

Scheme of Work

Cambridge Lower Secondary

Art & Design 0073

Stage 7

For use with the curriculum framework published in 2019



Copyright © UCLES September 2019

Cambridge Assessment International Education is part of the Cambridge Assessment Group. Cambridge Assessment is the brand name of the University of Cambridge Local Examinations Syndicate (UCLES), which itself is a department of the University of Cambridge.

UCLES retains the copyright on all its publications. Registered Centres are permitted to copy material from this booklet for their own internal use. However, we cannot give permission to Centres to photocopy any material that is acknowledged to a third party, even for internal use within a Centre.

# Contents

[Contents 3](#_Toc7526041)

[Introduction 4](#_Toc7526042)

[Unit 7.1 Drawing 8](#_Toc7526043)

[Unit 7.2 Colour 14](#_Toc7526044)

[Unit 7.3 Looking at artists’ work 20](#_Toc7526045)

[Unit 7.4 Pattern and texture 26](#_Toc7526046)

[Sample lesson 1 33](#_Toc7526047)

[Sample lesson 2 35](#_Toc7526048)

# Introduction

This document is a scheme of work created by Cambridge Assessment International Education for Cambridge Lower Secondary Art & Design Stage 7.

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 7. 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 7. 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 7.1 Drawing** | **11 hours** |
| **Unit 7.2 Colour** | **11 hours** |
| **Unit 7.3 Looking at artists’ work** | **11 hours**  |
| **Unit 7.4 Pattern and texture** | **12 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 7

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
* sketchbooks
* paints and brushes, palettes
* painting and drawing surfaces
* erasers
* scissors
* viewfinders.

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 7

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 units. 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 7.1 Drawing

| Unit 7.1 Drawing |
| --- |
| Outline of unit: |
| In this unit, learners develop their understanding of how to use line and shading to create form, shape and pattern using a variety of tools such as pencil, pen and charcoal and drawing from a range of still life objects. Learners are introduced to drawing techniques that encourage them to consider how to approach drawing a range of objects, including those that are man-made and natural. As examples, they may draw an object with a decorative surface, a three-dimensional object with few surface qualities, or a flat object with a rough, textured surface as well as exploring multi-viewpoint compositions and positive and negative space.  |
| Knowledge, understanding and skills progression: |
| Learners have the opportunity to build on art and design skills they might have developed in earlier stages:* observational drawing using line
* mark-making
* use of form and texture
* use of positive and negative space
* creating patterns.
 |
| 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:* graphite and white pencils
* charcoal
* pen and ink
* black and white paper
* selection of papers with different textures and surfaces such as tracing paper, rough and smooth paper, scrunched paper and coloured paper
* selection of objects to draw from including natural forms (e.g. shells, bark, stone) and man-made objects (e.g. a guitar, chair or glass).
 |
| Language: |
| * Formal elements/visual elements such as: line, form, texture, composition, colour and shape
 |

| 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.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.**Reflecting****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. | Show learners a range of examples of still life artwork, including a range of approaches from historical to contemporary. This can include the work of:* Giorgio Morandi, *Natura Morta* (1946)
* Lisa Milroy, *Light Bulbs* (1988)
* Pieter Claesz, *Still Life with Römer, Silver Tazza and Bread Roll* (1637)
* Sam Taylor-Wood, *Still Life* (2001).

This activity would be well supported by using examples of still life artwork that are culturally relevant to your learners.Provide a range of man-made and natural objects for learners to choose from and also ask learners to bring in items of their choice.As warm-up activities, learners select a number of the man-made objects without texture to draw. Using different sized paper, learners carry out a series of short drawing tasks. The purpose of these warm-up activities is to help learners relax and also to build an understanding of the objects without the pressure of accuracy.The warm-up activities may include:* drawing using the wrong hand (learners draw with left hand if right-handed and vice versa)
* unsighted drawing (learners carry out the drawing looking at the objects, but they do not look at the drawing until it is finished)
* single line drawing (learners carry out the drawing without removing the pencil or pen from the paper).

