

Scheme of Work

Cambridge Primary

Art & Design 0067

Stage 5

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 Primary Art & Design Stage 5.

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 vocabulary and 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 Primary Art & Design Stage 5. 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 Primary 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 30 hours of teaching for Art & Design Stage 5. 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 5.1 Composing people** | **10 hours** |
| **Unit 5.2 Contrasts and complements** | **10 hours** |
| **Unit 5.3 Connecting cultures** | **10 hours** |
| **Total** | **30 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 Primary Art & Design Teacher Guide has information on creating lesson plans.

## Other support for teaching Cambridge Primary Art & Design Stage 5

Cambridge Primary centres receive access to a range of resources when they register. The Cambridge Primary support site at [**https://primary.cambridgeinternational.org**](https://primary.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 Primary Art & Design Curriculum Framework, which contains the learning objectives that provide a structure for your teaching and learning
* the Cambridge Primary Art & Design Teacher Guide, which will help you to implement Cambridge Primary 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 Primary 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
* 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 Primary 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 Primary Art & Design Stage 5

The Cambridge Primary 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 Primary Art & Design Teacher Guide for examples of warm-up activities.

# Unit 5.1 Composing people

| Unit 5.1 Composing people |
| --- |
| Outline of unit: |
| In this unit, learners investigate portraiture in two and three dimensions and consider how artists represent the features of a human face to express emotions. They also explore composition in portraiture to develop understanding of how artists use facial features and aspects of composition to give meaning.  Learners start by making observational drawings of the features which make up the human face and investigate how artists emphasise and change these features to make different expressions. Learners gain understanding of composition and how artists and designers choose and arrange elements to create balance, a sense of movement or emphasis. Learners develop and apply design skills to create a film poster which includes features of the human face. In a third project, learners explore sculpture and use their imagination to create a head or bust in clay.  Learners are encouraged to think and work artisticallyby discussing and developing their ideas through the exploration of the works of established artists and through the exchange of ideas with other learners*.* They have opportunities to embrace a range of technical and creative challenges, such as producing a portrait in profile or making a recognisable sculpture.Learners encounter a range of artwork from the past to the current day. They have the opportunity to experiment with different types of pencil, collage techniques and clay. Learners gain confidence and independence in making artwork, through building on skills developed in earlier stages as well as though experimentation. Review and refinement of work is encouraged throughout all stages of each activity. |
| Knowledge, understanding and skills progression: |
| This unit requires learners to understand and explore a number of creative and technical skills used by artists. Learners will develop confidence in making realistic and accurate observational and expressive studies of the features in the human face. Learners will explore how these features can be combined with other elements of composition to create either realistic or non-realistic portraits. Learners' ability to select materials and tools will be developed further through a challenge to create a three-dimensional representation of a human face.  Learners have the opportunity to build on art and design skills they might have developed in earlier stages:   * texture * stories and sounds * abstract and imaginary forms * expressing and celebrating viewpoints. |
| 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:   * paper * pencils of different grades of hardness, coloured pencils, crayons, charcoal and felt-tip pens * erasers * rulers, measuring tapes or string * paints * unbreakable mirrors and/or small sheets of acrylic * digital cameras * scissors, glue and images from magazines to make a collage * modelling clay * tools to mark clay, for example sticks, toothpicks, forks, combs * ceramic glaze, varnish or sealant as appropriate for type of clay * learners’ own visual journals. |
| Language: |
| * Vocabulary related to representation of the human face (shape, emotions, expressions, composition, elements) * Vocabulary related to genre (portraiture, sitter, busts, frontal view, profile view, realism, non-realism) * Vocabulary related to composition (line, space, colour, value, texture, form, space, balance, emphasis, symmetrical, asymmetrical, design, design brief) * Vocabulary relating to art media (pencil grades, collage, clay, two- and three-dimensional work) * Vocabulary related to process (observation, research, experimentation, creating, collaboration, review) |

