

Visual Arts Years 7–10 Life Skills unit: ‘I am’

<p>Unit title: ‘I am’</p> <p>Description: In this unit students learn about portraits and self-portraits. Students investigate 2D and 3D forms such as painting and collage techniques and stencil-making. Using the concept of ‘I am’, students develop self-portraits that may include photographs, prints, casts and/or masks, stencils, colours and textures to represent themselves, their personality and interests to an audience. They explore the work of artists and participate in the development of their own artworks over time. <i>Learning activities address selected ‘learn about’ and ‘learn to’ statements within the Life Skills content of the syllabus and may be prioritised and selected to suit the needs of students. The unit provides a range of ways in which students may engage in learning activities and students should participate at a level appropriate to their abilities and interests.</i></p>	
<p>Life Skills Outcomes</p> <p>A student:</p> <p>LS.1 experiences a variety of artmaking activities</p> <p>LS.2 explores a variety of materials, techniques and processes</p> <p>LS.3 explores the function of a variety of artists and audiences</p> <p>LS.4 explores the ways in which experiences of the world can be communicated in artworks</p> <p>LS.5 recognises that various interpretations of artworks are possible</p> <p>LS.6 makes a variety of artworks that reflect experiences, responses or points of view</p> <p>LS.7 explores how ideas and interests in the world can be represented in their artmaking</p> <p>LS.8 explores ways to develop ideas in artworks</p> <p>LS.9 uses a range of materials, techniques and processes to make artworks.</p>	<p>Resources</p> <ul style="list-style-type: none"> • Historical examples from Western Art, eg Leonardo Da Vinci’s <i>Mona Lisa</i>, Pablo Picasso’s <i>Weeping Woman</i>; Vincent Van Gogh’s <i>Self-portraits</i> • Australian artists and Archibald Prize entries from past and current exhibitions • Portraits and sculptural figures from ancient cultures; Egyptian, African • portraits from other cultures, eg Frida Khalo’s self portraits • Gordon Bennett’s <i>I am</i> • Masks from different cultures. This may include examples from the following cultures or types: <ul style="list-style-type: none"> – Egyptian – Mexican – North American – African – Warrior masks – Masks for protection and camouflage – Masks for use in cultural celebrations • Materials for creating collages, stencils and portraits • Materials for creating surface effects
<p>Links</p> <p>A student:</p> <p>English</p> <p>ENLS-4A views and responds to a range of visual texts, media and multimedia</p> <p>ENLS-5A recognises and uses visual texts, media and multimedia for a variety of purposes, audiences and contexts</p> <p>History</p> <p>HTLS-2 demonstrates an understanding of time and chronology</p> <p>HTLS-3 investigates how people lived in various societies from the past.</p>	<p>A student:</p> <p>Languages</p> <p>LS.MBC.1 experiences cultural diversity</p> <p>LS.MBC.2 explores own and other cultures</p> <p>Mathematics</p> <p>MALS-4NA recognises language used to represent number</p> <p>MALS-25MG estimates and measures in everyday contexts</p> <p>MALS-32MG responds to and uses the language of position in everyday contexts.</p>
<p>For students working towards Life Skills outcomes in regular classes, teachers may wish to link the activities in this unit with the Stage 4 unit ‘Portrait in Words’ in <i>Visual Arts Years 7–10: Advice on Programming and Assessment</i> (pp 25–31).</p>	

Life Skills Outcomes	Life Skills content	
LS.1 LS.2 LS.9 LS.3 LS.4 LS.7 LS.5 LS.6 LS.8	<p>Students learn about:</p> <p>Practice</p> <ul style="list-style-type: none"> • a variety of artmaking activities • the qualities of a variety of materials in 2D forms • a range of materials used in making artworks • the process of developing and making artworks • the different technical processes for making 2D artworks • ideas and interests in the world that can be represented in a range of artworks • the development of artworks over time • exploring ideas and interests in the world and a range of forms to make a variety of artworks <p>Conceptual Framework</p> <ul style="list-style-type: none"> • the work of a variety of artists • the role of artists • the role of audiences in relation to artworks • how experiences of the world can be represented in artworks <p>Frames</p> <ul style="list-style-type: none"> • responding to and interpreting artworks • communicating experiences, responses and points of view • communicating using images from a variety of sources 	<p>Students learn to:</p> <ul style="list-style-type: none"> • participate in a variety of artmaking activities including 2D forms, eg painting, collage, stencil making • explore the qualities of 2D materials, eg wet and dry media, charcoal, ink, pencil, crayon, paint on paper and other surfaces • experiment with a range of materials and techniques, eg 2D forms: wet and dry media, finger painting, spraying/dripping, splattering, airbrushing, rubbing, shading, impasto, glazing, use of sponges, rollers, palette knives • follow a procedure to make an artwork • use technical processes for making artworks • represent ideas and interests in the world in a range of artworks and forms • participate in the development of artworks over time • represent ideas and interests in the world • explore the work of a variety of artists • recognise that artists create artworks for different purposes • participate appropriately as an audience • identify artworks which communicate experiences of the world • respond to an artwork • identify particular visual qualities of artworks • make artworks that reflect experiences, responses or a point of view • adapt, revise and reinterpret an image from an existing artwork to produce a new artwork

