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:

* compose portraits using a variety of materials and techniques including painting, drawing and collage
* create portrait images featuring a range of expressions
* describe the way expression is represented in their artwork and the way artists create expressive artworks with colour, tone and facial features.

## 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:

* + 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.

## Cross-curricular links

* **English –** write a character description for a portrait studied or created, describing setting, emotions and features. Create a scenario to match one of the studied portraits.
* **PDHPE –** relate portraits to emotional and mental health. Explore the links between colour and mood.

## Learning sequence 1

Learning sequence 1 introduces the artforms of portraiture and triptych. Students begin creating their own triptych showing 3 different facial expressions by drawing and painting a face with a neutral expression.

### Learning intentions

Through this learning sequence:

* all students will:
  + view portraits and discuss facial features
  + attempt to draw a face with facial features.
* most students will:
  + carefully position facial features using structural lines
  + paint over the drawn portrait using watercolour paint.
* some students will:
  + consider the shape and size of facial features to create a neutral expression
  + explore different tones of one colour in painting the face.

Table 1 – Learning sequence 1

|  |  |  |  |
| --- | --- | --- | --- |
| **Key vocabulary** | **Learning sequence** | **Required resources** | **Differentiation** |
| * portrait * triptych * diptych * light * dark * tones * expression * emotion * passive | 1. Show students the Operation Art artwork ‘[Characters](https://digital.artsunit.nsw.edu.au/visual-arts/operation-art/2021-exhibition/south-western-sydney-2#verona)’ by Georgia Lumsden-Hyland. Discuss that a [portrait](https://www.tate.org.uk/art/art-terms/p/portrait) is an artistic representation of a person or animal. Explain that works with three panels are a [triptych](https://www.riseart.com/guide/2414/what-is-a-triptych). A [diptych](https://artincontext.org/diptych-art/) has two panels. 2. Discuss the different expressions in each face and the facial features that create the expressions. Ask students if they notice any other parts of the artworks that help to create the emotion in each tile of the triptych. 3. Inform students that they will be creating their own triptych of faces displaying three different emotions. The first panel will show a face with a passive expression. 4. Show students Frida Kahlo’s ‘[Self Portrait with Thorn Necklace and Hummingbird](https://en.wikipedia.org/wiki/Self-Portrait_with_Thorn_Necklace_and_Hummingbird#/media/File:Frida_Kahlo_(self_portrait).jpg)’ (1940). Study the lighter and darker tones in her face. Observe how the lighter tones represent areas of the face that are forward, such as the nose, chin, top lip and forehead. | * ‘[Characters](https://digital.artsunit.nsw.edu.au/visual-arts/operation-art/2021-exhibition/south-western-sydney-2#verona)’ by Georgia Lumsden-Hyland * ‘[Self Portrait with Thorn Necklace and Hummingbird](https://en.wikipedia.org/wiki/Self-Portrait_with_Thorn_Necklace_and_Hummingbird#/media/File:Frida_Kahlo_(self_portrait).jpg)’ (1940) by Frida Kahlo. | * 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. |
| * vertical * horizontal * guideline * oval * middle * intersect | 1. Lead students through [the basics of drawing a face](https://www.mylearning.org/stories/portraits/99). 2. Start with an oval shape and draw two dividing lines, one vertical and one horizontal. It is important that these lines divide the oval in halves. They will act as guidelines to place facial features into the drawing. 3. The point in the middle of the face where the lines intersect is the point at the top of the nose in between the eyes. Draw a triangle downward from this point to represent a nose. 4. Our eyes are placed halfway down our head. This is a difficult concept to grasp for children and will need reiteration throughout this unit. 5. The eyes are placed on the horizontal line, equidistant from the nose. They can be dots, circles, ovals or almond shaped depending on the skill level of the students and the desired look and expression. A good guide is to place them apart the same distance as the width of the nose. 6. Use the horizontal guideline to place the ears at eye level on the side of the head. A simple C shape can represent ears. 7. The mouth is placed below the nose. For this portrait, we are after a passive expression such as in the Frida Kahlo portrait. A simple straight line can be used as a starting point. 8. Hair is placed from the top of the head down to the ears. Encourage students to draw hair as a shape, or a series of shapes, not individual lines. Refer to the portraits studied as a reference. | * Pencil * Paper | * Provide students with a template of an oval face shape with guidelines drawn in if required. * Assist in positioning facial features where required. * Partial or full physical hand over hand assistance when required. |
| * watercolour * paint * dilute * tones * light * dark | 1. Use a single watercolour to paint the drawn face. Dilute the watercolour paint with water to make lighter tones for features that are to be highlighted. A stronger mix of paint will create a darker tone for shadowed areas of the face. Refer to the portraits studied as a reference for tonal changes and placement. | * Watercolour paints * Water * Brushes | * Use watercolour to apply a single wash if small strokes and tonal changes are too challenging. * 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:

* positioning of facial features using structural lines
* use of light tones to highlight and dark tones to subdue facial features.

