

Scheme of Work

Cambridge Lower Secondary

Art & Design 0073

Stage 9

For use with the curriculum framework published in 2019



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# Introduction

This document is a scheme of work created by Cambridge Assessment International Education for Cambridge Lower Secondary Art & Design Stage 9.

It contains:

* suggested units showing how the learning objectives in the curriculum framework can be grouped and ordered
* at least one suggested teaching activity for each learning objective
* a list of subject-specific language that will be useful for your learners
* sample lesson plans.

You do not need to use the ideas in this scheme of work to teach Cambridge Lower Secondary Art & Design Stage 9. It is designed to indicate the types of activities you might use, and the intended depth and breadth of each learning objective. These activities may not fill all of the teaching time for this stage. You may choose to use other activities with a similar level of difficulty.

The accompanying teacher guide for Cambridge Lower Secondary Art & Design will support you to plan and deliver lessons using effective teaching and learning approaches. You can use this scheme of work as a starting point for your planning, adapting it to suit the requirements of your school and needs of your learners.

## Long-term plan

This long-term plan shows the units in this scheme of work and a suggestion of how long to spend teaching each one. The suggested teaching time is based on 45 hours of teaching for Art & Design Stage 9. You can adapt the time, units and order of the units based on the requirements of your school and the needs of your learners.

| Unit | Suggested teaching time |
| --- | --- |
| **Unit 9.1** Still life | 12 hours |
| **Unit 9.2** Identity | 12 hours |
| **Unit 9.3** On the surface *or* Contained | 16 hours |
| **Unit 9.4** Exhibition | 5 hours |
| **Total** | **45 hours** |

## Sample lesson plans

You will find two sample lesson plans at the end of this scheme of work. They are designed to illustrate how the suggested activities in this document can be turned into lessons. They are written in more detail than you would use for your own lesson plans. The Cambridge Lower Secondary Art & Design Teacher Guide has information on creating lesson plans.

## Other support for teaching Cambridge Lower Secondary Art & Design Stage 9

Cambridge Lower Secondary centres receive access to a range of resources when they register. The Cambridge Lower Secondary support site at [**https://lowersecondary.cambridgeinternational.org**](https://lowersecondary.cambridgeinternational.org) is a password-protected website that is the source of the majority of Cambridge-produced resources for the programme. Ask the Cambridge Coordinator or Exams Officer in your school if you do not already have a log-in for this support site.

Included on this support site are:

* the Cambridge Lower Secondary Art & Design Curriculum Framework, which contains the learning objectives that provide a structure for your teaching and learning
* the Cambridge Lower Secondary Art & Design Teacher Guide, which will help you to implement Cambridge Lower Secondary Art & Design in your school
* templates for planning
* worksheets for short teacher training activities that link to the teacher guide
* assessment guidance (to support classroom assessment)
* links to online communities of Cambridge Lower Secondary teachers.

## Resources for the activities in this scheme of work

We have assumed that you will have access to these resources:

* paper, pens and pencils for learners to use
* visual journals (sketchbooks)
* paints and brushes, palettes
* painting and drawing surfaces
* erasers
* scissors.

Other suggested resources for individual units and/or activities are described in the rest of this document. You can swap these for other resources that are available in your school.

## Websites

There are many excellent online resources suitable for teaching Cambridge Lower Secondary Art & Design. Since these are updated frequently, and many are only available in some countries, we recommend that you and your colleagues identify and share resources that you have found to be effective for your learners.

## Approaches to teaching Cambridge Lower Secondary Art & Design Stage 9

The Cambridge Lower Secondary Art & Design curriculum framework supports an open, flexible and non-linear approach to teaching and learning. In Art & Design, teaching and learning should provide repeated – and limitless – freedom, choice and opportunity to use and experiment with media, materials and techniques. The fundamental stages of the artistic process can and should take place in any order. You should not feel constrained by the content of the unit. Instead, you are encouraged to use the suggested activities as a starting point and to explore and make the best use of available media, materials and resources.

Experience is a fundamental aspect of the artist process. In Art & Design, learners should always be encouraged to focus on the ongoing experience of tools, equipment, media, materials and processes and encouraged to ask themselves questions about their use of resources in order that they can make informed choices about their future work.

Visual journals

Visual journals, or sketchbooks, are a central part of the artistic journey. Learners should use the visual journal to experiment and record thoughts, ideas and reflections as they develop.

Warm-up activities

Quick warm-up activities are recommended at the start of the lesson to loosen up the hands and to encourage creative flow. See the Cambridge Lower Secondary Art & Design Teacher Guide for examples of warm-up activities.

# Unit 9.1 Still life

| Unit 9.1 Still life |
| --- |
| Outline of unit: |
| In this unit learners draw from a range of still life objects focusing on tone to record detail and form. They also explore how objects relate to each other in terms of space. They research the work of other still life artworks and use this to influence their own selection of objects. Learners create their own arrangement of these objects using a range of backdrops to further develop an interesting composition. They use photography and view finders to analyse the composition and to decide on a final arrangement. Learners draw from the still life arrangement and experiment with a variety of media to develop the drawing. Learners make decisions based on the reviewing and reflecting process as to which media and arrangement they will use to create a sustained study of the still life.  Learners should be encouraged to use a visual journal to gather and record notes on artists and experiments with media. Learners should annotate experiments with notes on their reflections. |
| Knowledge, understanding and skills progression: |
| Learners have the opportunity to build on art and design skills they might have developed in earlier stages, including:   * drawing techniques * mark making * use of colour * research. |
| Resources: |
| Learners will require a variety of objects that can be arranged for still life studies. Ideally this will be articles they have selected themselves, but a variety of stimulus material could be provided. If learners are bringing their own stimulus material, then it would be useful to have somewhere for them to store it safely.  These resources are suggested for the example activities described in this unit. You and your learners may choose to use different media depending on preference, confidence and availability:   * paint * pencil * oil pastel * collage * artist examples * variety of coloured paper * patterned paper / wallpaper/ wrapping paper/ reflective paper / patterned fabric for backgrounds. |
| Language: |
| * composition * form * tone * pattern * texture * perspective * background * representation. |

