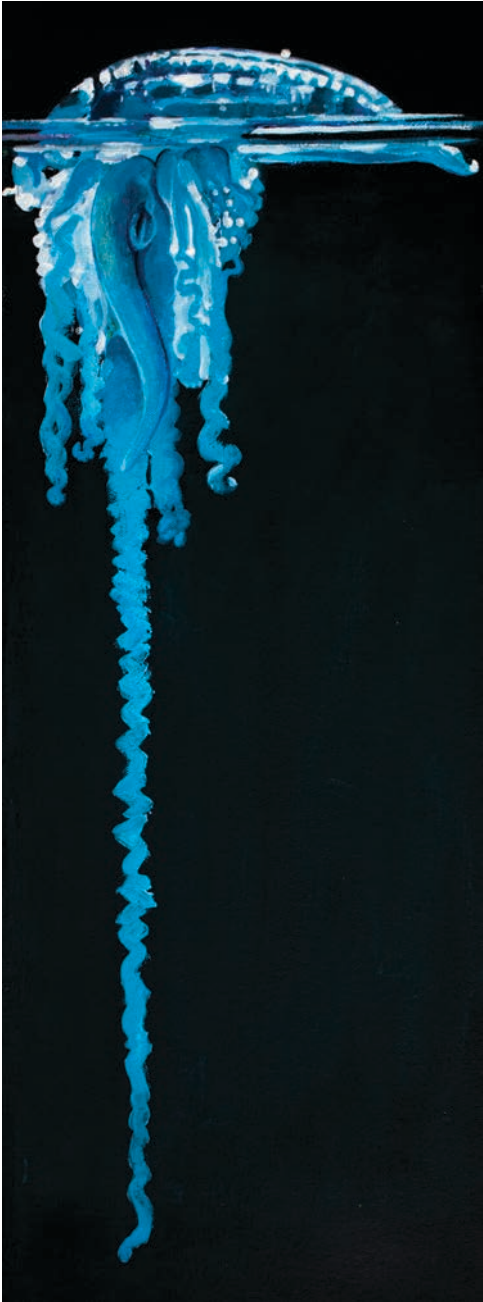
1. Students study their coloured pencil continuous line drawing and identify spaces created by the continuous line. They will paint these sections using watercolours choosing only two primary colours. Fill the brush with clean water then apply the watercolour. Paint sections, cleaning the brush with water between colour changes. Allow some blending of the two colours to occur on the paper, not premixing on the side. The bleeding of the two colours into each other on the paper will provide interesting effects and the creation of a secondary colour.



LEARNING SEQUENCE (CONT.)

2. Use scissors to cut around the image leaving approximately 5-6mm of white paper around the image.
3. The cut image will be glued onto a sheet of coloured A4 paper. The A4 sheet can be the third primary colour not used in the watercolour painting.





Daniel Kim, 'Portuguese Man of War', 2012, acrylic on canvas, 20cm x 61cm

Assessment Opportunities

Student progress can be monitored through a range of formative and summative assessment strategies and differentiated according to individual student needs.

Assessment opportunities could include:

- Identify and use primary colours.
- Use, discuss and interpret continuous line drawing techniques.

Learning Sequence 3

Through this learning sequence:

All students will:

- Attempt to create tones of the one colour.
- Collage using coloured paper.

Most students will:

- Create different blue tones.
- Draw a fish shape.

Some students will:

- Blend colours and tones with collage.
- Create a water effect with tonal paint.



Daniel Kim, *Humpback Whale*, 2020, drawing, 63.5cm x 51cm

Blue tones

CONTENT FOCUS

Paint

KEY VOCABULARY

- Paint
- Tones
- Lighten
- Darken
- Monochrome

REQUIRED RESOURCES

- Daniel Kim's artworks 'Humpback whale' and 'Portuguese Man of War' (in resources)

LEARNING SEQUENCE

1. Show students Daniel Kim's artworks 'Humpback Whale' and 'Portuguese Man of War.' Discuss Daniel's use of colour. Notice how blue is the only colour used and it varies in tones by being lighter or darker. Explain that the use of one colour is referred to as monochrome. Variations in tone can make that one colour darker or lighter.
2. Why do students feel that Daniel has painted these two paintings this way?

LEARNING INTENTION

- We are learning to understand the effect of monochrome in art and create our own monochrome using different tones of blue.

SUCCESS CRITERIA

- I can create monochrome artwork.
- I can create lighter tones of blue by combining differing amounts of white.
- I can create darker tones of blue by combining differing amounts of black.