| Learning objectives | Suggested teaching activities | Comments |
| --- | --- | --- |
| **Experiencing**  **E.01** Encounter, sense, experiment with and respond to a wide range of sources, including from 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, techniques and processes with increasing skills, independence and confidence.  **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. | Experiencing and making: practising drawing a human face  Warm-up: are all faces the same?  Give each learner a large sheet of paper. Ask them to draw the basic outline of a face, approximately the same size as the head of a learner sitting next to them. Ask them to add to their drawing the individual features of the human head, including the eyes, lips and nose. Support learners in making a realistic representation by asking them to discuss and check facial proportions.  As they draw, learners measure the facial proportions of the learner they are sitting next to, using either a tape measure or string. They compare their findings with that of their partner and feedback any differences to the group.  Encourage learners to reflect on whether the proportions of their drawing are correct and either refine their drawing or create a new drawing.  Experiencing: portraiture  Show learners a selection of contrasting portraits. Encourage discussion around the features of the subjects in the images and the emotions that they convey. The suggested images are paintings, but you may wish to include local images and drawn and photographic images.  Images might include:   * Fayum mummy portraits, *Portrait of the Boy Eutyches* (AD100–150) * Leonardo da Vinci, *Mona Lisa* (1503) * Hans Holbein the Younger, *Edward VI as a Child* (1538) * Unknown miniaturist, *Prince with a Falcon* (1600–1605) * Bartolome Esteban Murillo, *The Young Beggar* (1650) * Johannes Vermeer, *The Lacemaker* (1665–1675) * Joshua Reynolds, *Portrait of Omai* (1776) * Henri Matisse, *Woman with a Hat* (1905) * Pablo Picasso, *The Weeping Woman* (1937) * Frida Kahlo, *The Two Fridas* (1939) * Stanley Spencer, *Self-Portrait* (1939) * Andy Warhol, *Marilyn Monroe* (1967) * Elizabeth Peyton, *Piotr on Couch* (1997) * Julian Opie, *Sam Schoolboy* (2001) * Matt Adnate, *For Today* (2017)   Experiencing and making: observational drawings of facial expressions  This activity is an opportunity for learners to practise observational drawing skills of the facial expressions and emotions of real people.  Learners select from available drawing media (pencils, charcoal, or felt-tip pens) to create an expressive portrait of another learner or their teacher, or a self-portrait.  If creating a self-portrait, learners can use (unbreakable) mirrors to help them draw their own features. If acrylic sheets are available, learners can hold these in front of another learner and use a washable felt-tip pen to outline the face and its features.  This could be an opportunity for learners to practise using different media and techniques, for example:   * pencils with different grades of hardness * coloured pencils or wax crayons to add colour * using thick and thin lines, hatching, spotting and shading.   Encourage learners to approach the same activity in different ways, for example different sizes of portraits, different types of pencil or adding colour, and to make a series of at least two drawings of lips or eyes which show contrasting emotions.  Experiencing and making: alternative activities for making representations of features in a human face   * Learners paint a portrait of a face. * Learners practise drawing the human face in profile, noting the position of the ear and the shape of the skull at the back of the head. * Learners take photographs of contrasting features belonging to different learners and make a display showing the variety of appearance in human faces. * Learners take a series of photographs showing learners with different expressions. * Learners add a neck and shoulder area to the face. * Learners visit a portrait gallery and sketch the face of one of the exhibits. * Learners practise drawing using different techniques, for example copying an upside-down picture of a line drawing of a face to improve accuracy of observation or using continuous line drawing to represent part of a face such as the lips or nose.   Reflecting and thinking and working artistically: sharing, reviewing and refining work  Learners display, compare and discuss their work.They identify any successful techniques for making an accurate representation of their subject and capturing their expression. This discussion might include learners' success in:   * creating an accurate representation of the shape of the face and its features * using drawing techniques, for example shading, outlining and blending * adding detail * capturing the sitter’s expression.   Learners reflect on their work and suggest how they might continue to develop their work. | Portraiture is often considered challenging and learners can gain in confidence by practising basic shapes. The focus of this part of the activity is on technique and accuracy. You may wish to look for online tutorials on how to draw faces. You could show a tutorial to the class as an introduction. Alternatively, you might demonstrate how to draw a face and/or use this warm-up activity.  Questions to prompt discussion might include:   * *Is the head round or egg-shaped with the broad end on top?* * *Are the eyes nearer the top or the bottom of the face?* * *Is the distance between the eyes the same width as one of the eyes? Are the tops of the ears at the same height as the eyes?* * *Is the bottom of the nose halfway between the eye-line and the bottom of the jaw?* * *Is the mouth halfway between the end of the nose and the chin?*   Questions to prompt discussion might include:   * *How has the image been created – drawing, painting, photography?* * *Who do you see in the image?* * *Which facial features can you see?* * *Which is the most important feature and why?* * *How does this feature express a particular feeling, for example happiness, sadness?* * *What is the most detailed part of the image?* * *What does the image tell you about the person you see?* * *How realistic is this image? Are there parts that are less realistic?* * *Why do you think the artist has chosen these colours?* * *Who or what is the sitter looking at?* * *How important are the clothes that the sitter is wearing?* * *How much of the sitter's body is included?*   It is very important that learners have the time to reflect on their work and refine it. This reflection should take place not only after completion of the final artwork but most importantly during the process of creating the artwork. You might circulate around the groups and if necessary, prompt learners on how they might improve their work.  Prompt questions relating to drawing an expressive portrait might include:   * *How does the expression change if the eyes are wide open?* * *How does the expression change if the lips curl either up or down at the end?* * *How does the expression change if you alter the direction in which the eyebrows slope?*   You may wish to spray finished drawings with a fixative or hairspray to prevent the smearing of the drawings when they are stored.  You may wish to select one or more of the alternative activities to:   * deepen learning for the whole group * provide challenge for small groups of learners * provide opportunities for e-learning.   Remind learners to store their drawings that are not on display in their visual journal. |
| **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, techniques and processes with increasing skills, 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 withgrowing independence.  **TWA.03** Review and refine own work. | Thinking and working artistically: experimenting with the composition to make a design using facial features  This activity focuses on composition and how elements of composition (line, shape, colour, value, texture, form and space) are selected, balanced or emphasised to give a specific effect. This effect may be intended to give a particular meaning, express a specific emotion or attract attention.  In the activity learners work in small design teams to create a design for a poster for an exciting but funny spy/detective film. The 'client' wants the design for the poster or film to be unusual. The client has suggested that a collage using images of an eye or eyes might attract attention.  As a starting point, learners work in pairs researching images of eyes on the internet or in magazines and select one image to show to the whole group. You might also like to show learners images to promote discussion on composition.  Images might include:   * Egyptian symbol, *The Eye of Horus* (15th–13th century BC) * Max Ernst, *Gala Eluard* (1924) * Rene Magritte, *The False Mirror* (1928) * Salvador Dali, *The Eye* (1945) * Marc Chagall, *The Angel/Woman Angel* from the *Bible* (1956) * US dollar bill, *The Eye of Providence* (1976).   Experiencing and making:  This activity is an opportunity for learners to practise and develop compositional and creative skills through the medium of collage.  In pairs, learners choose the main emotion they want to express in the design for the poster. They cut out pictures from a magazine to create a large collage of an eye or eyes which will reflect their chosen emotion.  As part of the composition, learners will make a rough sketch of their ideas for the poster. Before starting they should discuss and agree:   * the position of the eye within the composition * the use of colour * other objects they might wish to include that will reinforce the feeling they wish to express, for example words, objects connected to spying, other human features, such as lips.   Experiencing and making: alternative activities experimenting with composition in a portrait   * Learners create a design for a CD cover, merchandising or clothing in which the eyes or another facial feature as a major compositional element. * Learners create a repetitive pattern for wallpaper or fabric using a face or selected facial features. * Individual learners use paints to create a non-realistic composition which includes an image of an eye to advertise an art exhibition. * Learners research and create a collage relating to another part of the human face such as lips or noses for a design project. * Learners research cartoon characters and create a series of drawings for their own cartoon character and comic strip which show different emotions, for example surprise, thoughtfulness, anger, happiness. * Learners create a film poster using photo montage. * Learners create a poster for a school play.   Reflecting and thinking and working artistically:  Learners in small groups discuss their compositions.  Learners make notes on how they might change this particular composition or future compositions in light of feedback.  Learners present their posters to the whole class and describe:   * the inspiration behind their work * a way in which this work has improved their technical and creative skills * their success in working with another person. | This activity is an opportunity for learners to experience how designers work for a specific purpose and for a client. You might like to role play the part of the 'client' or you might write a simple design brief for the learners to follow.  A simple design brief (such as the one for a film poster in the activity) might include:   * what is to be designed (for example a film poster) * the purpose of the design (for example to attract the attention of the people who watch a certain type of film) * a style (for example modern, amusing, scary, unusual) * constraints (for example time, media) * other information (for example a film title).   Questions to prompt discussion might include:   * *How has the eye been created?* * *What colours are used?* * *How do dark or light areas give emphasis?* * *Why is the eye represented like this?* * *Is this image a realistic representation? What makes it unrealistic?* * *Besides the eye, what other objects are there in the composition?* * *What feeling does this image evoke?* * *Do you share this feeling when you see the image?* * *Can you suggest other images you have seen in magazines or advertising, where the eyes are the focus of the image?*   Questions to prompt discussion might include:   * *Did you prefer creating accurate observational drawings or more imaginative collage? Why was this?* * *Which images by other artists inspired your work and why?*   Remind learners to store their developmental drawings as well as final pieces of artwork in their visual journal. |
| **Experiencing**  **E.01** Encounter, sense, experiment with and respond to a wide range of sources, including from a range of art from different times and cultures.  **E.03** Gather and record experiences and visual information.  **Making**  **M.02** Select appropriate media, materials, tools, technologies and processes for a purpose.  **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. | Experiencing, reflecting and thinking and working: the human face in 3D  Each learner sketches ideas for a head or bust of an imaginary person which expresses a particular emotion, for example happiness, good humour, anger, fear, tiredness. Learners join with others in small groups of two or three to discuss their individual sketches and decide which emotion they would like to express in the bust they will make in the next activity.  To support the generation of their ideas, show learners a selection of images of busts and encourage learners to think how these images might influence their artwork.  Images might include:   * Thutmose, *Bust of Nefertiti* (1345 BC) * Nigerian Iron Age figurines, *Nok heads* (500 BC–AD 200) * Rapa Nui people, *Easter Island Heads* (1100–1500) * Desiderio da Settignano, *Laughing Boy* (1464) * Frederic Auguste Bartholdi, *The Statue of Liberty* (1856) * Auguste Rodin, *Monumental Head of Balzac* (1897) * Constantin Brancusi, *Sleeping Muse* (1910) * Barbara Hepworth, *Sculpture with Profiles* (1932) * Alberto Giacometti, *Head-Skull* (1934) * Rene Magritte, *Painted Plaster Mask* (1935) * Germaine Richier, *La Regodias* (1938) * Elisabeth Frink, *Goggle Head* (1969) * Amanda Shelsher, *Me and My Parrot* (2011).   Experiencing and making: the human face in 3D  Demonstrate to learners how to create a simple small head from clay.  Encourage learners to experiment with handling clay before they make their imaginative heads.  Learners work in pairs or threes to make a head or bust of an imaginary person, referring to the sketches they made earlier.  Experiencing and making: alternative activities relating to the human face in 3D   * Demonstrate the use of any additional resources that might be available to make a larger bust, for example moulding a head in papier-mâché, creating a wire armature covered in plaster bandages (mod-roc), using a polystyrene head as a basis for a clay model. For larger heads, show learners how to build their bust around an upright dowel stuck into a wooden base. * Learners visit a museum or art gallery to research sculpture through the ages. * Learners make more heads, showing the subject with a different expression. * Learners create a head or bust of a relative or a famous person, working from a photograph. They might create a bust of a person they are studying in history or of someone who is well known where they live.   Reflecting  Learners display the sculpted heads or busts and review their work. They write a brief critique to accompany their work explaining who it represents, its artistic inspiration and how they made the sculpture.  Learners discuss their work with a partner and explain:   * which emotion the work expresses * which elements of their bust are realistic or non-realistic and how this may emphasise an emotion * what they might do differently the next time * what skills they need to develop in sculpture.   Learners should write the feedback in their visual journal. | There is an opportunity here to discuss with learners what emotions they are feeling (or have felt recently) and learners may wish to reflect on these emotions in their work. The focus here is on expressing emotion rather than sculpting a realistic representation of a real person. Learners may wish to create a fantasy head.  Questions to prompt discussion might include:   * *What is the bust made from?* * *Who is shown?* * *What feelings are shown by the sculptor?* * *How realistic is the bust?* * *How much detail is given?* * *Which facial features are emphasised?* * *How important is colour in this sculpture?* * *Which of these images do you find most inspirational and why?*   You may wish to look for online tutorials on sculpting a bust from clay and show this to learners at the start of the lesson. To help with this, you may wish to research techniques such as wetting and binding clay, using tools such as sticks, forks and toothpicks to mark the clay and adding paint detail.  If no kiln is available, you can use air drying clay. If the clay sculpture is not completed in one lesson, then it will need to be stored in a plastic bag to keep the clay damp until the next lesson.  Learners should store initial ideas, sketches and (if possible) a photograph of the finished sculpture in their visual journal. |