| Learning objectives | Suggested teaching activities | Comments |
| --- | --- | --- |
| **Experiencing**  **E.01** Encounter, sense, experiment with and respond to a wide range of sources, including a range of art from different times and cultures. | Present a range of examples of still life artwork from other artists and provide information regarding the context of the work. For example, you could present Audrey Flack, *Marilyn* (1977) Giorgio Morandi *Natura Morta* (1956) and Juan Gris *Still Life with a Guitar* (1913).  Learners select one artwork and use this to influence their choice of objects for their own still life. They should be considering the meaning they want to portray, for example identity, memories, hopes and fears. Once they have chosen their objects, they will use them throughout the unit.  **Resources:**  A range of still life objects and/or a place for learners to store their chosen objects at school. | You can ask the learners questions so they understand how meaning can be attributed to the objects and how it can vary depending on the context of the object and the personal experiences of the learner. For example   * *Why do you think Audrey Flack has included an egg timer in Marilyn?* * *What do you think this means?*   Remind learners to use their visual journals.  This activity would be well supported by using any other examples of still life that are culturally relevant to your learners. |
| **Experiencing**  **E.02** Explore media, materials, tools, technologies and processes.  **E.03** Gather and record experiences and visual information.  **Making**  **M.02** Select appropriate media, materials, tools, technologies and processes for a purpose. | Learners make carefully observed drawings of each object they have chosen in the previous activity, drawing from a variety of viewpoints and scale, exploring the individual qualities of each object. Ask learners to consider formal elements such as form, pattern, colour and texture.  Encourage learners to approach the same drawing in different ways (e.g. different sizes, orientations or media). Ask each learner to produce a series of at least two drawings of each object.  **Resources:**  A range of drawing materials for learners to select from (e.g. charcoal, pastel, pen and ink, paint).  Different coloured paper. | Remind learners of basic drawing skills, tone and mark making.  Allow learners to select materials to draw with from a range of options.  Encourage learners to draw on different coloured backgrounds in order to make best use of tone and depth and to record their studies in their visual journals. |
| **Experiencing**  **E.03** Gather and record experiences and visual information.  **Reflecting**  **R.02** Analyse, critique and connect own and others’ work as part of the artistic process.  **Thinking and working artistically**  **TWA.01** Generate, develop, create, innovate and communicate ideas by using and connecting the artistic processes of experiencing, making and reflecting.  **TWA.02** Embrace challenges and opportunities, working with growing independence.  **TWA.03** Review and refine own work. | Learners experiment with the arrangement of the objects chosen for the still life and, using a range of backdrops, develop a series of interesting compositions.  Learners use photography and view finders to analyse the compositions and to decide on a final arrangement that effectively conveys their intended mood.  **Resources:**  Cameras.  Backgrounds with different colours and textures.  Light sources and reflective surfaces (e.g. mirrors or reflective paper). | Refer back to artist examples to suggest alternative arrangements. For example, a surrealist still life, for example *Luncheon in Fur* (1936) by Meret Oppenheim, playing with objects, scale and unrelated objects and backgrounds, to create an uneasy or disturbing mood.  You could explore lighting options using a spotlight to create strong contrast.  Allow learners time to experiment with reflective paper / mirrors within the composition to create different effects and explore the effect on mood of the composition. |
| **Experiencing**  **E.02** Explore media, materials, tools, technologies and processes.  **E.03** Gather and record experiences and visual information.  **Making**  **M.01** Learn to use a range of media, materials, tools, technologies and processes with increasing skill, independence and confidence.  **M.02** Select appropriate media, materials, tools, technologies and processes for a purpose. | Learners take several photographs of their final arrangement from different views, exploring viewpoints, from above, below, close up and far away.  They draw from the still life using pencil to create a series of drawings from several viewpoints. Learners reflect on the still life as they walk around the arrangement and choose multiple viewpoints from which to draw. | You might want to encourage learners to consider overlapping some of these drawings to inspire a more abstract version. |
| **Experiencing**  **E.02** Explore media, materials, tools, technologies and processes.  **Making**  **M.01** Learn to use a range of media, materials, tools, technologies and processes with increasing skill, independence and confidence.  **M.02** Select appropriate media, materials, tools, technologies and processes for a purpose. | Learners make a line drawing using pencil of their chosen composition. They divide the drawing into 4 sections and use different types of media and /or processes to complete each section. They should refer back to their initial tonal drawings of the objects as reference and as an aide but should mainly work form direct observation of the still life to ensure they represent the detail, texture and form of the objects within the still life. | Learners may want to use the abstract outcomes created by overlapping their drawings in the previous stage. In this case they will still need to refer to the objects using direct observation as they aim to accurately represent the form, detail and texture of the objects.  You may want to encourage learners to experiment with combining different media. |
| **Reflecting**  **R.01** Celebrate artistic experiences and learning.  **R.02** Analyse, critique and connect own and others’ work as part of the artistic process.  **Thinking and Working Artistically**  **TWA.03** Review and refine own work. | Learners use peer and self-assessment to review their media experiments and make a decision as to which media or combination of media they will use for the completion of a final still life in colour.  Ask learners to explain, either by writing or by a presentation to the class or teacher, how their chosen media best describes their interpretation of the still life arrangement. For example, it could be that oil pastel is the chosen medium because of the ability to achieve rich colours that represent the vitality of the objects and what they represent to the learner. | Encourage learners to discuss their work and to recognise the strengths and limitations of the media used.  *Which media best reflects the surface qualities of the objects?*  For example, watercolour might be more successful in describing reflective surfaces, such as metal, than soft pastel.  *Which media did you find easier to control?*  It may be appropriate to refer back to the artist research to encourage the learner to identify how the artist overcame similar problems of representation. This could lead to further exploration or/and refinement of the media use. |
| **Making**  **M.01** Learn to use a range of media, materials, tools, technologies and processes with increasing skill, independence and confidence.  **M.02** Select appropriate media, materials, tools, technologies and processes for a purpose.  **Thinking and Working Artistically**  **TWA.01** Generate, develop, create, innovate and communicate ideas by using and connecting the artistic processes of experiencing, making and reflecting.  **TWA.02** Embrace challenges and opportunities, working with growing independence.  **TWA.03** Review and refine own work. | Learners refer back to their various composition sketches, media experiments and evaluation process to plan and create a sustained still life study (of approximately five hours). This should be inspired by the research they completed into an artist at the start of the unit, which could influence their choice of subject matter and/or media selection and use. |  |
| **Experiencing**  **E.01** Encounter, sense, experiment with and respond to a wide range of sources, including a range of art from different times and cultures.  **Reflecting**  **R.01** Celebrate artistic experiences and learning.  **R.02** Analyse, critique and connect own and others’ work as part of the artistic process.  **Thinking and Working Artistically**  **TWA.03** Review and refine own work. | Using peer and self-assessment, learners reflect on their work and acknowledge strengths and limitations. Encourage learners to identify which media they enjoyed working with and to consider areas they would like to explore in more depth in future work, for example they may have been exposed to an art movement for the first time that particularly interested them or to a certain process or technique. | You may want to take this opportunity to organise a class exhibition to encourage the awareness of the learner’s achievements throughout the whole school and invite feedback from staff and students from outside of the art department. |