## Learning sequence 2

Learning sequence 2 focuses on developing the second portrait in the students’ triptych. Students will draw and paint a face showing a happy expression and incorporate symbols and icons in the background that represent happiness.

### Learning intentions

Through this learning sequence:

* all students will:
  + use structural lines when creating a portrait
  + discuss how facial features and symbols can create a feeling of happiness in a portrait.
* most students will:
  + add expression to their portrait drawings
  + include symbolic icon references to show happiness in their composition.
* some students will:
  + use colour to complement the expression in the portrait
  + experiment with changing the angle of their portrait to enhance the expression on the face.

Table 2 – Learning sequence 2

|  |  |  |  |
| --- | --- | --- | --- |
| **Key vocabulary** | **Learning sequence** | **Required resources** | **Differentiation** |
| * symbol * icon | 1. Revisit Operation Art artwork ‘[Characters](https://digital.artsunit.nsw.edu.au/visual-arts/operation-art/2021-exhibition/south-western-sydney-2#verona)’ by Georgia Lumsden-Hyland. Focus on the third image of the happy girl. Discuss how the eyes and mouth display happiness. 2. Point out the small heart and bee icons in the composition to add to the happy mood of the image. Discuss how symbols can add to the mood of an artwork and ask students what other symbols or icons they can think of that would help to create a happy feeling in the artwork. | * ‘[Characters](https://digital.artsunit.nsw.edu.au/visual-arts/operation-art/2021-exhibition/south-western-sydney-2#verona)’ by Georgia Lumsden-Hyland | * 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. |
| * body language * cavalier * tilt | 1. Show students ‘[The Laughing Cavalier](https://en.wikipedia.org/wiki/Laughing_Cavalier#/media/File:Cavalier_soldier_Hals-1624x.jpg)’ (1624) by Frans Hals. 2. Ask students why they think that the Cavalier might be happy. Discuss how the eyes and mouth display his happiness. Study his body language, the tilt of his head and his arm position. Have students adopt that pose and ask how they feel. | * ‘[The Laughing Cavalier](https://en.wikipedia.org/wiki/Laughing_Cavalier#/media/File:Cavalier_soldier_Hals-1624x.jpg)’ (1624) by Frans Hals | * 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. |
| * expression | 1. Guide students to repeat [face drawing steps](https://www.mylearning.org/stories/portraits/99) from [Learning Sequence 1](#_Learning_intentions) to draw a happy face. Encourage students to use the eyes and mouth to create a happy expression. The eyes can be narrowed to show squinting from a big smiling mouth. 2. Tilt the head slightly to incorporate body language into the expression. 3. Encourage students to develop more detail in their facial features as they become more comfortable with drawing faces. 4. Students add iconic symbols to the background to enhance the happy emotion of the portrait. | * Pencil * Paper | * Provide students with a template of an oval face shape with guidelines drawn in if required. * Assist in positioning facial features where required. * Students could cut and paste images of their selected iconic happy symbols. * Partial or full physical hand over hand assistance when required. |
| * warm colours * paint * vibrant * background | 1. Students use [warm coloured](https://artincontext.org/warm-colors/) acrylic paint such as tones of red, yellow and orange to paint their portrait and background to create a vibrant, colourful portrait. | * Acrylic paint * Paintbrushes | * 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 facial features to show expression in portrait form
* use of symbolic icons to represent feelings.

## Learning sequence 3

Learning sequence 3 focuses on developing a portrait expressing a feeling of sadness, pain or anger. Students will consider how facial features and body language are exaggerated to convey these emotions.

### Learning intentions

Through this learning sequence:

* all students will:
  + view expressive portraits
  + consider facial features that express feelings of sadness, pain or anger.
* most students will:
  + exaggerate facial features to create expression
  + consider colour choices in creating a collage background.
* some students will:
  + successfully match colour to the mood of their portrait
  + give thought to the order of images in creating a triptych using their three portrait compositions.