# Unit 5.2 Contrasts and complements

| Unit 5.2 Contrasts and complements |
| --- |
| Outline of unit: |
| Artists throughout the ages and around the world have been fascinated by the human form. They continue to represent the human form in different styles and media, including drawings, paintings, photographs, video and sculpture. This unit explores the diversity and interest of the human form in its varying shapes and colours.  In the first activity, learners reflect on contrasting different body shapes and how they are represented by artists and sculptors to give meaning. Learners experiment with using drawing media to create different body shapes.  The second activity focuses on colour. Learners paint a human form, exploring how colours are mixed to paint skin tones. They gain understanding of how artists use negative and positive space. They experiment in the selection of contrasting or complementary colours for the negative space that surrounds their painted image of a human form.  In the final project, learners work together to create a three-dimensional figure which explores how beauty can be both natural and man-made by designing a figure that incorporates human and non-human or robotic elements. Learners investigate how complementary and contrasting materials can be used together to create effect.  Learners are encouraged to think and work artisticallywith increased independence in experimenting with different drawing techniques and being able to explain how they make their paintings or three-dimensional models. In this unit, learners have the opportunity to experiment with a range of materials and processes. For example, they might make an armature using wire to construct a sculpture of a human figure. Learners will have increased independence in selecting materials and processes and are encouraged to record the making process in their visual journals and describe what they have learned from any errors. Learners have the opportunity to celebrate their artistic experiences through displaying and discussing their work and that of others. |
| Knowledge, understanding and skills progression: |
| This unit requires learners to understand and develop the creative and technical skills used by artists and sculptors to represent the human form. In the first activity, learners gain understanding of the range of aesthetic appeal of different human shapes and how they can be represented. Learners experiment with colour and explore the use of negative and positive space. In the final activity, learners gain confidence in planning and creating more complex three-dimensional work.  Learners have the opportunity to build on art and design skills they might have developed in earlier stages:   * sounds * shapes and spaces * abstract and imaginary forms * perspective. |
| 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:   * paper, including photosensitive paper and a roll of white paper for a frieze * black and coloured pencils, crayons, charcoal and felt-tip pens * erasers * paints * tape measures * scissors * pliable wire (to create an armature) * digital cameras * scissors and glue to make a collage * modelling clay * discarded magazines, newspapers and brochures (for collage work or papier-mâché) * recycled materials * learners’ own visual journals. |
| Language: |
| * Vocabulary related to colour (primary, secondary, tertiary colours, complementary colours, contrasting colours, colour wheel, tints, analogous colours, warm and cool colours) * Vocabulary related to composition, (negative space, positive space, contours, elements) * Vocabulary relating to representation of the human body (form, shape, proportions, armature, maquette, diorama) * Vocabulary related to art media (papier-mâché, clay, two- and three-dimensional work) * Vocabulary related to process (observation, research, experimentation, creating, collaboration, review) |