# Unit 9.2 Identity

| Unit 9.2 Identity |
| --- |
| Outline of unit: |
| Learners take the theme title ‘Identity’ and explore possible responses through discussion. This understanding will be expanded by looking at examples of work from a range of artists that relate to the theme in different ways such as portraiture, still life, landscape, and sculpture. Learners may refer to their previous work on still life and how objects can reflect an identity. Alternatively, they may explore another aspect that make up an identity, such as heritage, family, interests or take a more literal response and create a self-portrait.  When gathering images to explore the theme, learners should be encouraged to use photography as well as at least one other media, such as pencil, to record their observations. Learners should have time to reflect on past work, decide which media they would like to use, and experiment with these in order to develop their initial images. Learners should select another artist to use as inspiration for developing their ideas and should come up with two different options for a final composition for a final piece.  Learners should be encouraged to use a visual journal to gather and record notes on artists and experiments with media.  Learners produce a sustained final outcome that has been developed from exploration of materials and gathering of images related to their theme. |
| Knowledge, understanding and skills progression: |
| Learners have the opportunity to build on art and design skills they might have developed in earlier stages, including:   * ability to analyse the work of other artists * responding to a theme to inspire individual ideas and to create personal and unique images * recording ideas using a range of processes * technical skill in selected media * exploring alternative ways of how to express ‘Identity’ using the visual elements. |
| Resources: |
| These resources are suggested for the example activities described in this unit. You and your learners may choose to use different media depending on preference, confidence and availability:   * paint * pencil * oil pastel * collage * artist examples * clay * photography * location visits such as buildings, local natural surroundings, relevant museums or galleries. |
| Language: |
| * composition * formal/visual elements * portraiture * landscape * sculpture * heritage * perspective * form * representation. |