Facilitate a discussion about the drawings produced and ask learners to identify the strengths in their own work. | This will help to stimulate thought about still life and the many themes associated with the genre, such as the passing of time, ageing, mortality, hierarchy, status, cultural history, identity.Remind learners not to bring in anything of high value.These warm-up activities can be carried out at the start of any drawing activity.Question learners about the similarities and differences between their own drawings and those of their peers:* *What can we use drawings for?*
* *What is important in the drawing, is it the accuracy, the energy or the mark-making? Why?*
* *Are the drawings a final outcome, part of the process or simply a recording tool?*

Learners can reflect on the drawings in their visual journal using these questions as prompts. |
| **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. | Ask learners to select three natural objects (for example, shells, bark or stones) from a collection and place the objects in close relationship to each other. Using a viewfinder, encourage learners to find a composition which includes parts of all three objects. Learners produce a series of large-scale drawings using charcoal or an alternative medium, exploring tone in different ways. For example:* carrying out a simple line drawing using charcoal
* carrying out a drawing using the length of the charcoal not the tip – this should produce a very linear, geometric looking drawing
* covering the paper in charcoal so that the page is dark and using an eraser to draw with, identifying highlights and dark tones within the drawing.

This activity would be well supported by looking at *Art Forms in Nature*, a series of 100 photographs of nature by Karl Blossfeldt (1928). |  |
| **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.**Reflecting****R.02** Analyse, critique and connect own and others’ work as part of the artistic process. | Ask learners to create as many different marks as possible using pen and ink. Encourage learners to use a series of dots, dashes, lines and squiggles. As they move through the exercise, introduce brush and water so that learners can bleed their lines or make marks with the brush, both wet and dry.Ask learners to select a textured surface or a three-dimensional object and use the range of marks to make a study of the surface or the object. Learners will need to analyse the surface and select the most appropriate mark to describe the surface or object they are looking at.Learners can experiment with building a range of tones, light to dark, by varying the density of marks, thick to fine lines. | You can provide learners with a grid to try out different marks. This can be fixed into their visual journals for future reference and for them to annotate. |
| **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. | In this activity, learners use positive and negative space to explore use of space and composition.Ask learners to suggest geometric shapes that can be used. Demonstrate how to draw a geometric shape on a piece of paper.Learners draw a geometric shape on a piece of paper and select up to three objects (either man-made or natural) and draw the forms of the objects within the geometric shape they have chosen, using up as much of the space as possible. Learners can highlight the negative space around and between the objects by filling it in with a colour or black. To begin with it might be useful to suggest an object with a clear structure such as a chair or a guitar. To provide challenge learners could select objects that have a similar form to the shape they have drawn or select objects which provide contrast. | Negative space is the space created between the outside lines of the object and the sides of the shape or paper it is contained in.This approach can be used to develop pattern by overlapping drawings and filling in the negative spaces. |
| **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.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. | Set up a still life, a mix between structural objects (such as plants) and interesting shaped objects – this can include man-made and natural objects.To put the activity in context, look at the work of cubist painters such as Juan Gris, *Le Petit Déjeuner* (1914) or *The Sideboard* (1917) and Georges Braque, *Violin and Candlestick* (1910) or *Glass on Table* (1909–1910) This activity would be well supported by using examples of cubist artwork that are culturally relevant to your learners.Learners carry out a drawing of the still life on a large piece of paper using charcoal or another medium. After approximately 10 minutes, ask learners to move round the still life to gain a different view. Learners carry out a drawing overlaid on the first drawing and continue in this way until the image has built up a range of lines. Ask learners to use white paint and make decisions about which lines to remove. Through this process they will identify stronger shapes and relationships between the objects.Discuss learners’ drawings in relation to the work of the cubists. You could ask:* *How have you achieved a multi-viewpoint image?*
* *How have you managed to suggest three-dimensional qualities, such as use of tone, perspective?*

Learners identify how the image has been changed and the impact this has on the drawing. They can record their observations and reflections in their visual journals.This activity could be extended by asking learners to add collage to their piece by using black and white paper and/or adding a third tone such as grey or brown to create a range of tones. | It is useful and good experience for learners to participate in setting-up of the still life as they become aware of composition and they feel more connected to the work.This exercise will help develop confidence in decision-making and provide a framework for how to develop ideas through observation.This activity can also be carried out by asking learners to draw over each other’s drawings. This would work well if learners were handed back their original piece to develop further, responding to the imagery created by their peers. |
| **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. | To develop ideas and approach, ask learners to carry out a brainstorm and consider the various ways a still life has been used to communicate a specific meaning, such as hierarchy, mortality, the ageing process and personality.To start the brainstorm process, ask learners:* *What sort of objects might you find in a still life?*
* *What do you think of when you hear the words still life?*
* *What do still lifes make you feel?*
* *What do still lifes remind you of?*
 | This activity can be carried out as a whole class, in small groups or pairs or individually.You can refer back to artworks suggested earlier in this unit, or you can introduce artworks which are culturally relevant to your context. |
| **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.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. | In this activity, learners develop their drawing skills by either:* selecting to make a conventional still life drawing that focuses on formal elements such as line, form, colour, texture, shape and composition