| Learning objectives | Suggested teaching activities | Comments |
| --- | --- | --- |
| **Experiencing**  **E.01** Encounter, sense, experiment with and respond to a wide range of sources, including from a range of art from different times and cultures.  **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 skills, independence and confidence.  **Reflecting**  **R.01** Celebrate artistic experiences and learning.  **Thinking and Working Artistically**  **TWA.02** Embrace challenges and opportunities, working with growing independence.  **TWA.03** Review and refine own work. | Experiencing: comparing human shapes  Warm-up: contrasting images  Give small groups of learners two images of people, either real or imaginary, with contrasting shapes. Each group should have different images.  Give each group a set of cards with positive adjectives they could use to describe the images, for example:   * strong * delicate * powerful * attractive * gentle * comical * exotic * fascinating * soft * comforting * sturdy * realistic * natural.   Learners discuss the images and select the adjectives they think apply the best to the images. They show their images to the whole group and share their reflections on the images.  Images might include:   * Stone Age artist, *Woman or Venus of Willendorf* (fertility figure) (30000 BC) * Egyptian artist, *Group Statue of Seneb and his Family* (2520 BC) * Myron, *The Discobulus* (sportsperson) (450 BC) * Leonardo da Vinci, *Vitruvian Man* (drawing) (1490) * Auguste Rodin, *The Thinker* (sculpture) (1903) * Pablo Picasso, *Le Rêve* (oil painting) (1932) * Henri Matisse, *Icarus* (illustration) (1947) * Alberto Giacommetti, *L'Homme au Doigt* (bronze sculpture) (1947) * Beryl Cook, *Shoe Shop* (2007) * Matt Groening, *Lisa Simpson* (cartoon character) (1987) * Herb Ritts, *Naomi Campbell, Face in Hand, Hollywood* (fashion photograph) (1990) * Stephen Hillenburg, *SpongeBob Squarepants* (animated character) (1999) * Jennifer Packer, *Eric* (painting of a man) (2013).   Warm-up: proportions within the human form  Learners brainstorm the moveable parts of the human body they will draw, i.e. head, neck, upper torso (shoulders and chest), lower torso (below the waistline), upper and lower arms, hands, upper and lower leg parts, feet.  Working in pairs, learners measure the length of each other's head, torso, arms and legs. During a discussion they compare their findings.  Experiencing and making: drawing contrasting human shapes  This activity is an opportunity for learners to experiment with using different drawing media. There is a focus is on the proportions of the human body rather than accuracy of detail (facial expression or clothing, for example)  Learners use pencils, charcoal or fibre-tip pens to draw a simple human form which might be that of a child their own age.  Learners work in pairs to review their work so far. They discuss the proportions of different parts of the human body.  Learners use their imaginations to make two more drawings that show contrasting body shapes, for example taller and shorter, rounder and thinner.  Experiencing and making: alternative activities for drawing the human body   * Learners experiment with using a different medium, for example charcoal, pastels or felt-tip pens. * Learners add colour to their drawings using coloured pencils, crayons or felt-tip pens. * Learners draw the human form from different angles and in different positions, for example sitting down, possibly using a wooden mannequin to aid them. * Learners draw cartoon characters which exaggerate the shape of the body and the positioning of the limbs, for example a very round figure with tiny legs. * Learners place shapes of different parts of the body on photosensitive paper to create a photographic image of the body in silhouette. * Learners investigate the human skeleton. With a photocopy of a skeleton they use coloured pencils to show where muscles are attached. * Learners experiment with drawing hands in different positions, for example open hand, fist, the palm of the hand, holding an object such as a ball or brush. They might experiment with using a continuous line to draw one of their own hands, looking at the hand they are drawing and not at the paper.   Reflecting and thinking and working artistically: sharing, reviewing work  Learners cut out their figures and stick them on a roll of white paper to create a frieze for the wall.  Learners discuss and compare their work:   * Are the proportions correct? * Which were the most successful media for drawing and why? * How might they improve their work? | Some learners may feel insecure about the shape of their own bodies. This warm-up is an opportunity to discuss body image with learners and encourages learners to think about different shapes in a positive way.  Providing learners with appropriate adjectives avoids learners using negative terms such as ‘fat’ or ‘anorexic’ which could be offensive or hurtful for some learners.  This warm-up could be extended to include discussion on what is meant by beauty and natural beauty and stereotypes of desirable body shapes.  The suggestions for images include drawings, paintings, photography and sculpture. You may wish to use images showing different subjects, for example:   * portraits of people learners may be investigating in their history, geography or language lessons * images found in a visit to a local museum or art gallery * images relating to the culture(s) of learners.   Questions to prompt discussion might include:   * *Can you explain why you chose these adjectives?* * *What interests you in the images?* * *Can you describe the shape of the body in the image, for example rounded, thin, tall, square, curved?* * *Do you think the proportions of the body in this representation are typical or unrealistic?*   Questions to prompt discussion might include:   * *Is the upper torso bigger than the lower torso?* * *Are each of the shoulders larger or smaller than the width of the face?* * *Do the arms reach below the waist?* * *Are the legs longer than the arms?* * *Are the feet longer than the hands?* * *How much longer is the whole torso than the head? How many heads could you fit into the length of the torso?*   You may wish to look for online tutorials on how to draw the human body and use this as an introduction to the drawing activity.  There are a number of ways that this activity can be approached. Some learners may benefit from starting with drawing stick figures, others may wish to work from a photograph or by observing a live model, for example another learner or their teacher.  Remind learners to store their drawings in their visual journals or sketchbooks. |
| **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.  **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.03** Review and refine own work. | Experiencing contrasts and complements: painting the human form  In this activity learners paint the human form, experimenting with colour and also with positive and negative space. They have the opportunity to experiment with paints, including acrylics, ready-mixed paints or poster paints.  Experiencing and making contrasts and complements: using colour  Learners split into small groups. Each group experiments by mixing one of the following combinations:   * two primary colours together to create a secondary colour * three primary colours together * a primary colour with a secondary colour * black and white with other colours to create tints * primary colours with white to create skin tones.   Learners paint the results of their experiments in their visual journals along with notes about which colours they used and if they used more of one colour than another in their mix.  Reflecting and thinking and working artistically: reviewing and refining work  Each group shares and discusses the results of their experiments. They compare colours and identify any surprising results.  Show learners a series of paintings using contrasting and complementary colours and ask them to suggest which type of colours have been used. Learners mix colours to match one or two colours seen in one of the images.  Images might include:   * Angelica Kauffmann, *Self Portrait* (1770–1775) * J M W Turner, *Rain, Steam and Speed – The Great Western Railway* (1844) * Vincent van Gogh, *Irises* (1890) * Claude Monet, *The Water Lily Pond* (1899) * Wassily Kandinsky, *Cossacks* (1910–1911) * Paul Klee, *Redgreen and Violet-Yellow Rhythms* (1920) * Piet Mondrian, *Composition II in Red, Blue and Yellow* (1929) * Diego Rivera, *The Flower Carrier* (1935) * Yves Klein, *Fire Painting (1961)* * Chéri Samba, *La Femme Conduisant le Monde* (1999).   Experiencing contrasts and complements: alternative activities exploring colour   * Learners create their own colour wheels including tertiary colours. * Learners work in three groups to create a collage of images cut from magazines or downloaded from the internet. One collage will show primary colours, the other collage will show secondary colours and the third will show tertiary colours. * Learners work in groups to take photographs of different coloured objects found in their environment and create a photo montage showing groups of colours.   Experiencing contrasts and complements: positive and negative space  Warm-up: illusions  Learners look at examples of optical illusions in which negative space is used to confuse the viewer. Use the artwork to prompt a discussion on what learners see and introduce the concept of positive and negative space.  Images might include:   * Edgar Rubin, *Rubin's Vase* (1915) * Noma Bar, *Red Riding Hood* from *Negative Space* (2012).   Making contrasts and complements: positive and negative space  The illustration *Icarus* by Henri Matisse might be a starting point or inspiration for the next activity.  Learners create a painting of a simplified human form. They choose a primary colour which will fill the negative space around the human form and paint a simple outline of a body using this colour. They fill in the rest of the negative space with the same colour.  