| Learning objectives | Suggested teaching activities | Comments |
| --- | --- | --- |
| **Experiencing**  **E.01** Encounter, sense, experiment with and respond to a wide range of sources, including a range of art from different times and cultures.  **E.03** Gather and record experiences and visual information.  **Reflecting**  **R.02** Analyse, critique and connect own and others’ work as part of the artistic process. | Start the unit by introducing the theme ‘Identity’. Explain that it allows opportunities to work from observation and expansion into a range of topics, for example landscape, still life, portraiture and sculpture.  Show learners collection of artists whose work links to the theme of ‘Identity’ for example:   * Frida Kahlo – *Self-portrait with thorn necklace and hummingbird* (1940) * Colin McCahon – *North Otago landscape* (1967) * Rita Angus – *Rutu* (1951) * Amrita Shergil – *Sumair* (1936) * David Hockney – *Mother* (1982) * Nam June Paik – *TV garden* (1974–2000) * Naum Gabo – *Head No.2* (1916) Enlarged Version (1964).   Encourage a class discussion gathering ideas generated by these artists work and collect them by writing them on a board. The class could combine ideas in small groups and feedback to the whole class. | You will need to prompt a discussion with the learners so they understand how the theme ‘Identity’ can be interpreted in a wide range of ways. Talking through the artists’ work can model this and show how the personal experiences of the learner can be explored in this project.   * *Why do you think Frida Kahlo places certain animals in the background of her portraits? What might they represent?* (e.g. aspects of her personality or the country she lives in.) * *If you were doing a self-portrait which animals would you chose to include and why?*   This activity would be well supported by using any examples of artwork linked to ‘Identity’ and are culturally relevant to your learners. |
| **Experiencing**  **E.01** Encounter, sense, experiment with and respond to a wide range of sources, including a range of art from different times and cultures.  **E.02** Explore media, materials, tools, technologies and processes.  **E.03** Gather and record experiences and visual information.  **Making**  **M.02** Select appropriate media, materials, tools, technologies and processes for a purpose.  **Thinking and Working Artistically**  **TWA.01** Generate, develop, create, innovate and communicate ideas by using and connecting the artistic processes of experiencing, making and reflecting.  **TWA.02** Embrace challenges and opportunities, working with growing independence. | Learners begin to gather images related to the theme. They may choose to refer back to the previous still life project and explore how objects can reflect an identity in more depth, or explore another aspect that makes up an identity, such as heritage, family, interests, or they may take a more literal response and look at creating a self-portrait.  Ideas of what to record might directly link to the initial discussion of the theme (including reference to the work of other artists) or learners may expand and develop these initial ideas.  Depending on the direction the learner decides to take, they gather images using a combination of the following:   * drawing from secondary source images, searched from the Internet, magazines, books and/or post cards * drawing from direct observation, portraits, objects, landscapes, views from within a room, or looking out of a window * drawing from location visits such as buildings, local natural surroundings, relevant museums or galleries.   Learners build on these initial ideas by taking photographs related to and exploring the theme.  This could include photographs of special interests, hobbies, sports, friends, inside of handbag/rucksack, home, family members, facial expressions, reflection in the mirror, hands, gestures, meals, places of special significance such as bedroom, library, school, shoe collection.  Encourage learners to approach the same drawing in different ways (e.g. different sizes, orientations or media). Ask each learner to produce a series of at least two drawings of each object. | Remind learners of basic drawing skills, tone and mark making.  Allow learners to select materials to draw with from a range of options such as charcoal, pastel, pen and ink, paint.  Encourage learners to use a visual journal to gather their drawings and record notes on artists and experiments with media.  You may want to introduce another media such as clay. This would allow learners to explore 3D options.  This activity would be well supported by using crafts and skills that are culturally relevant to your learners.  This activity could be extended by learners researching a photographer or artist that links to some of the photographs they have chosen to take. |
| **Experiencing**  **E.01** Encounter, sense, experiment with and respond to a wide range of sources, including a range of art from different times and cultures.  **E.02** Explore media, materials, tools, technologies and processes.  **E.03** Gather and record experiences and visual information.  **Making**  **M.01** Learn to use a range of media, materials, tools, technologies and processes with increasing skill, independence and confidence.  **M.02** Select appropriate media, materials, tools, technologies and processes for a purpose.  **Reflecting**  **R.02** Analyse, critique and connect own and others’ work as part of the artistic process.  **Thinking and Working Artistically**  **TWA.01** Generate, develop, create, innovate and communicate ideas by using and connecting the artistic processes of experiencing, making and reflecting.  **TWA.02** Embrace challenges and opportunities, working with growing independence.  **TWA.03** Review and refine own work. | Demonstrate different processes and ways that learners could use to manipulate and develop their ideas. Focus on the formal elements, line, form, colour and composition.  Learners then experiment with developing their initial images and photographs. This should include learners explore a range of media to expand on ideas.  Some ideas learners could try include:   * making simple line drawings from the photographs and initial drawings, then overlapping these to create new shapes * transferring 2D shapes in to 3D forms using clay or card structures * selecting interesting sections of the drawings and enlarging them to create abstract images * creating repeat patterns by repeating a section of a drawing using rotational and/or reflection symmetry * trying out different colourways.   Learners could use artists’ work to inform this stage of the development. | Refer back to artist examples to suggest ways of developing the images. For example, the work of Frida Kahlo could inspire learners to add plants, flowers and animals to their self-portraits and try out different compositions with the plants moving from the background to the foreground.  Allow learners time to experiment with the composition and materials.  Learners should be encouraged to use a journal to gather and record notes on artists and experiments with media.  Learners could explore how colour can affect the mood and expression of the artwork. |
| **Experiencing**  **E.02** Explore media, materials, tools, technologies and processes.  **E.03** Gather and record experiences and visual information.  **Reflecting**  **R.01** Celebrate artistic experiences and learning.  **R.02** Analyse, critique and connect own and others’ work as part of the artistic process.  **Thinking and Working Artistically**  **TWA.01** Generate, develop, create, innovate and communicate ideas by using and connecting the artistic processes of experiencing, making and reflecting.  **TWA.02** Embrace challenges and opportunities, working with growing independence.  **TWA.03** Review and refine own work. | Learners produce two thumbnail sketches using line only, of possible final idea compositions  Learners then discuss their work, recognising the strengths and limitations of their media use and composition plan.   * Peer assessment – learners assess each other’s work done so far and identify one composition that they consider is the most successful, explain why they think this. * Self-assessment – learners review their own work and identify strengths in terms of composition, media and process.   Learners use the feedback and their own reflections to select the composition plan they will use for their final outcome. | It may be appropriate to invite a teacher or learner from a different subject to join this peer-assessment. Learners would explain how their work links to the theme ‘Identity’ and receive feedback. You may wish to develop a framework or a series of questions that the learners can ask each other or reflect on. Some questions could be   * *Does the composition fill the space effectively?* * *How have you used ideas generated from your artist research in your composition, (such as consideration of scale, foreground and background)?* |
| **Experiencing**  **E.02** Explore media, materials, tools, technologies and processes.  **Making**  **M.01** Learn to use a range of media, materials, tools, technologies and processes with increasing skill, independence and confidence.  **M.02** Select appropriate media, materials, tools, technologies and processes for a purpose.  **Thinking and Working Artistically**  **TWA.02** Embrace challenges and opportunities, working with growing independence.  **TWA.03** Review and refine own work. | Learners refer back to their selected composition sketch, media experiments and evaluation process to plan and create a final outcome in response to the theme ‘Identity’ and inspired by their artist research either by way of subject matter and/or media selection and use. This should be completed over approximately five hours. | It may be appropriate to refer back to media experiments and the artist research to support refinement of media use. |
| **Reflecting**  **R.01** Celebrate artistic experiences and learning.  **R.02** Analyse, critique and connect own and others’ work as part of the artistic process.  **Thinking and Working Artistically**  **TWA.03** Review and refine own work. | Using peer and self-assessment, learners reflect on their work and acknowledge strengths and limitations. They should be encouraged to identify which media they liked working with and encouraged to consider areas they might like to explore in more depth in future work. For example, they may have been exposed to an art movement for the first time that particularly interested them or to a certain process or technique. | You may want to take this opportunity to organise a class exhibition to encourage the awareness of the learners’ achievements throughout the whole school and invite feedback from staff and students from outside of the art department. |