CONTENT FOCUS

Painting

KEY VOCABULARY

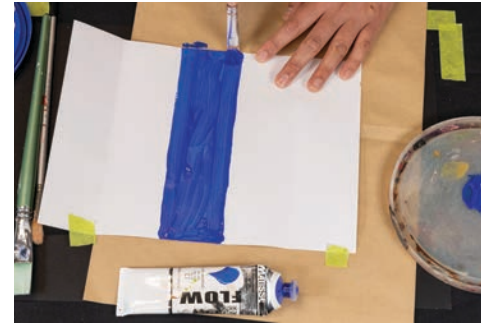
- Paint
- Tones
- Lighten
- Darken
- Monochrome

REQUIRED RESOURCES

- White A4 paper divided into five equal sections and cut lengthways.
- Blue and green coloured A4 paper.
- Acrylic paint, blue, black and white.
- Paintbrushes
- Newspaper
- Scissors
- Glue

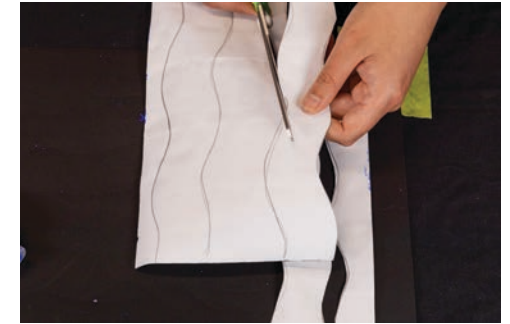
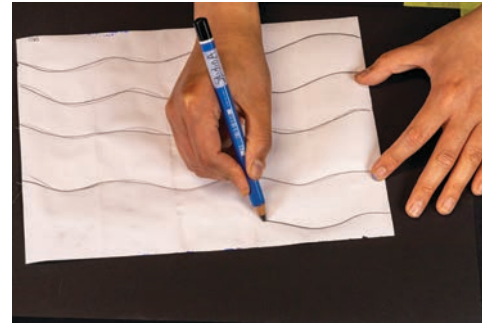
LEARNING SEQUENCE

1. Explain to students that they will create different tones of blue by mixing blue paint with white and black paint to lighten and darken the blue colour.
2. Start by painting the straight blue colour onto the middle of the five sections of the paper. Lay the sectioned white paper on newspaper to encourage students to paint over the edge of the paper, not leaving any white showing in the section.
3. Wash brush clean and paint the first section by lifting a larger amount of white paint onto the brush and touching a corner into the blue paint. Encourage students to touch the edge of the blue paint on the palette not to drag white through the middle of the blue.
4. Paint the first panel mixing the paint as it is applied to create a light blue. Repeat until the first panel is completely painted.
5. Moving to the second panel, repeat the paint process but adding slightly more blue to the white paint.
6. Paint the second panel with this combination creating a light blue that is darker than the first panel but lighter than the third.
7. Wash brush.
8. Move to the fourth panel. Apply blue paint to the brush and then a very small amount of black. Note that we add the darker paint to the lighter in small amounts. It is much easier to add more dark than lighten.
9. Paint in the fourth panel creating a darker blue than the third panel. Repeat process on the fifth panel adding slightly more black to make the fifth panel the darkest.



**LEARNING SEQUENCE
(CONT.)**

10. When dry, turn painting over and draw 2 or 3 wavy lines along the paper.
11. Cut along the wavy lines and glue the sections onto blue or green coloured A4 to create a wavy water like effect.



CONTENT FOCUS

Collage

KEY VOCABULARY

- Collage
- Tear
- Cut
- Paper

REQUIRED RESOURCES

- Daniel Kim's 'Peacock Collage' artwork (in resources)
- White A5 paper
- Coloured A5 paper
- PVA Glue 50/50 mix
- Paintbrushes

LEARNING INTENTION

- We are learning to use the collage technique in our artwork.

SUCCESS CRITERIA

- I can use the collage technique in my artwork.
- I can justify my colour choice and arrangement.
- I can draw an image of a fish.

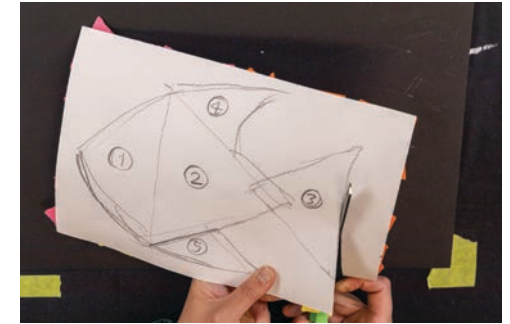
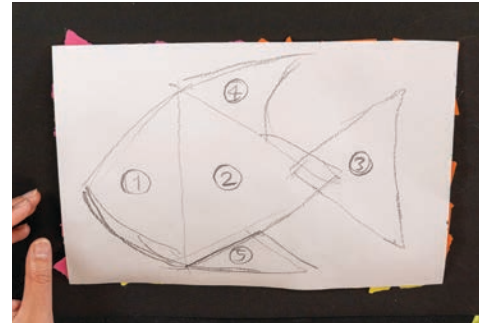
LEARNING SEQUENCE

1. Show students Daniel Kim's 'Peacock Collage' artwork. Explain that the image has been created through the gluing down of torn and cut paper. A technique called collage. Make note of the different tones of blue and green used in Daniel's work.
2. Explain to students that they will collage using three colours or tones. Have students select three different colours or tones to collage onto the white A5 paper.
3. Students tear a piece of coloured paper approximately the size of a \$1 coin. Use the paintbrush to apply the glue mix onto the white paper and then press the torn piece onto the glue section. Then use the brush to 'paint down' the edges of the coloured paper. Repeat process, overlaying the edges of each piece to cover the white paper. Students will need to consider how they will use the three tones or colours they have selected and why they have chosen their colours.