or* exploring ideas further through means of abstraction such as multi-viewpoint drawing, simplifying shapes or changing colours

or * using the still life objects to communicate their chosen theme, such as identity, cultural history and ageing.

They will need to consider which objects to draw from and which objects will communicate their chosen theme or approach most effectively, for example objects with a textured surface or simple shapes.Learners identify the materials they wish to use. They may wish to work in monochrome using charcoal and an eraser, use a limited palette using paint or coloured pastels or combine paint and charcoal.Support learners in selecting the best approach for their still life and provide appropriate challenge. Give learners guidance to select objects depending on complexity in terms of shape, texture and pattern.Learners use peer- and self-assessment to review their understanding of the formal elements and/or abstraction:* peer assessment – learners assess each other’s work so far and identify one colour study they consider is the most successful and explain why they think this
* learners review their own work and identify strengths in terms of colour mixing and painting skill.
 | To celebrate learners’ achievements their work could be displayed in the class or school hall. |

# Unit 7.2 Colour

| Unit 7.2 Colour |
| --- |
| Outline of unit: |
| In this unit, learners explore other artists’ use of colour. They experiment with media such as oil pastel and watercolour to develop their knowledge and understanding of colour theory. This will involve looking at other artists’ use of colour and building on their own knowledge of tone. Learners will mix colours and explore combinations of colours to recreate form and mood. |
| Knowledge, understanding and skills progression: |
| Learners have the opportunity to build on art and design skills they might have developed in earlier stages:* understanding colour theory
* use of colour for expressive purposes
* use of tone
* collage.
 |
| 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
* oil pastel
* collage material, any coloured papers
* colour magazines and brochures
* artists’ examples.
 |
| Language: |
| * Primary/Secondary/Tertiary colour
* Complementary colour
* Tone
* Mood
* Tint
 |

| 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.**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. | Start the unit with a question and answer session to establish learners’ existing knowledge of colour theory.You can ask learners:* *Name the primary and secondary colours.*
* *What two primary colours make green?*
* *What two primary colours make orange?*
* *What two primary colours make purple?*
* *What are tertiary colours?*

Show a basic colour wheel at this point to reinforce learners’ knowledge of colour theory. It is important that learners know and understand the basic facts about primary and secondary colours before moving on to tertiary colours and mixing tones of colours. A short activity like this makes sure all learners are starting from the same point.Show learners a selection of images that contain a range of colours, some very bright, some subdued, some limited colour palette and some with many colours in. Some examples are:* Giorgio Morandi – subdued limited colour palette, e.g. *Still Life* (1946)
* Piet Mondrian – bright primary colours, e.g. *Composition with Yellow, Blue and Red* (1937–1942)
* Paul Klee – full range of colours, e.g. *Colour Shapes* (1914).

Ask learners to work in small groups and give each group a pair of artworks to compare and contrast. You could provide a prompt sheet to suggest what they could discuss, for example:* the types of colours used
* how the colours are arranged
* whether they like the colours
* the mood the image creates.

Each group can feed back to the whole class in turn. You can summarise the points made and record the feedback.Use this feedback to question the use of colour in art and explore the learners’ prior knowledge and association with different colours. For example, you can ask learners:* *How does red make you feel?*
* *What does red represent in your culture?*
 | A significant number of learners are colour blind. This means learners may not recognise certain colours, e.g. red/green or blue/yellow. Other learners may not recognise any colours accurately. There may be learners who are colour blind in your classroom who may feel anxious and embarrassed in the art room when using colour. Learners may try to hide their condition or be unaware of it, but this may affect their engagement with tasks involving colour. Although colour blindness is more common in boys, it also affects girls.Strategies to support these learners might include: * making sure learners are in a well-lit area which makes colours clearer
* ensuring that other children do not tease learners if they are using a 'wrong' colour or identify a colour wrongly when looking at other people’s work
* labelling pens and pencils and paint pots with the name of the colours

This activity would be well supported by using any other examples of colourful artwork that are culturally relevant to your learners.This activity could be carried out at a local gallery or museum to place the work in context and provide a first-hand experience. |
| **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.**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. | Show learners examples of work that use a wide range of tones of one colour, for example:* Georgia O’Keefe, *Red Canna* (1924)
* Henri Rousseau, *Tiger in a Tropical Storm* (1891)
* Pablo Picasso, *The Tragedy* (1903).