# Unit 9.3 On the surface *or* Contained

| Unit 9.3 On the surface *or* Contained |
| --- |
| Outline of unit: |
| There are two possible themes for this unit ‘On the surface’ or ‘Contained’ and you can choose which one you would like to use for this unit. ‘On the surface’ has been used to illustrate the suggested teaching activities in this unit, but these could all be adapted for the theme of ‘Contained’.  Learners are introduced to the chosen theme and explore possible responses in whole group discussions. You will show examples of work from a range of artists that relate to the theme in different ways. They may refer back to the work from previous unit and explore the emotional context of the theme.  When gathering images to explore the theme, learners should be encouraged to work as independently as possible, using a range of media such as photography, pencil, paint, collage and found objects. Time should be allowed to enable learners to reflect on past work and decide which media they would like to use, and they should have time to experiment with these in order to develop their initial images. Learners should select at least one of the suggested artists from any that they have been exposed to over the previous units, to use as inspiration for developing their ideas and should come up with two different options for a final composition for a final outcome.  Learners should be encouraged to use a journal to gather and record notes on artists and experiments with media.  The last five hours will be used to produce a final outcome that has been developed from exploration of materials and gathering of images related to their theme. |
| Knowledge, understanding and skills progression: |
| Learners have the opportunity to build on art and design skills they might have developed in earlier stages, including:   * ability to analyse work of other artists * responding to a theme to inspire individual ideas and to create personal and unique images * recording ideas using a range of processes * refining technical skill in selected media * exploring alternative responses to the theme ‘On the Surface’ *or* ‘Contained’ using the visual elements. |
| Resources: |
| These resources are suggested for the example activities described in this unit. You and your learners may choose to use different media depending on preference, confidence and availability:   * paint * pencil * oil pastel * collage * artist examples * printmaking * photography * visits to relevant museums or galleries. |
| Language: |
| * portraiture * texture * expression * print making * pattern * contrast * layer * composition * representation. |