Learners paint within the contour (the positive space) using a contrasting colour.  Learners paint a second version of the human body using complementary colours.  Making contrasts and complements: alternative activities in positive and negative space   * Learners experiment with using more than one colour in the negative space. * Learners add more objects to create more than one area of positive space. * Learners take a photograph of another learner’s work and use an editing programme to change the colour of negative and positive spaces. They might experiment with using negative effects. * Learners research and create silhouettes of the human form. * Using one of their paintings as a starting point, learners recreate the image using different coloured fabrics.   Reflecting and thinking and working artistically: reviewing and refining work  Each learner presents one of their paintings to the group. Each learner explains:   * why they have chosen certain colours * how these complementary or contrasting colours give meaning to the painting * how the use of colour by other celebrated artists or by other learners might inspire them in the future. | You may wish to look for online tutorials on how to mix acrylics in the primary colours.  You might use a colour wheel to support learners in understanding the difference between primary, secondary, complementary and analogous colours.  Questions to prompt discussion might include:   * *Did you try adding blue to make a colour darker?* * *Did you use mainly white or did you try using a colour such as yellow to make the colour lighter?* * *When your paint dried, did the colour look darker or lighter than when it was wet?* * *Why do you think some colours are described as warm and some as cool?*   In the suggested illusionary art examples, different learners will see different subjects (positive space) and depending on what they perceive to be the main subject, the negative space may be dark or light.  Questions to prompt discussion might include:   * *What is the main subject?* * *Does the main subject have to be a dark colour?* * *Would extra detail in the positive space make you all identify the same subject?*   You may wish to look for online tutorials on contour line drawing and share these with learners.  Questions to prompt discussion might include:   * *Where is the area or space with the main subject in the image?* * *Why do you think this space is called positive space?* * *Where is the area or space surrounding the subject?* * *Why do you think this space is called negative space?* * *Can you find a drawing or painting you have made in your sketchbook and identify which is the positive and which is the negative space?* |
| **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, techniques and processes with increasing skills, 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. | Experiencing and reflecting: contrasts  This activity challenge learners to make an imaginative three-dimensional figure that combines natural and man-made elements either in its visual appearance or in its materials.  Introductory activity: understanding contrasts  Learners are shown a series of pairs of contrasting images. Alternatively, they might be given objects that demonstrate contrasts. Learners identify and discuss the contrast between them.  Images might highlight contrasts in:   * pattern: lines and circles in wallpaper, waves of the sea or the still surface of a lake * texture: a smooth pebble and a rough rock, a piece of silk and a piece of sandpaper * shape and size: a grape and an apple, a banana and a pear * natural and man-made items: a fruit tree and a can of tinned fruit, a piece of leather and a piece of plastic, a human being and a robot * natural and man-made problems: erupting volcano and a building on fire, a garden with hedges for wildlife and a multi-storey car park * issues and solutions: rubbish in streets and a waste bin, smog in streets from cars and people cycling to work.   As a starting point for their project, learners reflect on and discuss images of a human form that include natural and man-made or non-realistic elements:   * Ancient Greek sculptor, *Nike, The Winged Victory of Samothrace* (marble sculpture of torso with wings) (190 BC) * Rembrandt van Rijn, *Beggar with Wooden Leg* (etching) (1630) * Enrico Mazzanti, *Pinocchio* (original illustration for *The Adventures of Pinocchio* by Carlo Collodi) (1883) * Andy Scott, *Minotaur* (2017) * Don Heck and Jack Kirby, *Iron Man* (cartoon of injured human wearing a suit of armour with special powers) (1963) * George Lucas*, C-3PO* (humanoid robot in Star Wars film) (1977) * Nick Knight, *Access-able* (photo of model with wooden legs, wearing clothes by Alexander McQueen) (1998) * Antony Gormley, *The Angel of the North* (contemporary sculpture) (1998) * David Finch, *Wolverine* (promotional artwork of character with contractible claws for The New Avengers) (2005) * Pixar Animation Studios, *WALL-E* (rubbish-collecting animated cartoon character) (2008) * Reuters, *Bob Radocy of TRS Inc. holds a basketball with a prosthetic hand* (2009) * Wheelpower blog, *Tanni Grey-Thompson* (photo of sportswomen in racing wheelchair) (2018) * Sophie de Oliveira Barata, *Alternative Limb Project* (creative designs for prosthetic limbs) (2016) * Hanson Robotics, *Sophie* (a humanoid robot) (2016) * Alfie Bradley, *Knife Angel* (sculpture made from recycled knives) (2018).   Thinking and working artistically and making: contrasts and complements in a 3D figure  Learners work in small design teams to discuss ideas for designing their own three-dimensional figure which will combine the human form with robotic or man-made elements. They might choose to make:   * a clay sculpture combined with man-made materials * a papier-mâché puppet made from recycled paper and new materials * a figure made from recycled materials and natural objects.   Each learner should make a rough sketch (possibly with design notes) relating to their individual idea before the group negotiates and selects one idea to take to the next stage.  Learners consider whether they will add paint details or other material such as fabric to their figure.  Learners create their three-dimensional sculpture (or a maquette of their intended sculpture if their time or materials are limited). They select media and materials from a range that is available. They add detail using paint and other materials.  Learners can explain how to:   * use any new materials that might be available, e.g. felt, clay, recycled materials * use new techniques, e.g. how to create a maquette from card, how to build a wire armature to support a clay sculpture * follow safe working practices, e.g. work tidily, do not run with scissors, mop up spilt water * work independently in their groups but ask for help when appropriate.   Thinking and working artistically and making: alternative activity contrasts and complements in a 3D figure   * Learners create a diorama to act as a background for displaying their completed figures. * Learners write a story about the figures they have created.   Reflecting and thinking and working artistically:  After sketching their initial ideas, learners show their work to another group to gain feedback and refine their work. They repeat this review and refine process when making their final three-dimensional figure.  When all figures are completed, learners create a mini-sculpture gallery. They look at and discuss each group’s work.  Learners explain:   * the inspiration for their ideas * how showing their work in progress to other learners and looking at others’ work changed their ideas or finished figure * how they refined their work * what they would do differently in the future. | Learners should have the freedom to select materials from a range of available resources to design and make their figure so that they are able to work with increasing independence and select materials and processes themselves. Learners may wish to build on existing skills or they may develop new skills if resources are available. This is an opportunity for learners to work together in small groups.  Questions to prompt discussion might include:   * *What is the contrast in these images?* * *Can you suggest other contrasts and other examples?* * *What is meant by complementary?* * *Can you give examples of items in the classroom that are complementary?* * *Can you think of a problem in your school or town? Can you suggest a solution?*   You may wish to extend this discussion by asking:   * *What visual problems do artists solve?* * *What decisions do artists have to make when choosing to make a painting, drawing, sculpture, etc.?* * *How can problems or mistakes in creating art generate new ideas or a new style?* * *Can you name two artists who paint in contrasting styles?*   The images include photographs of people with disabilities. This project is an opportunity for learners to reflect on and discuss the problems faced by people with disabilities (including learners) and how these can be overcome not just by technology and inventions (such as artificial limbs or a personal wheelchair) but also by the attitude of people around them towards people whose appearance is different from others.  Questions to prompt discussion might include:   * *In the images, what makes the image interesting?* * *What materials are used to make the man-made or fantasy parts?* * *What personal qualities do these materials reflect, for example metal armour shows strength?* * *Do all elements contrast with each other or are some shapes, materials or colours complementary?*   You may wish to look for online tutorials and share these with learners. The tutorials might show how to create:   * a wire armature to support a clay sculpture * a maquette using card or balsa wood * figures in papier-mâché*.*   Remind learners to store initial ideas and a photograph of the finished figure in their visual journals. |