Teaching, learning and assessment activities	
Artmaking	Critical and Historical Studies
<p>Students</p> <p>1. LS. 7</p> <ul style="list-style-type: none"> • bring to school pictures of themselves, with their family and pets • examine photographs of themselves. This may include examining photographs of themselves: <ul style="list-style-type: none"> – as younger children – with immediate and/or extended family – with pets – with favourite things – at favourite places • respond to teacher questions about aspects of the images such as: <ul style="list-style-type: none"> – their age and size when specific photographs were taken – the colours in the photographs – the feelings evident in the photographs – the clothes they are wearing – who/what are other people, objects and/or pets in the image and their significance • recall information about the occasion such as: <ul style="list-style-type: none"> – when and/or where the photograph was taken – whether the photograph was taken inside or outside – why was the photograph taken – what was happening – the time of day and the time of year the photograph was taken – who took the photograph – what they like most about the photograph 	<p>Students</p> <p>2. LS. 7</p> <ul style="list-style-type: none"> • respond to teacher questions about why photographs are taken of themselves and family members, eg photographs for display and identification; acknowledge that we value representations of ourselves and others • explore photographs and the concept of portraits/self portraits. This may involve: <ul style="list-style-type: none"> – distinguishing between photographs of people and photographs of objects – determining what a portrait is and why portraits are created, eg as a historical record, as a personal tribute to another person or self – identifying differences between a variety styles of portraits provided by the teacher
<p>Evidence of learning (<i>words in italics refer to Life Skills outcomes</i>)</p> <p>1 and 2 Examining photographs of themselves and responding to questions may involve <i>exploring how ideas and interests in the world can be represented in their artmaking.</i></p>	
<p>Feedback</p> <p>1 and 2 Oral, visual and/or tangible feedback and prompting by the teacher to guide and affirm students' identification of aspects of photographs, portraits and self-portraits.</p>	

Numbers in the teaching, learning and assessment activities indicate the suggested sequence of activities in artmaking and critical and historical studies.

Teaching, learning and assessment activities	
Artmaking	Critical and Historical Studies
<p>Students</p> <p>4. LS.8</p> <ul style="list-style-type: none"> • create an ‘I am’ focus in a personalised Visual Arts diary. The diary can be used to record students’ artmaking and other experiences throughout the unit. The diary may initially include: <ul style="list-style-type: none"> – photocopied and/or scanned preferred images of themselves – identified features of themselves such as their name, interests, family, friends, likes and physical characteristics represented in a range of formats – items of personal interest such as magazine cuttings, freehand sketches, personal reflections • decide on an appropriate arrangement of images in the Visual Arts diary. The images may be arranged chronologically or reflect a home, school, community sequence. Alternately, a collage of images may be developed with a central photocopied or scanned image of the student, surrounded by other images that show aspects of the student’s life. 	<p>Students</p> <p>3. LS.3, LS.4</p> <ul style="list-style-type: none"> • view a range of historical and contemporary images of portraits from a range of sources. This may include: <ul style="list-style-type: none"> – historical examples from Western Art, eg Leonardo Da Vinci’s <i>Mona Lisa</i>, Pablo Picasso’s <i>Weeping Woman</i>; Vincent Van Gogh’s <i>Self-portraits</i> – Australian artists and Archibald Prize entries from past and current exhibitions – portraits and sculptural figures from ancient cultures; Egyptian, African – portraits from other cultures, eg Frida Kahlo’s self-portraits • look at differences between portraits • recognise that the artworks all feature people • identify and/or describe the subjects of the artworks • select one portrait to explore in detail and examine the following features: <ul style="list-style-type: none"> – what colours are used – what materials did the artist use – how does it make you feel – distinguish between portraits and self-portraits
<p>Evidence of learning (<i>words in italics refer to Life Skills outcomes</i>)</p> <p>3</p> <ul style="list-style-type: none"> • Viewing a range of historical and contemporary images of portraits may involve <i>exploring the function of a variety of artists and audiences</i>. • Selecting and exploring one portrait in detail may involve <i>exploring the function of a variety of artists and audience</i> and/or <i>exploring the ways in which experiences of the world can be communicated through artworks</i>. <p>4</p> <ul style="list-style-type: none"> • Creating an ‘I am’ focus and deciding on a preferred arrangement of images in a personalised Visual Arts diary may involve <i>exploring ways to develop ideas in artwork</i>. 	
<p>Feedback</p> <p>3</p> <ul style="list-style-type: none"> • Oral, visual and/or tangible feedback and prompting by the teacher to focus students’ attention on aspects of photographs, portraits and self-portraits <p>4</p> <ul style="list-style-type: none"> • Oral, visual and/or tangible feedback and prompting by the teacher to guide and affirm students’ entries in an ‘I am’ focus in a personalised Visual Arts diary to reflect what is important to the students. 	