Ask learners to count how many different tones of the colour they can see in one artwork.You can use prompt questions to gather ideas from the class and collect them on a board:* *How many different tones are there?*
* *How has each tone has been created? Which colours have been added together to create each tone?*
* *What effect does using so many different tones of a colour create?*
* *What mood do the colours create?*
* *What other feeling/experiences do you associate with that colour?*

Highlight that artists use tones of colours to create depth and movement, as well as mood.Learners make a collage in response to the artwork by tearing or cutting out similar colours from magazines and placing them in a composition of simple shapes. They can work collaboratively in a group on one piece and present it to the whole group. This will encourage learners to look closely at the different colours, tones and placement of colours in the artwork. | This activity would be well supported by using any other examples of artwork 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.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.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 select a primary colour of their choice.Using small amounts of black and white in varying quantities, ask learners to paint a strip of paper with their colour of different tones, progressing from the lightest tone (mostly white) to the darkest tone (mostly black).Learners use peer assessment to share how many tones they were able to make.Learners then select a secondary colour and experiment with making as many different tones of the colour by varying the quantities of each primary colour. For example, if they choose green, they see how many different types they can make by combining different amounts of yellow and blue together.Encourage learners to refer back to the colour wheel as they work on this.Learners can then create tones of their secondary colours by adding various amount of black and white as they did with the primary colour.Learners experiment with creating as many tones and colours as possible by mixing the two primary colours, plus black and plus white. They can paint several stripes of paper. Allow learners freedom to mix and paint the stripes of paper in whichever combinations they like.Using the colour wheel, you can remind learners about complementary colours by demonstrating how opposite colours make each other stand out. Just like black and white in a tonal pencil drawing, opposite colours can add contrast and create depth.Ask learners to pair up with someone who has produced mixed tones of an opposite colour to their own. For example, a learner who has produced mixed tones of orange would pair up with a learner who has produced mixed tones of blue. Together they weave their strips of painted colour paper or cut them to create a collage of simple shapes.Each pair shares their work with another pair and discusses the effect the two opposite colours have on each other when they are combined. They can record their thoughts and observations in their visual journals. | You can demonstrate how learners could use alternative media such as oil pastel or coloured pencil by layering the colours over each other. Encourage learners to experiment and explore freely with this stage of colour mixing. They can record their thoughts and observations in their visual journals. |
| **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. | In this activity, learners make a careful colour study of an artist’s work using paint or oil pastel. For example, possible pieces include:* Paul Klee, *May Picture* (1925)
* Henri Matisse, *Beasts of the Sea* (1950)
* Chris Ofili, *She* (1997).

Learners take just a section of the artwork and enlarge it by carefully copying the shapes in a light pencil drawing first, then they attempt to recreate the different tones of colours. | This could be the same artwork they created a collage from earlier in the unit, or a different piece. |
| **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.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. | Learners select a monochrome tonal pencil drawing from any previous unit of work.They use a viewfinder to select a part of the drawing that contains at least five different tones.Learners enlarge this section using line only (drawn in pencil) on to a piece of paper to create an abstract image. They should aim to fill the page.They refer back to the original tonal drawing to recreate the various tones using tones of one colour.Learners use peer- and self-assessment to review their work:* peer assessment – learners assess each other’s work so far and identify the colour study they consider to be the most successful and explain why they think this
* learners review their own work and identify strengths in terms of colour mixing and painting skill.
 | Learners who require more challenge may wish to select a secondary colour rather than a primary colour.Encourage learners to discuss their work and recognise the strengths and limitations of their ability to mix a wide range of colours. Encourage learners to use art terminology, such as primary colour, secondary colour, tone, contrasting colour when talking about their own work and that of other artists. |