# Unit 5.3 Connecting cultures

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| Outline of unit: |
| This unit explores the art of different of groups of people around the world. Learners investigate how the art of different cultural groups has spread globally and influenced artists, sculptors and craftspeople in other countries. Learners will start by reflecting on what art is and why it is used and appreciated by different cultures to record knowledge about the world and for aesthetic pleasure and decoration.  Learners research how local ideas and styles have spread globally, both in the past and today, and how they influence contemporary designs and styles of art. In the first activity, learners examine the ceramic vases of an ancient civilisation such as Ancient Greece. They discover what the decoration on vases can tell us about life at the time the vases were made and make a design for a contemporary vase which reflects their own current lifestyle.  In the second activity, there is an emphasis on the cultural sharing of aesthetics and purpose, through exploring how styles of headwear such as masks or hats of Africa, South America and Asia are similar in other parts of the world and other periods. They have the opportunity to use textiles to create a hat or mask that references the influence of another culture.  In the final activity, learners are given greater choice to design and make an accessory or jewellery which uses ornamentation from another culture and period, focusing on pattern, colour and shape. Working together, they create a display of their work which is accompanied by a mural or collage that shows the cultures and areas they have researched.  Learners are encouraged to think and work artisticallyby showing increasing independence in creating innovative artwork based on reflection of art produced by different cultures. They will show willingness to review and refine their work. After experiencing artwork from different countries and eras, learners will have opportunities to experiment with a range of media and processes when making different artefacts. Learners celebrate the achievements of artists in other cultures and show understanding of the artistic process by reflecting on and explaining how their work is influenced by others. |
| Knowledge, understanding and skills progression: |
| This unit requires learners to celebrate the influence of art from different cultures in their own work. In the first activity, learners explore how contemporary work can be built on work from ancient cultures. In the second and third activities, learners increase their understanding of the purpose of art and gain confidence in experimenting with a range of different materials and processes. Learners increase their independence and ability to make decisions about their work. They will gain understanding of their own skills and those they need to develop for future work.  Learners have the opportunity to build on art and design skills they might have developed in earlier stages:   * people and places * colours of the world * expressing/celebrating viewpoints. |
| 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:   * world map or globe * paper and card * masking tape * paste * selection of paints and brushes * black and coloured pencils, crayons, charcoal and felt-tip pens, pen and ink * erasers * dyes * digital cameras * scissors and glue to make a collage * discarded magazines, newspapers and brochures (for collage work or papier-mâché) * recycled materials * textiles, for example felt, cotton, faux leatherwork * decoration materials, for example beads, feathers, studs * sewing equipment, for example needles, thread, sewing machine * learners’ own visual journals. |
| Language: |
| * Vocabulary related to concepts (art, culture, influence, inspiration, purpose, style) * Vocabulary related to art media (papier-mâché, felt-work, leatherwork, batik, embroidery, appliqué) * Vocabulary related to process (collaboration, reviewing, refinement) |