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Teaching, learning and assessment activities	
Artmaking	Critical and Historical Studies
<p>Students 5. LS.1, LS.2, LS.9</p> <ul style="list-style-type: none"> • make personal prints (stamp or trace) using hands, fingers and/or feet with accompanying descriptions. This may include: <ul style="list-style-type: none"> – arranging images or as part of a class display with other images that show other aspects of student’s life surrounding it – recording images or representations of images in their personal Visual Arts diary • create an upper torso outline tracing of themselves, using expressive and visually interesting poses undertaking a variety of activities. This may include: <ul style="list-style-type: none"> – using an overhead projector to trace outline – taking paper outside in sun and tracing around the shadow cast on the paper – taping plastic onto a window, the student sits on one side and another person traces around profile onto plastic • create surface effects on upper torso outlines using a range of selected materials, colours and techniques that reflect their personal preferences and feeling about themselves. This may include experimenting with different ways of making marks and creating surface effects, eg finger painting, spraying/dripping, splattering, airbrushing, rubbing, shading, dotting, use of flat colour, scumbling, glazing, washes, stipling, sgraffito, broken colour, impasto, and use of sponges, palette knives and rollers, use of textured materials such as string, feathers and leaves, glitter, ribbon, dental floss, bubble paint/pens 	
<p>Evidence of learning (<i>words in italics refer to Life Skills outcomes</i>)</p> <p>5</p> <ul style="list-style-type: none"> • Making personal prints, creating outlines and experimenting with surface effects may involve <i>experiencing a variety of artmaking activities</i> and/or <i>exploring a variety of materials, techniques and processes</i> and/or <i>using a range of materials, techniques and processes to make artworks.</i> 	
<p>Feedback</p> <p>5 Demonstration of different ways of making marks and creating surface effects by the teacher. Oral, visual and/or tangible feedback and prompting by the teacher to guide and affirm students’ personal prints and upper torso outlines and experimentation with making surface effects.</p>	

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Teaching, learning and assessment activities	
Artmaking	Critical and Historical Studies
<p>Students 7. LS.1, LS.2, LS.9</p> <ul style="list-style-type: none"> • make an ‘identikit’ sculpture of one part of their body using plaster bandages, then decorate with favourite colours or patterns. This may include: <ul style="list-style-type: none"> – face - phantom mask – hands – feet • make a mask that could be used in the context of a school/community cultural celebration. This may include: <ul style="list-style-type: none"> – plaster bandage mask – papier mache mask on balloon surface 	<p>Students 6. LS.3, LS.4, LS.5, LS.8</p> <ul style="list-style-type: none"> • view images of masks from different cultures. This may include examples from the following cultures or types: <ul style="list-style-type: none"> – Egyptian – Mexican – North American – African – warrior masks – masks for protection and camouflage – masks for use in cultural celebrations • respond to questions about the selected examples relating to the purpose/function of masks; cultural traditions. This may include: <ul style="list-style-type: none"> – sorting and matching masks to cultures – responding to features of masks such as eyes, mouths – identifying materials used in the masks – identifying purposes of masks
<p>Evidence of learning (<i>words in italics refer to Life Skills outcomes</i>)</p> <p>6</p> <ul style="list-style-type: none"> • viewing images of masks from different cultures may involve <i>exploring the function of a variety of artists and audiences</i> and/or <i>exploring the ways in which experiences of the world can be communicated in artworks</i> and/or <i>recognising that different interpretations of artworks are possible</i> and/or <i>exploring ways to develop ideas in artworks.</i> <p>7</p> <ul style="list-style-type: none"> • making an ‘identikit’ sculpture of one part of their body may involve <i>experiencing a variety of artmaking activities</i> and/or <i>making a variety of artworks that reflect experiences, responses or a point of view</i> and/or <i>using a range of materials, techniques and processes to make artworks.</i> • making a mask that could be used in the context of a school/community cultural celebration may involve <i>experiencing a variety of artmaking activities</i> and/or <i>making a variety of artworks that reflect experiences, responses or a point of view</i> and/or <i>using a range of materials, techniques and processes to make artworks.</i> 	
<p>Feedback 6 and 7 Oral, visual and/or tangible feedback and prompting by the teacher to guide and affirm students’ identification of features of masks from different cultures and creation of an identikit sculpture/mask.</p>	