# Unit 7.3 Looking at other artists’ work

| Unit 7.3 Looking at other artists’ work |
| --- |
| Outline of unit: |
| In this unit, learners are introduced to a range of artwork from different times and cultures. They learn how to look carefully and thoughtfully at these works, developing analytical skills, an awareness of context and an understanding of how to research artwork so that it informs their own ideas and their own work. They build on their knowledge from the previous unit and use art terminology to analyse the use of the formal elements within the artwork. |
| Knowledge, understanding and skills progression: |
| Learners have the opportunity to build on art and design skills they might have developed in earlier stages:* analytical skills
* using art terminology to analyse the use of formal elements within artwork.
 |
| 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:* access to good reproductions of artworks, using either books or the internet
* worksheets providing scaffolding for writing about artwork
* visit to a museum or gallery or local examples of architecture.
 |
| Language: |
| * Visual elements
* Art historical terms, for example: impressionism, pointillism, abstract expressionism, surrealism, Dada
* Specific art terminology, such as: composition, line, form, shape, texture, colour, juxtaposition, mark-making, application, impasto, wash, drybrush, complementary colour, primary and secondary colour, transcription, concept, chiaroscuro
 |

| 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.**Reflecting****R.02** Analyse, critique and connect own and others’ work as part of the artistic process. | In this activity on contextualisation, learners work in pairs or small groups.Provide each pair or group with an image of an artwork. This can be either two- or three-dimensional. Artworks could include:* Edward Hopper, *The Nighthawks* (1942)
* Pablo Picasso, *Guernica* (1937)
* Cornelia Parker, *Cold Dark Matter*: *An Exploded View* (1991).

This activity would be well supported by using any other examples of artwork that are culturally relevant to your learners.Provide a prompt sheet for learners with questions such as:* *When was the artwork created?*
* *What period does the artwork depict?*
* *What time of day does the artwork show?*
* *What is the relationship between the characters and/or the landscape, environment, etc.?*
* *How has the artist made use of colour?*
* *How has the artist made use of materials (in relation to sculpture or collage), for example hard, soft, carved, moulded, shiny, matt or texture?*
* *What is the focal point of the artwork?*
* *How would you describe the composition?*
* *Are there any recurring shapes?*
* *How has the atmosphere been created?*
* *Does it remind you of anything? In what way?*
* *How does it make you feel? Why?*
* *Have you seen anything like it before? What and where?*

Encourage learners to use their observational skills and visual clues to inform their answers.When learners have finished, they can share their thoughts with the whole class. You can provide background information to check the accuracy of any factual information identified by learners and to show through observation and questioning how much the learners understand about the context.This activity can be recorded in learners’ visual journals. | This is a good exercise to encourage learners to rely on their observational skills not just what they have been told. Learners often do not realise how much they know already and how they can use visual clues.This activity could be carried out with the whole class to build understanding and confidence.It would be an interesting comparison to carry out this activity by first looking at an artwork which is culturally relevant to learners and then looking at another artwork from another time or culture. |
| **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.02** Analyse, critique and connect own and others’ work as part of the artistic process. | Ask learners to compare and contrast two pieces of art (either two- or three-dimensional). It would be beneficial for the two pieces to be connected in terms of imagery, theme or discipline (e.g. painting, sculpture, photography, architecture). For example, you might select the theme of conventional and contemporary portraiture. Suggested works to compare include:* Vincent Van Gogh, *Self-portrait with Bandaged Ear* (1889) paired with Chris Ofili, *No Woman No Cry* (1998)
* Käthe Kollwitz (self-portraits) paired with Nina Katchadourian (airplane lavatory self-portraits)
* Rembrandt, *Self-portrait wearing a hat and two chains* (c. 1642–1643) paired with Martin Parr, *The Last Resort* (1983-1985).