| Learning objectives | Suggested teaching activities | Comments |
| --- | --- | --- |
| **Experiencing**  **E.01** Encounter, sense, experiment with and respond to a wide range of sources, including a range of art from different times and cultures.  **E.03** Gather and record experiences and visual information.  **Reflecting**  **R.01** Celebrate artistic experiences and learning.  **R.02** Analyse, critique and connect own and others’ work as part of the artistic process.  **Thinking and Working Artistically**  **TWA.01** Generate, develop, create, innovate and communicate ideas by using and connecting the artistic processes of experiencing, making and reflecting.  **TWA.02** Embrace challenges and opportunities, working with growing independence.  **TWA.03** Review and refine own work. | Start the unit by introducing your chosen theme. As an example, your theme could be: ‘On the surface’  Encourage a class discussion gathering ideas and collect them by writing them on a board to create a class mind map. The class could combine ideas in small groups and feedback to the whole class.  Explore the different interpretations of the theme, explain how it could be taken literally for example ‘On the surface’ could inspire learners to look at the textures of objects, both in nature and man-made or the response could be more interpretative, such as exploring the emotions we keep hidden and the idea that the way people appear on the surface may not reflect how they really feel inside.  You could show the work of different artists to illustrate this such as:   * mosaics by Antoni Gaudi, for example *La Sagrada Familia* and in the *Park Güell* (1900–1914) * the painting *The Bar at the Folies-Bergère* (1882)by Edouard Manet. * the photographs of Cindy Sherman exploring different identities, for example *Marilyn* (1982) * the various surface qualities on Egyptian artefacts. | You will need to prompt a discussion with the learners so they understand how the theme can be interpreted in a wide range of ways. For example, you could ask learners:   * *What ways do people try to present a happy image “on the surface’’ of their face when they feel sad or scared inside?* * *What other reasons might someone try to change their appearance and present a certain image by altering their “surface”, such as clothing, make up?* * *Can you think of any objects or animals that have interesting surfaces, such as spikey surfaces or colourful surfaces?* |
| **Experiencing**  **E.01** Encounter, sense, experiment with and respond to a wide range of sources, including a range of art from different times and cultures.  **E.03** Gather and record experiences and visual information.  **Reflecting**  **R.01** Celebrate artistic experiences and learning.  **R.02** Analyse, critique and connect own and others’ work as part of the artistic process.  **Thinking and Working Artistically**  **TWA.01** Generate, develop, create, innovate and communicate ideas by using and connecting the artistic processes of experiencing, making and reflecting.  **TWA.02** Embrace challenges and opportunities, working with growing independence.  **TWA.03** Review and refine own work. | Ask learners to work in small groups to create a mood board exploring the theme visually using ideas generated from the class mind map.  For example, to explore the theme ‘On the Surface’ literally, learners could take rubbings of different textures found in the school and outside, take photographs and search secondary source resources taken from the internet, magazines and books of surface patterns found on different objects, both man-made and natural.  Learners could also gather images from magazines, the internet or by taking photographs, to explore a more interpretative response to the theme. For example, the different ways we create an image of ourselves ‘On the Surface’ such as fashion, clothing, make up, jewellery, protective clothing in sport, performance.  Learners share their mood boards with the class presenting their images and explaining how they relate to the theme. Encourage class discussion in order to generate more ideas on what sources learners might use in order to record from direct observation. | This activity would be well supported by using artwork, artefacts, buildings, objects, clothing, traditions, natural and man-made environments that are culturally relevant to your learners. |
| **Experiencing**  **E.01** Encounter, sense, experiment with and respond to a wide range of sources, including a range of art from different times and cultures.  **E.02** Explore media, materials, tools, technologies and processes.  **E.03** Gather and record experiences and visual information.  **Making**  **M.02** Select appropriate media, materials, tools, technologies and processes for a purpose.  **Thinking and Working Artistically**  **TWA.01** Generate, develop, create, innovate and communicate ideas by using and connecting the artistic processes of experiencing, making and reflecting.  **TWA.02** Embrace challenges and opportunities, working with growing independence. | Learners may explore in more depth, how emotions are ‘Contained’ or are different from those exposed ‘On the Surface’. Or they may want to explore a more literal response such as surface pattern or objects contained in different ways, looking at different types of packaging for example.  Learners create their own mind map after they have considered the theme in more depth for themselves. Ideas of what to record might directly link to the class mind map and small group mood board exercise or it might be an expansion and development of them.  Depending on the direction the learner decides to take, they gather images using a combination of the following:   * drawing from secondary source images, searched from the Internet, magazines, books, post cards * drawing from direct observation, people, textiles, surface patterns on man-made and natural objects, buildings, containers, packaging * drawing from location visits such as buildings, local natural surroundings, relevant museums or galleries.   Learners build on these initial ideas by taking photographs related to and exploring the theme. This could include photographs of different emotions, using lighting to create different moods, buildings, close ups of different textures, patterns seen on different surfaces.  Ask learners bring in to class at least three objects or items, related to their theme, to draw from as a starting point. Ask each learner to produce a series of at least two drawings and some photographs of each object, place or person, exploring different viewpoints. | Learners may want to refer back to previous work in Art & Design.  Remind learners of basic drawing skills, tone and mark making.  This activity could be extended by asking learners to bring in at least three objects or items to draw from in class as a starting point. You should remind learners not to bring anything in which is high value.  Encourage learners to use at least three different media or processes to draw with such as pencil, charcoal, pastel, pen and ink, paint.  Encourage learners to use a journal to gather their drawings and record notes on artists and experiments with media.  This activity would be well supported by using artwork, artefacts, buildings, objects, clothing, traditions, natural and man-made environments that are culturally relevant to your learners.  You are encouraged to record from sources that suit your preference and availability. |
| **Experiencing**  **E.01** Encounter, sense, experiment with and respond to a wide range of sources, including a range of art from different times and cultures.  **Making**  **M.02** Select appropriate media, materials, tools, technologies and processes for a purpose.  **Reflecting**  **R.02** Analyse, critique and connect own and others’ work as part of the artistic process.  **Thinking and Working Artistically**  **TWA.01** Generate, develop, create, innovate and communicate ideas by using and connecting the artistic processes of experiencing, making and reflecting.  **TWA.02** Embrace challenges and opportunities, working with growing independence. | Learners select at least one artist that links in some way to the images they are gathering. For example, if they are focusing on recording the different surface qualities seen on natural forms, they might select an artist that uses natural forms in their work. If they were focusing on an interpretative approach to the theme, they would select an artist that portrays a similar theme, portraits expressing emotions using colour for example.  Learners select an artwork appropriate to their theme using the internet or taken from visit to a gallery/museum. They record the title, artist name, and date of work and source of image in their visual journal.  Learners then complete an artist study of the artwork, by taking a section that is of interest and making a careful and accurate copy in appropriate media.  Learners analyse the artwork - considering questions such as:  Content – looking at the subject of the work   * *What is it? What is it about? What is happening?* * *Does the title change the way we see the work?* * *Is the artwork a realistic interpretation?* * *Have any parts been exaggerated or distorted? If so why?* * *What is the theme of the work?* * *What message does the work communicate?*   Form – looking at the formal elements   * *What colours does the artist use? Why? How is the colour organised?* * *What kind of shapes can you see?* * *What kind of marks does the artist use?* * *What is the surface like?* * *What kind of textures can you see?* * *How big is the work?*   Process – how the work has been made   * *What materials and tools have been used?* * *What is the evidence for this?* * *How has the work been made?* * *What works well?* * *How would you develop your own work after researching this artist?*   This activity can be extended by researching and comparing a second artist comparing intentions, for example, colour use, content and media use. | In order to search for appropriate artwork you may wish to use websites from major museums and art galleries. |
| **Experiencing**  **E.01** Encounter, sense, experiment with and respond to a wide range of sources, including a range of art from different times and cultures.  **E.02** Explore media, materials, tools, technologies and processes.  **Making**  **M.01** Learn to use a range of media, materials, tools, technologies and processes with increasing skill, independence and confidence.  **M.02** Select appropriate media, materials, tools, technologies and processes for a purpose.  **Reflecting**  **R.02** Analyse, critique and connect own and others’ work as part of the artistic process.  **Thinking and Working Artistically**  **TWA.01** Generate, develop, create, innovate and communicate ideas by using and connecting the artistic processes of experiencing, making and reflecting.  **TWA.02** Embrace challenges and opportunities, working with growing independence.  **TWA.03** Review and refine own work. | Learners experiment with media and processes to develop their initial images and photographs.  Remind learners of the different processes and ways they could use to manipulate and develop ideas, for example:   * Make simple line drawings from the photographs and initial drawings. Overlap these to create new shapes. * Transfer 2D shapes in to 3D forms using clay or card structures. * Select interesting sections of the drawings and enlarging them to create abstract images. * Create repeat patterns by repeating a section of a drawing. * Try out different colourways.   Learners could use artists’ work to inform this stage of the development.  Allow time for reflection on how learners developed images in the previous unit, identifying strengths and limitations. Learners may use similar methods of developing their work or try new ones.  You could also introduce further processes to develop and manipulate images such as   * Printmaking (mono print, block print, screen print, if available). For example, learners could transfer a section of a drawing onto a block of lino or polystyrene and create a print block. Demonstrate ways to experiment with printing such as overlapping prints, creating repeat patterns, cutting out and creating stencils creating layers of prints that lead to a more abstract piece of work. * Digital media. For example, scanning original drawings and photographs, then manipulating them. Depending on the software available, learners can use a range of tools to overlap, layer and create repeat patterns, select and delete areas of the images, and change colourways. | Allow learners time to experiment with a range of media, materials and processes, to develop their initial images.  Learners should be encouraged to use a journal to gather and record notes on artists and experiments with media. |
| **Reflecting**  **R.02** Analyse, critique and connect own and others’ work as part of the artistic process.  **Thinking and Working Artistically**  **TWA.01** Generate, develop, create, innovate and communicate ideas by using and connecting the artistic processes of experiencing, making and reflecting.  **TWA.02** Embrace challenges and opportunities, working with growing independence.  **TWA.03** Review and refine own work. | Learners produce two thumbnail sketches using line only, of possible final idea compositions  Learners then discuss their work, recognising the strengths and limitations of their media use and composition plan.   * Peer assessment – learners assess each other’s work done so far and identify one composition that they consider is the most successful, explain why they think this. * Self-assessment – learners review their own work and identify strengths in terms of composition, media and process.   Learners use the feedback and their own reflections to select the composition plan they will use for their final outcome. | You may wish to develop a framework or a series of questions that the learners can ask each other or reflect on. Some questions could be   * *Does the composition fill the space effectively?* * *How have you used ideas generated from your artist research in your composition, (such as consideration of scale, foreground and background)?* |
| **Experiencing**  **E.02** Explore media, materials, tools, technologies and processes.  **Making**  **M.01** Learn to use a range of media, materials, tools, technologies and processes with increasing skill, independence and confidence.  **M.02** Select appropriate media, materials, tools, technologies and processes for a purpose.  **Thinking and Working Artistically**  **TWA.02** Embrace challenges and opportunities, working with growing independence. | Learners refer back to their selected composition sketch, media experiments and evaluation process to plan and create a final outcome over five hours in response to the theme ‘On the Surface’ *or* ‘Contained’ and inspired by their artist research either by way of subject matter and/or media selection and use. | It may be appropriate to refer back to media experiments and the artist research to support refinement of media use.  Learners should be encouraged to refer to their journal containing notes on artists and experiments with media as they create the final outcome. |
| **Reflecting**  **R.01** Celebrate artistic experiences and learning.  **R.02** Analyse, critique and connect own and others’ work as part of the artistic process.  **Thinking and Working Artistically**  **TWA.03** Review and refine own work. | Using peer and self-assessment learners reflect on their work and acknowledge strengths and limitations. They should be encouraged to identify which media they liked working with and encouraged to consider areas they might like to explore in more depth in future work, for example they may have been exposed to an art movement for the first time that particularly interested them or to a certain process or technique. | You may want to take this opportunity to organise a class exhibition to encourage the awareness of the learner’s achievements throughout the whole school and invite feedback from staff and students from outside of the art department. |