| Learning objectives | Suggested teaching activities | Comments |
| --- | --- | --- |
| **Experiencing**  **E.01** Encounter, sense, experiment with and respond to a wide range of sources, including from a range of art from different times and cultures.  **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.  **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.02** Embrace challenges and opportunities, working with growing independence.  **TWA.03** Review and refine own work. | Experiencing: art and culture  Learners discuss what is encompassed by the word the words ‘art’ and ‘design’. They explore the place of art and design in their everyday world.  Working in small groups, give learners five minutes to make a list of artists and designers from the past or present day who are known globally.  Learners compare and discuss their lists. Learners suggest which cultures these artists represent and identify on a world map or globe where the culture exists or originated.  Experiencing and reflecting: researching Ancient Greek vases  The following activity relates to Ancient Greek vases but alternative topics from other cultures which could be of more interest to your learners are listed at the end of the tasks relating to this activity.  Show learners examples of Ancient Greek vases. Examples might include:   * Exekias, Achilles and Ajax Playing a Board Game (540–530 BC) * Terracotta amphora, Musician (Metropolitan Museum) (490 BC) * Panathenaic amphora, Greek Runners (Getty Museum) (320 BC).   Each learner finds at least two examples of Ancient Greek vases which have different subjects such as:   * hunting and war * dancing * sport and Olympic games * music and entertainment * eating * education * religion and mythology.   Each learner makes a rough sketch of at least one vase, showing the shape of the vase and its design.  Each group of learners researches and answers briefly one of the following questions:   * *What were vases used for?* * *Why were vases decorated?* * *Why were the pots often red and black?* * *How were the pots made?*   Experiencing and reflecting: alternative activities to researching Ancient Greek vases   * Learners research ceramics from other early civilisations, such as China or Japan, showing how Chinese or Japanese people lived. * Learners research stained-glass windows from Islam and the European (Christian) Middle Ages and explain what the designs tell us about life in these cultures and during these periods.   Experiencing and making: a contemporary design for a vase in an Ancient Greek style  Show learners images of ceramics from later centuries by artists influenced by Ancient Greek vases. Learners compare the images reflecting on:   * the shape of the vases * the decoration on the vases: colour and detail * the subject of the decoration.   Examples might include:   * Jean-Claude Duplessis (designer) Sèvres factory, ‘*Hébert’ potpourri vase* (Louvre) (1769–1770) * John Flaxman (designer) Josiah Wedgwood factory, *The Blue Jasper Pegasus Urn* (British Museum) (1786) * Pablo Picasso, ceramic *Taureau (Bull)* (Gallery of Modern Art, Milan) (1955) * Betty Woodman, *Three Princesses with Shadows* (1984).   Learners draw a large-scale outline of the shape of one of the Greek vases they sketched earlier. They draw or paint a design on this vase shape that shows a scene from their life, for example working on a computer, watching television, being driven in a car.  Experiencing and making: alternative activity to making a contemporary design for a vase in an Ancient Greek style   * If time and materials are available, learners make a simple vase or a flat plate in clay and paint a small section of their decoration on the vase. * Learners create a contemporary design based on ceramics from an ancient civilisation, such as China or Japan, which shows a scene from modern life. * Learners work in small groups to create a contemporary design for a modern stained-glass window influenced by designers such as Mark Chagall, Kahinde Wiley, Judy Chicago and David Hockney. They make a section of the window in a cardboard frame using sheets of coloured acetate.   Reflecting and thinking and working artistically  Learners present their work to the whole group. They describe:   * how their design is connected to the work of earlier artists * how their designs might be improved.   Learners make changes to their designs in light of feedback. | Questions to prompt discussion might include:   * *Is art only found in galleries or museums?* * *Where else do we find art?* * *What is a design?* * *Are art and design skills needed to make everyday objects such as the cover of a book or the outside of a water bottle?* * *What art can we see in fashion photographs, adverts, films, videos?* * *Can we avoid seeing art in our everyday lives?* * *Do designs have to be beautiful? What do we mean by beauty in art and design?* * *Why might we like to be challenged or puzzled when we see some art?* * *What can art tell us about the world around us?* * *Is there something in the classroom or on your person that has been designed to attract notice?*   You may need to check learners’ understanding that the word ‘culture’ is more than a synonym for nation or country and that culture can cross borders, e.g. Jewish culture, Islamic culture, street culture, Western culture.  If internet resources are available, learners may use the internet to define the word ‘culture’ and carry out their own research to find artists and designers from specific cultures.  There is an opportunity in this unit for collaboration with teachers of other subjects, such as dance, foreign languages, history or music, when creating a project.  This research might be carried out through a visit to a library or to a museum (either in person or via the museum's online resources) or by carrying out internet searches in the classroom.  If there is limited access to resources, then you might divide learners into small groups and give to each group two downloaded images of vases. Each group should have a vase showing different scenes from Greek life for them to sketch.  Learners might draw the design using felt-tip pens, pencils or pen and ink.  Remind learners to store their artwork in their visual journals. |
| **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.  **Reflecting**  **R.01** Celebrate artistic experiences and learning.  **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.03** Review and refine own work. | Experiencing and thinking and working artistically: hats and masks  Show learners a selection of images related to masks and hats.  Hats:   * Tall hats: steeple hats of the Mongolian warrior queens, Western European medieval hennins, conical hats of the Spanish Inquisition, Welsh women's tall hats, Halloween witches’ hats, Disney princesses * Islamic turbans, Sikh turbans, Afghan turbans, Nepalese turbans, North African turbans, Western European eighteenth-century turbans, 1920s fashion turbans * French berets, Spanish berets, Scottish tam o'shanters, Rastafarian berets, berets worn by the Romans and Ancient Greeks, berets worn by soldiers or the police, school berets, artists’ berets, political berets or caps (for example the beret worn by Che Guevera and caps worn by Chinese revolutionaries), knitted fashion berets.   Masks:   * African and Polynesian Tiki masks used for religious ceremonies * Japanese and Korean war masks * Asian and Greek stage masks * Aztec and Roman death masks * Medieval plague masks and North American Iroquois healing masks * Venetian and Halloween carnival masks * Modern protective masks (gas masks, skiing balaclavas, kendo masks).   Learners compare similarities and differences between hats and masks of different cultures in terms of purpose and style.  Learners make an initial design for their own hat or mask for a specific purpose, influenced by one of the images they have seen. This might be:   * a sporting hat * a mask for a character in a play * a hat for a ceremony such as a wedding * a hat for a party.   Experiencing and making: hats and masks  This is an opportunity for learners to use a new medium (for example papier-mâché or felt).  Learners make their hat or mask. This might include:   * creating the basic shape, possibly using either papier-mâché or a textile such as felt * applying the main colour(s) using paints or textiles * using glue or stitching to add extra features * painting or dyeing fabric from which to make a hat such as a turban * adding decoration using appliqué, studs, pins, beads, feathers, ribbons, recycled materials.   Reflecting and thinking and working artistically  Learners work in pairs. They try on their hats and masks and their partner writes down their thoughts about the hat or mask such as:   * its purpose * how it makes them feel, for example scared, amused, impressed * which culture has influenced its style * possible improvements.   Learners show their hats or masks to the whole group and discuss what these tell them about how cultures from the past and from other countries affect their own customs and ideas. | You may wish to focus on just masks or just hats (or on one type of mask or hat) but if learners have access to the internet, museums and libraries then they might have the opportunity to research and follow their own interest for this project. This gives them an understanding of what it means to specialise and to develop their own independence.  You might give learners free choice to research their own images or allocate different types of hat or mask for small groups or learners to explore.  Questions to prompt discussion might include:   * *Why do people wear hats or masks?* * *Which of the hats or masks are worn to impress people as a display of power or wealth?* * *Which hats or masks are intended to scare?* * *Which hats or masks are functional, for example to protect the wearer from sickness, cold or heat, etc.?* * *Which hats or masks are worn either to disguise or to identify as someone?* * *Which masks or hats are worn to entertain or for religious purposes?* * *How are these hats or masks made?* * *Which cultures use hats or masks for similar purposes?* * *How does our own culture use masks and hats?*   You may wish to look for online tutorials on how to:   * make papier-mâché masks * use felting techniques to combine coloured felt shapes and create textured texture * use a *batik* method to create a pattern on white fabric.   If resources (including time) are limited, you might consider using paper plates as the bases for the masks and hats. |
| **Experiencing**  **E.01** Encounter, sense, experiment with and respond to a wide range of sources, including from 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, techniques and processes with increasing skills, independence and confidence.  **M.02** Select appropriate media, materials, tools, technologies and processes for a purpose.  **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. | Experiencing and thinking and working artistically: accessories and jewellery  In this activity learners, working in pairs or small groups, have the opportunity to design and make an item of jewellery or an accessory of their own choice. The design will show the influence of another culture.  Suitable choices might include:   * a keyring * a necklace or bracelet * a mobile phone case * a coin purse or wallet * a pencil case * a fan * a small box to hold earphones.   Learners research similar items from other cultures considering:   * shape * pattern * colour * materials.   Areas of research might include:   * Japanese *netsuke* * African necklaces * Native American beadwork * Scandinavian cross stitch * Chinese embroidery * South American leatherwork * Spanish fans * Maori tattoos * Iranian painted boxes.   Learners create a mood board showing images of cultures they find inspirational and rough sketches of their own ideas.  Learners show their mood boards to the whole group and discuss their ideas. They review their work afterwards and refine their designs.  Making: accessories and jewellery  Learners might wish to make their item using and developing skills they have acquired in other Stage 5 units or in previous stages. This is an opportunity for learners to develop new skills.  Learners make one or more examples of the item they have designed.  Reflecting and thinking and working artistically  Learners work as a group to create a display for their accessories or jewellery.  They may also choose to display other artwork produced for this unit.  To accompany the display, learners create a mural (for example of a map of the world pinpointing the cultures they have explored) or collage (showing images from cultures they have researched).  Learners invite teachers of other subjects and learners from other years to see their display and record any feedback.  Learners write notes in their visual journals on:   * why it is important to connect with other cultures * the most inspirational culture in this unit * new ideas they have explored * skills they have developed * new skills they would like to develop. | You might select some of the suggested areas of research which interest your particular learners. You might write the name of topics on cards and hand them out at random to learners to explore. They can then present their findings to the whole group.  You may need to demonstrate to learners how to create a simple mood board which might include: images downloaded from the internet, cuttings from travel magazines and fashion magazines, small samples of materials or colours they might use.  Questions to prompt discussion might include:   * *Which ideas have you borrowed from another culture?* * *What is new or contemporary about your design?* * *How might you use recycled or natural materials when making you accessory or jewellery?* * *Why have you chosen these colours?* * *What other cultures might you have considered researching?* * *Do you have the resources (time and materials) to make your item?* * *What might you have to change so that the item is simpler to make?*   You may wish to find and share with learners online tutorials on how to:   * create beadwork * cut and sew leather or faux leather * print or paint on fabric * use a sewing machine.   Remind learners to store their planning work and photographs of their completed work in their visual journals. |