Table 3 – Learning sequence 3

|  |  |  |  |
| --- | --- | --- | --- |
| **Key vocabulary** | **Learning sequence** | **Required resources** | **Differentiation** |
| * expression * emotion * pain * sadness * anger * accent * exaggeration * background * colour | 1. Revisit Operation Art artwork ‘[Characters](https://digital.artsunit.nsw.edu.au/visual-arts/operation-art/2021-exhibition/south-western-sydney-2#verona)’ by Georgia Lumsden-Hyland. Focus on the first image of the girl in pain. Discuss how the eyes and mouth display her emotion and study the tilt of the head. Discuss how emotions such as pain, sadness and anger are displayed on the face. Have students demonstrate those feelings with facial expressions. 2. Show students Gustave Courbet’s ‘[Le Desespere](https://upload.wikimedia.org/wikipedia/commons/8/8f/Gustave_Courbet_-_Le_D%C3%A9sesp%C3%A9r%C3%A9_%281843%29.jpg)’ (the desperate man) (1843). Discuss with students the emotion being shown. Study the accentuated eyes and their positioning in the middle of the composition. Refer to the importance of the hand position and how the hands add more drama to the image. Also adding to the drama is the use of light and dark to exaggerate the movement. Discuss how the emotion and feeling are enhanced by the more dramatic use of elements in the artwork. 3. Show students Edvard Munch’s ‘[The Scream](https://en.wikipedia.org/wiki/The_Scream#/media/File:Edvard_Munch,_1893,_The_Scream,_oil,_tempera_and_pastel_on_cardboard,_91_x_73_cm,_National_Gallery_of_Norway.jpg)’ (1893). Focus on Munch’s use of exaggerated eyes, mouth, hands and the application of colour in the background to create the maximum emotion and drama in his work. | * ‘[Characters](https://digital.artsunit.nsw.edu.au/visual-arts/operation-art/2021-exhibition/south-western-sydney-2#verona)’ by Georgia Lumsden-Hyland * [‘Le Desespere’ (the desperate man)](https://upload.wikimedia.org/wikipedia/commons/8/8f/Gustave_Courbet_-_Le_D%C3%A9sesp%C3%A9r%C3%A9_%281843%29.jpg) (1843) by Gustave Courbet * ‘[The Scream](https://en.wikipedia.org/wiki/The_Scream#/media/File:Edvard_Munch,_1893,_The_Scream,_oil,_tempera_and_pastel_on_cardboard,_91_x_73_cm,_National_Gallery_of_Norway.jpg)’ (1893) by Edvard Munch | * 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. |
| * expression * exaggeration | 1. Guide students to repeat [face drawing steps](https://www.mylearning.org/stories/portraits/99) from [Learning Sequence 1](#_Learning_intentions) to draw a face displaying an emotion such as anger, fear, sadness or pain. 2. Encourage students to exaggerate key features such as the eyes, mouth and hand position to create an expressive portrait different to those created already. | * Pencil * Paper | * Provide students with a template of an oval face shape with guidelines drawn in if required. * Assist in positioning facial features where required. * Partial or full physical hand over hand assistance when required. |
| * watercolour * tones * dark * light | 1. Students select two watercolours, one light colour and one dark, to paint their drawn face. Focus on creating a range of dark and light tones as in Courbet’s portrait. Avoid diluting the paints too much as stronger light and dark colours will create a more dramatic contrast. Refer to the portraits studied as a reference for tonal changes and placement. | * Watercolour paints * Water * paintbrushes | * Use watercolour to apply a single wash if small strokes and tonal changes are too challenging. * Partial or full physical hand over hand assistance when required. |
| * tissue paper * collage * colour * tear * swirling * overlap * tone | 1. Have students select two tissue paper colours to create a collage background for their portrait. These may be the same as used in the painting of the face. 2. Tear paper into shapes to cover the background completely. Encourage students to give thought to the effect of the shapes they will tear. Refer back to the swirling mass of colour in Munch’s portrait work. Colours may overlap to create another colour or tone in the background. | * Tissue paper * Glue | * Partial or full physical hand over hand assistance when required. * Use of gloves for students with a sensory aversion to glue. |
| * triptych * mount * effect | 1. Students arrange all three portrait works into a triptych. Artworks could be mounted onto a large paper or cardboard background. 2. Discuss the effect of displaying 3 different emotions side by side and the reasons for their choice of order in presenting their works. | * Three portrait images created throughout the unit * Large pieces of paper or cardboard | * 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:

* choice of background colours and shapes to match expression portrayed
* use of exaggeration to create more expressive images.

## 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