This activity would be well supported by using examples of artwork that are culturally relevant to your learners.Learners work in small groups, with each group given a different pair of images to compare. Allow 10–15 minutes for the groups to discuss the similarities and differences between the images.You could provide a prompt sheet with examples of questions to consider:* *Can you identify and describe the formal elements such as line, form, texture, colour, composition?*
* *Is the image representational, abstract or distorted?*
* *How has the artist used materials to convey a particular feeling or mood?*
* *What period was the work made in? Why do you think this?*
* *What atmosphere does the use of colour portray? Why is this?*

Feedback can be recorded in the learners’ visual journals. Ask each group to feed back to the class in turn. | This activity could be carried out at a local gallery, museum or local building of interest to place the work in context and provide a first-hand experience.The focus can be adapted to suit any theme.To extend the activity the students could make transcriptions (copies) of each of the works. This would ensure closer engagement with the work and first-hand analysis of the formal elements.This activity could be carried out with the whole class to build understanding and confidence.Summarise the points made and record the feedback.Use this feedback to question the purpose of a portrait and the different approaches that can be taken:* *Why do people have portraits of themselves painted?*
* *What is the difference between a selfie and a drawn portrait?*
* *What do you develop by drawing a series of self-portraits or portraits?*
 |
| **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.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. | To develop a practical understanding of the work of others, learners can select an artist to research. As part of their research, learners undertake a transcription of a piece of art by their chosen artist, analysing the artist’s use of colour, mark-making, materials and composition to gain insight into the formal elements and the way the image is constructed.This activity can also be carried out as a whole class. Select an image to use and cut it up into equal pieces using a grid. Provide each learner with a square to copy and ask them to scale it up to an appropriate size. When they have completed their square, the pieces can be put back together to create the full image.This activity can be used to stimulate discussion about any difficulties learners had and what they felt they learned through the activity.Questions may include:* *How did you approach close colour mixing?*
* *What type of brushwork did you use to achieve the texture?*
* *How did you differentiate between the various line qualities?*
 | Support learners to select an appropriate image to study and provide guidance to explore the work using the right materials. The image should be relevant to the learner’s area of interest in art. It can relate to any of the images identified in previous or current art projects such as portraiture or colour. Images with strong shape, use of colour texture and line work well with this activity.This is a good exercise to carry out in a gallery or museum, if possible.Emphasise the importance of using art terminology and encourage learners to use art terminology in their reflections in their visual journals.You can provide a glossary of art terminology to support their learning such as: composition, line, form, shape, texture, colour, juxtaposition, mark-making, application, impasto, wash, drybrush, complementary colour, primary and secondary colour, transcription, concept, comparison and contrast.Encourage learners to make use of art terminology when they discuss the piece they have chosen. You could put specific words on the board or around the room to point to and help remind learners of the correct terminology. |
| **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. | In this activity, learners work individually to gather information about a selected artist.Give each learner a different artist to research and provide a handout to indicate the information they need to find out.This activity would be well supported by using examples of artists that are culturally relevant to your learners.Encourage learners to ask questions to help them understand the artist better. Questions may include:* *When was your chosen artist making work?*
* *Who were your chosen artist’s contemporaries?*
* *Was your chosen artist considered to be part of an art movement?*
* *What were the characteristics of their work?*
* *Did your chosen artist have recurring themes in their work or imagery?*
* *Which are your chosen artist’s most famous works and why?*
 | This task can be carried out in small groups or in pairs to develop confidence in carrying out research.Provide resources to carry out the research such as books or access to the internet. There may also be magazines, gallery catalogues or local newspapers which have articles or interviews with local artists. If needed you can provide fact sheets. |
| **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. | Ask learners to present their findings to the class, selecting and using key images to illustrate their presentation.This activity could be extended by learners presenting a number of artists from the same art movement.  | Learners can be given support through handouts on how to structure a presentation and timings.The presentations can be given in small groups to gain confidence.Learners could also make their presentations to a different class, to encourage awareness of audience, choice of language and the way the information is presented. |
| **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.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. | In this activity, learners select an artist they have researched and make a practical response to the artwork. They make an image based on their own observation. This could be a photograph or found image in the style of their chosen artist. A good example would be a landscape image carried out in the style of Georges-Pierre Seurat using pointillism, a self-portrait in the style of Chuck Close or a series of photographs of natural forms using chiaroscuro similar to the work of Karl Blossfeldt.Support learners in selecting an appropriate image and ensure they have sufficient understanding of the work. Help learners select the most appropriate materials and processes to carry out the work.Learners should carry out an evaluation of their work in their visual journals. | This activity will demonstrate learners’ skills and ability with media, and their ability to analyse imagery and apply this to their practical work. |