# 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.03** Review and refine own work.  **Experiencing**  **E.03** Gather and record experiences and visual information. |
| **Lesson focus /**  **success criteria** | Research the purpose of masks from different cultures and make initial drawings for a contemporary mask that uses patterns, shape and/or colour from another culture. |
| **Prior knowledge / Previous learning** | Learners will build on drawings and design skills practised in previous stages and in Stage 5. Learners need to understand what is meant by ‘culture’ and that art has a purpose. Understanding can be checked during initial discussion. |

**Plan**

| **Lesson** | **Planned activities** | **Notes** |
| --- | --- | --- |
| **Introduction** | Show learners several images of masks from different cultures. Encourage learners to discuss the purpose of the masks and describe elements of their style (colour, shape and materials) that are typical of a specific culture.  Share the objectives of the lesson with the class. Tell learners that in this lesson they will design a mask to wear at a school event celebrating the different cultures of learners in the school. Allocate small groups of learners a specific culture to use as inspiration for their mask. | Internet access needed to show images of masks |
| **Main activities** | Working in pairs or small groups, learners look at downloaded images and books to find inspiration for their own designs.  Learners make an initial design for a mask influenced by another culture. They can choose to use either coloured pencils or coloured felt-tip pens. They discuss their ideas with each other.  Circulate around the groups to give feedback on learners’ ideas and give advice on drawing techniques and use of colour.  This activity can be extended by learners making two or three rough drawings and experimenting with shape, pattern and colour. | Downloaded images and books showing masks from different eras and different parts of the world  Sketching paper and coloured felt-tip pens or pencils |
| **End/Close/ Reflection/ Summary** | At the end of the session, learners show their ideas to the whole group. They record on their design at least one possible improvement suggested by the group.  Remind learners to store their ideas in their visual journals.  Tell learners that in the next session they will have the opportunity to begin making their masks. | Learners’ visual journals for storing work |

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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** | **Experiencing**  **E.02** Explore media, materials, tools, technologies and processes.  **Making**  **M.02** Select appropriate media, materials, tools, technologies and processes for a purpose.  **Reflecting**  **R.01** Celebrate artistic experiences and learning. |
| **Lesson focus /**  **success criteria** | Learners explore creating a shape using papier-mâché. |
| **Prior knowledge / Previous learning** | Learners are able to use scissors safely and work tidily with paper and glue. |

**Plan**

| **Lesson** | **Planned activities** | **Notes** |
| --- | --- | --- |
| **Introduction** | Share an online tutorial with learners showing how to make a papier-mâché mask.  Learners write on the board the stages in making the mask in the correct order. | Access to the internet |
| **Main activities** | Learners follow the design they produced in the last lesson and:   * draw the shape of their mask on to card and mark holes for eyes and mouth * cut out scrap cardboard into the required shape * use masking tape to fix crumpled or rolled pieces of newspaper on to the card shape to create a three-dimensional effect * fix paper shapes with masking tape * add at least two strips of paper and paste.   This activity can be extended by learners taking photographs of the stages they carried out in making the papier-mâché base of their mask. | Card, scissors, newspapers, masking tape, paste, brushes |
| **End/Close/ Reflection/ Summary** | Learners show and compare their masks. Each learner tells the group:   * one part of the process they enjoyed * one element of the masks that successfully followed their design * one difference between their mask and another learner's mask   Learners take care in storing their work. | Space to store masks so that they can dry |

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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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