# Unit 9.4 Exhibition

| Unit 9.4 Exhibition |
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| Outline of unit: |
| Learners will select work from any of the units covered this year to create an exhibition displayed somewhere in the school. This will involve selecting a final outcome and at least three sheets of work from their initial drawings and photographs, experiments with media and artist research. They will present this work to their peers or invited guests (such as parents) as part of this unit. This could be in small groups or as a whole group activity, presented in a space in their school such as the library or main hall. |
| Knowledge, understanding and skills progression: |
| Learners have the opportunity to build on art and design skills they might have developed in earlier stages, including:   * selection and editing * presentation skills. |
| Resources: |
| * artwork produced by learners * paper to mount work on. |
| Language: |
| * presentation * selection * editing * audience * communication. |

| Learning objectives | Suggested teaching activities | Comments |
| --- | --- | --- |
| **Experiencing**  **E.01** Encounter, sense, experiment with and respond to a wide range of sources, including a range of art from different times and cultures.  **E.03** Gather and record experiences and visual information.  **Thinking and Working Artistically**  **TWA.01** Generate, develop, create, innovate and communicate ideas by using and connecting the artistic processes of experiencing, making and reflecting.  **TWA.02** Embrace challenges and opportunities, working with growing independence.  **TWA.03** Review and refine own work. | Selection of work  Learners collect the final outcomes, journals and media experiments from the units of work completed this year.  In small groups they discuss each other’s work identifying the strengths and limitations of each units work and as a result of this process, select a final outcome that they would like to display in the end of year exhibition. Learners also select drawings, media experiments, artist research and composition plans that they feel best communicates their journey to creating the final outcome.  Presentation of work: arrangement  As an introduction to selecting and arranging their own work for display you could introduce an activity which asks the learners to arrange a gallery space.  Provide a piece of paper with a square drawn onto it or a space that represents the space they will be hanging their work in. Provide photocopies of a range or artworks or postcards of artwork. Ask the learners to work in small groups and arrange the works how they would like to see them hung within the space.  Learners will have to consider the relationships between the works. A possible question to consider could be:  *Do you arrange the works in relation to colour, theme, imagery or type of work i.e. abstract/ figurative?*  They can then share their reasoning with the class.  Presentation of work: Artist’s statement  Another element of exhibiting is to produce an artist’s statement to go alongside the work. This only needs to be a short written piece, one paragraph, outlining what the work is about. This process will also support the learners’ ability to talk about their work to their audience.  Learners could be provided with a set of examples from gallery catalogues and discuss which approach works best.  Ask the learners to work in pairs and get each of them to write a short piece about the others’ work using the following prompts:   * *What imagery does the piece contain?* * *Is the work abstract or figurative?* * *What do the colours and textures of the piece suggest?* * *What does it remind you of or make you feel?*   They can then give feedback to each other, and then hand back the written piece. The original owner of the work can then use this to write their own statement.  Final exhibition  Learners display their work on sheets of large paper and exhibit it in an area of their school such as the library or main hall.  Learners could also take photographs or video clips of their exhibition to show on the school website.  Learners ask visitors for feedback and record their comments. Afterwards they share feedback from visitors with the whole group and discuss the success of their individual artwork and the pop-up gallery. Learners each identify one way in wish they would like to develop and use their artistic knowledge and skills in the future. | You may wish to ask learners to present their work to a selected audience, giving them the opportunity to talk about their work to staff, parents and other learners and encourage questions from the audience. This process can build on the learner’s confidence and ability to communicate their intentions using art-specific language.  The focus here is on the arrangement, for example, which image gets put next to which image and in what order. This is different to presentation, which is more concerned with making sure images are straight, the choice of backing paper and the spacing between images. |

# Sample lesson 1

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| CLASS: | |
| DATE: | |
| **Learning objectives** | **Thinking and working artistically**   * **TWA.01** Generate, develop, create, innovate and communicate ideas by using and connecting the artistic processes of experiencing, making and reflecting. * **TWA.02** Embrace challenges and opportunities, working with growing independence. * **TWA.03** Review and refine own work.   **Experiencing**   * **E.01** Encounter, sense, experiment with and respond to a wide range of sources, including a range of art from different times and cultures. * **E.02** Explore media, materials, tools, technologies and processes. * **E.03** Gather and record experiences and visual information.   **Making**   * **M.01** Learn to use a range of media, materials, tools, technologies and processes with increasing skill, independence and confidence. * **M.02** Select appropriate media, materials, tools, technologies and processes for a purpose.   **Reflecting**   * **R.02** Analyse, critique and connect own and others’ work as part of the artistic process. |
| **Lesson focus /**  **success criteria** | Learners complete one coloured repeat pattern generated from their previously gathered images relating to the theme ‘Identity’ |
| **Prior knowledge / Previous learning** | Learners have gathered images related to the theme ‘Identity’  Learners should draw on their existing knowledge of colour from previous stages. |