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Teaching, learning and assessment activities	
Artmaking	Critical and Historical Studies
<p>Students 9. LS. 6, LS.7, LS.8, LS.9</p> <ul style="list-style-type: none"> • recognise their name in print • prepare templates based on their names. This may involve: <ul style="list-style-type: none"> – writing and/or typing their name – cutting out names and letters to create stencils • identify portraits to be used as a template. This may involve tracing around photocopies of portrait photographs of themselves and cutting out stencils • make a number of prints using their portrait/name stencils by painting surfaces within and outside of the outlines • create their own ‘<i>I am</i>’ self-portrait by using a variety of images and techniques. Activities may include: <ul style="list-style-type: none"> – indicating images that may be incorporated – printing and/or measuring the words ‘I am’ or their name on a large sheet of paper or card – trimming images, photocopies and prints and arranging these within the borders of the letters – painting background space using preferred colours and surface effects – creating an arrangement of images of themselves within the letters including images, colours, and drawings/paintings related to their interest outside of the letters – incorporation of personal prints (stamp or tracing) of hands, feet, fingers and/or torso into portrait 	<p>Students 8. LS. 3, LS.4, LS.8</p> <ul style="list-style-type: none"> • identify features of Gordon Bennett’s <i>I am</i>. Students may: <ul style="list-style-type: none"> – indicate letters or words in the painting – trace around these words and/or write them on another sheet – describe what the little boy in the painting is wearing – list the images that the artist has included in his ‘<i>I am</i>’ artwork <p>10. LS. 3, LS.4, LS.8</p> <ul style="list-style-type: none"> • identify the kinds of things included in their own ‘<i>I am</i>’ self-portrait. • compare the images used by Bennett with those included in their own ‘<i>I am</i>’ self-portrait.
<p>Evidence of learning (<i>words in italics refer to Life Skills outcomes</i>)</p> <p>8</p> <ul style="list-style-type: none"> • Identifying features of Gordon Bennett’s <i>I am</i> and comparing images with their own ‘<i>I am</i>’ self-portrait may involve <i>exploring the function of a variety of artists and audiences</i> and/or <i>exploring the ways in which experiences of the world can be communicated in artworks</i> and/or <i>exploring ways to develop ideas in artworks</i>. <p>9 and 10</p> <ul style="list-style-type: none"> • Creating stencils and making prints using portrait/name stencils may involve <i>making a variety of artworks that reflect experiences, responses or a point of view</i> and/or <i>exploring how ideas and interests in the world can be represented in their artmaking</i> and/or <i>exploring ways to develop ideas in artworks</i> and/or <i>using a range of materials, techniques and processes to make artworks</i>. • Creating their own ‘<i>I am</i>’ self-portrait and comparing this to Gordon Bennett’s <i>I am</i> may involve <i>exploring how ideas and interests in the world can be represented in their artmaking</i> and/or <i>exploring ways to develop ideas in artworks</i> and/or <i>using a range of techniques and processes to make artworks</i>. 	
<p>Feedback 8, 9 and 10 Oral, visual and/or tangible feedback and prompting by the teacher to guide and affirm students’ identification of features of Gordon Bennett’s <i>I am</i>, their creation of stencils, prints and own ‘<i>I am</i>’ portrait.</p>	

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