# Unit 7.4 Pattern and texture

| Unit 7.4 Pattern and texture |
| --- |
| Outline of unit: |
| In this unit, learners experiment with media and processes, such as printing techniques and using clay and alternatives, to develop initial drawings of texture on natural forms into abstract images or forms. They will focus on creating pattern by repeating shapes and/or colours. |
| Knowledge, understanding and skills progression: |
| Learners have the opportunity to build on drawings of natural forms using tone and colour studies from previous units. |
| 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:* various thickness and types of card and paper
* paint
* coloured pencil
* photography
* digital media
* clay and alternatives
* examples of different artists’ work.
 |
| Language: |
| * Relief printing
* Abstract
* Repeat
* Texture
* Pattern
* Colour
 |

| 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. | Encourage a group discussion about texture of objects. Ask learners questions to encourage them to start thinking about what texture means. For example: * *Can you think of an object that feels smooth?*
* *Can you think of an object that feels spiky?*

Learners work in pairs. One learner feels an object hidden out of sight in a box or bag and describes the texture to their partner, focusing on any identifying shapes and surface qualities they can feel, such as circular, angular, hard, soft, spiky and smooth. The other learner uses pencil mark-making techniques built on from the previous unit, to try and draw what their partner is describing.Work with several objects and rotate within the class. Feed back the learners’ observations and discuss the drawings. | This activity would be well supported by using any natural objects that are local to your environment.If your class is large, you might want to have duplicates of the same objects, for example four eggs and two hairbrushes. |
| **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.**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. | Provide a collection of natural forms with a variety of different textures, such as shells, plants, dried seed heads, tree bark. Learners choose an object to draw.Using a viewfinder, learners select an area of interest in the object and using line only, draw the shapes they see. On a separate piece of paper, learners experiment with mark-making using only a pencil to see how many different marks they can make, such as:* scribbling
* cross-hatching
* dots
* waves.

Learners can then progress to adding a variety of mark-making techniques to build up tone in their line drawings, and experiment with using other mark-making tools. | This activity could be carried out in a local park or outdoor space to enable a wider selection of natural forms to draw from. Alternative mark-making tools could include:* feathers dipped in ink
* sponges
* toothbrushes
* sticks.
 |
| **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.**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. | Present the class with a collection of images, either photographs or found images of different textures taken from natural forms.Learners use a viewfinder to select an area of interest and, using the grid method, enlarge the image by at least two times, making a careful study of it.Provide a range of media and paper for learners to work on and encourage them to make their own choices from these. For example, you could provide rough neutral colour paper and pastel, black paper and chalk, smooth paper and pencil or pen and ink.Explain how enlarging a section of an object can reveal the underlying structure, patterns and rhythms that might otherwise go unnoticed. | Depending on resources, you may ask learners to take their own photographs from around the school environment or a park visit and work from these.Alternatively, learners could take thin paper and pastel pencil or chalk and gather rubbings from different surfaces around the school and draw from these.Learners should be encouraged to use their visual journals to gather their drawings and record notes of their experiments with media. |
| **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.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. | In this activity, learners develop their drawings using a range of media and processes. They begin by working from their drawings of natural forms to produce a relief collage using different thickness/textured card and paper to represent the different shapes and shaded areas of their drawing studies.This card and paper relief collage can be used to make a print by overlaying a piece of paper and rubbing with oil pastel or chalk to picking up the underlaying layers of cut-out card and paper.As an alternative activity, learners may wish to identify the shapes from their drawings and transfer these into a tile (slab of clay) using different decorating and techniques.Techniques for creating marks in clay include:* adding – roll out a thin slab of clay and cut out shapes which are placed on to the tile – these can be overlapped
* taking away – use modelling tools to draw shapes into the tile and carve areas away
* indenting – use tools to indent marks into the clay, creating a variety of texture in selected areas
* smoothing – smooth selected areas using modelling tools.
 | Encourage learners to gather as many different textures and thicknesses of card and paper as they can to cut, tear and layer in this collage activity. |
| **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.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. | In this activity, learners learn about creating a repeat pattern. Show learners examples of artwork with a repeat pattern, for example:* Islamic tiles
* William Morris designs.

Discuss how the pattern is built up of repeated motifs, shapes and images and explain the various ways of repeating:* rotational
* flipped
* mirror.