**Plan**

| **Lesson** | **Planned activities** | **Notes** |
| --- | --- | --- |
| **Introduction**  **5–10 minutes** | Introduce the lesson and set clear expectations. Learners will complete one coloured repeat pattern generated from their previously gathered images relating to the theme ‘Identity’ by the end of the lesson.  Demonstrate two methods of creating a repeat pattern (using rotational and reflection symmetry). For example:   * Use a viewfinder to select an area of interest within an image. * Draw this section using line only and enlarge it as necessary to fill a 15cm square. * Use tracing paper to trace the lines and create a repeat pattern using first rotational symmetry. * Then demonstrate how to create a pattern using reflection symmetry.   Show existing patterns to highlight the effects of using complementary colours (for example purple and yellow) compared with colours from the same family (for example reds and oranges). | Showing a series of repeat patterns culturally relevant to your learners could support this activity.  Examples may include William Morris designs or Islamic tiles. |
| **Main activities** | Learners choose which process they would like to use and create two different repeat patterns from their original images (these will have already been gathered during the previous lesson and may be drawings, photographs or second-sourced images such as magazine cut outs or printouts from the internet)  Learners colour in the various sections of their repeat patterns to explore the effects of different colourways. | Learners could work in pairs to help each other select an appropriate image to work from.  There should be a range of coloured paper and media provided for the learners to select from, for example, white paper, coloured paper, watercolour, gouache, coloured inks and coloured pencils. |
| **End/Close/ Reflection/ Summary** | Learners arrange their finished patterns on a table. Invite learners to select one and consider why they think it is successful (for example, because of the choice of selected area and the formation of new lines and shapes as a result of the repeat pattern-making process or the use of colour to accentuate the repeated shapes).  Invites two or three learners to share their thoughts with the group. | This refection could be done in small groups or in pairs. |

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| **Reflection Use the space below to reflect on your lesson. Answer the most relevant questions for your lesson.** |
| *Were the learning objectives and lesson focus realistic? What did the learners learn today? What was the learning atmosphere like? What changes did I make from my plan and why?*  *If I taught this lesson again, what would I change?*  *What two things really went well (consider both teaching and learning)?*  *What two things would have improved the lesson (consider both teaching and learning)?*  *What have I learned from this lesson about the class or individuals that will inform my next lesson?* |
| **Next steps**  **What will I teach next based on learners’ understanding of this lesson?** |

# Sample lesson 2

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| CLASS: | |
| DATE: | |
| **Learning objectives** | **Thinking and working artistically**   * **TWA.01** Generate, develop, create, innovate and communicate ideas by using and connecting the artistic processes of experiencing, making and reflecting. * **TWA.02** Embrace challenges and opportunities, working with growing independence. * **TWA.03** Review and refine own work.   **Experiencing**   * **E.01** Encounter, sense, experiment with and respond to a wide range of sources, including a range of art from different times and cultures. * **E.03** Gather and record experiences and visual information.   **Reflecting**   * **R.01** Celebrate artistic experiences and learning. * **R.02** Analyse, critique and connect own and others’ work as part of the artistic process. |
| **Lesson focus /**  **success criteria** | Learners create a mood board in small groups to explore the theme ‘On the Surface’. |
| **Prior knowledge / Previous learning** | Learners will refer back to their previous work on analysing artwork to inform their decision-making process when selecting images and artists work for their mood board. |

**Plan**

| **Lesson** | **Planned activities** | **Notes** |
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| **Introduction** | Introduce the theme ‘On the Surface’ by showing a presentation of a range of artworks that relate to the theme in some way.  For example, the mosaics of Antoni Gaudi in the *Park Güell* (1900–1914), the various surface qualities on Egyptian artefacts and the painting *The Bar at the Folies-Bergère* (1882)by Edouard Manet.  Explore the different interpretations of the theme, explain how it could be taken literally. For example ‘On the Surface’ could inspire learners to look at the textures of objects, both in nature and manmade or the response could be more interpretative, such as exploring the emotions we keep hidden and the idea that the way people appear on the surface may not reflect how they really feel inside.  Encourage a class discussion gathering ideas and collect them by writing them on a board to create a class mind map. | The introduction to the theme may also be in the form of a visit to a gallery or museum. |
| **Main activities** | Learners work in small groups to create a mood board exploring the theme visually using ideas generated from the class mind map.  For example, to explore the theme ‘On the surface’ literally, learners could take rubbings of different textures found in the school and outside, take photographs and search second-source resources taken from the internet, magazines and books of surface patterns found on different objects, both manmade and natural.  Learners could also gather images from magazines, the internet or by taking photographs, to explore a more interpretative response to the theme. For example, the different ways we create an image of ourselves ‘On the surface’ such as fashion, clothing, make up, jewellery, protective clothing in sport, performance. | This activity would be well supported by using artwork, artefacts, buildings, objects, clothing, traditions, natural and man-made environments that are culturally relevant to your learners. |
| **End/Close/ Reflection/ Summary** | Learners share their mood boards with the class presenting their images and explaining how they relate to the theme. Encourage class discussion in order to generate more ideas on what sources learners might go to in order to record from direct observation, ready for the next task. | Alternatively, get one member from each group to rotate to another group and present their mood board.  This activity encourages learners to talk about images using art-specific language to describe ideas and articulate their thoughts, also helping to inspire and generate new ideas on how they could explore the theme. |

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| **Reflection Use the space below to reflect on your lesson. Answer the most relevant questions for your lesson.** |
| *Were the learning objectives and lesson focus realistic? What did the learners learn today? What was the learning atmosphere like? What changes did I make from my plan and why?*  *If I taught this lesson again, what would I change?*  *What two things really went well (consider both teaching and learning)?*  *What two things would have improved the lesson (consider both teaching and learning)?*  *What have I learned from this lesson about the class or individuals that will inform my next lesson?* |
| **Next steps**  **What will I teach next based on learners’ understanding of this lesson?** |

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