LEARNING SEQUENCE (CONT.)

4. Once dry, turn the collage over and have students draw an image of a fish using a series of triangles to create the shape and then smoothing the lines to improve the fish image.
5. Cut around the outline and mount onto coloured A5. Cut around the edge to leave a coloured edging surrounding the fish shape. Glue the collaged fish onto the water scene created in the previous activity to complete the water scene.





Daniel Kim, *Untitled (peacock)*, 2019, paper collage, 29.5cm x 20.5cm

Assessment Opportunities

Student progress can be monitored through a range of formative and summative assessment strategies and differentiated according to individual student needs.

Assessment opportunities could include:

- Creation of a fish form and explanation of technique used.
- Using monochrome paint techniques to create a watery effect.
- Appreciation of techniques used by Daniel Kim in selected artworks.

Extension Learning Sequence

Studio A has produced a series of artmaking tutorial videos for students. Through this video students will have the opportunity to view Daniel Kim's artmaking process and follow along with the instructions to produce their own artwork. This is an extension Learning Sequence and can be used as either a differentiation method for high ability students, or as a deeper whole class study.

Through this learning sequence:

All students will:

- Apply paint on canvas with a brush.
- Depict an object

Most students will:

- Use a range of brushstroke techniques.
- Create a composition from their point of observation (Still Life).

Some students will:

- Paint objects to accurate proportion.
- Create 3 dimensional form using shades and tones.

'Painting a Still Life' with Daniel Kim



Unit Evaluation

For future use and development comment on:

Unit Effectiveness

Suggested Changes

Daniel Kim Resources

1. *Cicada*, 2020
2. *Cicada (side view)*, 2020
3. *Humpback Whale*, 2020
4. *'Portuguese Man of War'*, 2012
5. *Untitled (peacock)*, 2019



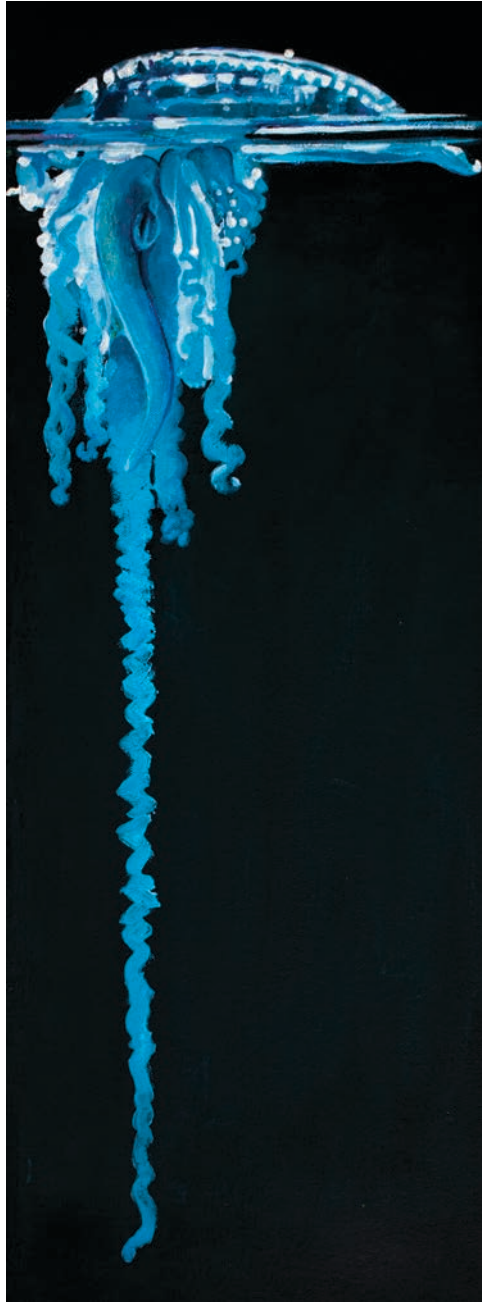
Daniel Kim, *Cicada*, 2020, soft pastels on paper, 38cm x 57cm



Daniel Kim, *Cicada (side view)*, 2020, chalk pastel on paper, 63cm x 51cm



Daniel Kim, *Humpback Whale*, 2020, drawing, 63.5cm x 51cm



Daniel Kim, *Portuguese Man of War*, 2012, acrylic on canvas, 20cm x 61 cm

About Studio A

Studio A is a Sydney based social enterprise and arts company that makes great art and tackles the barriers artists with intellectual disability face in accessing conventional education, professional development pathways and opportunities needed to be successful and renowned visual artists. When you buy art and design product from Studio A you employ an artist with intellectual disability and ensure Australia's cultural life includes diverse voices.

studioa.org.au

 @_studio_a_

 @studioasydney

Studio A acknowledges the Cammeraygal people, Traditional Custodians of the land on which we work. We pay our respect to their Elders past and present and extend that respect to all Aboriginal and Torres Strait Islander peoples today.

This project was supported by Create NSW and Creative Australia (formerly Australia Council).



Australian Government



**A
studio**