Learners take a section of their drawing and copy it using line only on to a square drawn on paper. They should make sure they fill the square taking the lines edge to edge. Using tracing paper, they repeat this using rotational symmetry/flipped or mirror symmetry four times to create a larger square.Learners should be encouraged to experiment and explore freely with this stage of pattern building. | You may wish to extend this activity by creating simple forms in clay using the slab-building technique. There are some good online tutorials on the slab-building technique, which you can use to prepare and/or share with your learners.This activity would be well supported by using any other examples of artwork using pattern that are culturally relevant to your learners.This activity would also be well supported by using digital media if available. The images could be scanned into a computer and rotated, flipped and repeated using the copy and paste method. |
| **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.**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. | In this activity, learners experiment with adding colour to their repeat patterns, exploring how repeating the same colour in corresponding sections throughout the repeat pattern adds to the effect.Learners can refer to colour studies from the previous unit to mix a limited palette that will create an effective design. For example, they could use two tones of blue and one tone of orange using their knowledge of contrasting colours to inform the design.Show learners more examples of pattern that are culturally relevant to influence their colour palette. For example, tilework on buildings, Islamic tiles, fabric designs (e.g. for traditional and local rugs), patterns found on ceramics, plates and containers. | You and your learners may choose to use different media for this activity, depending on preference, confidence and availability.Some suggestions are paint and coloured pencils. |
| **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. | Learners use peer- and self-assessment to review their work:* peer assessment – learners assess each other’s work and identify one piece of work from Stage 7 that they consider to be the most successful and explain why they think this
* learners review their own work and identify strengths in terms of media use, artist research and collection of drawings from observation and second source.

Learners select one piece of work as well as drawings, media experiments, and artist research that they feel best communicates their journey to creating this piece.Learners display this work and exhibit it in an area of their school such as the library or main hall. | Encourage learners to talk about their work to their peers and other members of staff or family.Encourage learners to use the art terminology they have learned so far when talking about their work, such as tone, mark-making, depth, form, primary colour, secondary colour, contrasting colour, pattern and texture.Possible questions they could ask in their review include:* *What types of mark-making are in the drawing?*
* *Is there a good range of tones in the drawing?*
* *Which technique for creating a pattern was most successful?*
* *Did adding colour make the pattern more obvious?*
 |

# Sample lesson 1

|  |
| --- |
| CLASS:  |
| DATE:  |
| **Learning objectives** | **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.**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. |
| **Lesson focus /** **success criteria** | Introduction to this unit on still life and how it has been used to explore a range of ideas.Develop drawing from observation through mark-making. |
| **Prior knowledge / Previous learning** | Previous exploration with materials, artists and the genre of still life.  |

**Plan**

| **Lesson** | **Planned activities** | **Notes** |
| --- | --- | --- |
| **Introduction** | Show learners a range of objects. Ask learners:* *What is meant by the term ‘still life’?*
* *What items can be included (natural, found, man-made)?*
* *Can you name an artist who is well known for their still lifes?*

Present some selected images and discuss how the still life has been a vehicle for exploring specific issues or used as a metaphor (maximum 12 images).Ask learners specific questions about the images shown and the ideas discussed. Record feedback. |  |
| **Main activities** | Ask learners to arrange objects on a central table, this will help them to connect with the activities and get them to consider how to look at objects, relationships between shapes and texture and overall composition.Learners carry out four short guided tasks to develop their observational drawing skills:* draw with preferred hand
* draw with wrong hand
* carry out an unsighted drawing
* draw with a single line.

Ask learners to make a note of which activity each drawing represents. Ask learners to select their strongest drawing and explain why. Often learners will choose their wrong-handed or unsighted drawing as they think the drawing has more energy. Highlight the importance of the line and the energy in the drawing as well as accuracy.Introduce new media and larger pieces of paper.Learners draw with their preferred hand using ink and stick/ballpoint pen/charcoal.Learners create four drawings using a different medium each time on separate pieces of paper and change position to get a different viewpoint for each drawing. Alternatively, they could work on a single piece of paper and choose a different medium for each drawing and move round the still life each time to get a new perspective.Draw the still life with selected media. | You can ask learners to bring in objects to add to the still life.Provide a range of materials for the activity.Ensure learners move around the still life to get different viewpoints.The still life can be moved around if you feel certain aspects are not working. Ask learners to consider this. |
| **End/Close/ Reflection/ Summary** | Ask learners to select their strongest drawing. Ask learners:* *Why did you choose this?*
* *Do you think your drawing skills have improved?*
* *Why do you think this?*

Feed back to learners.Ask learners to write their thoughts in their visual journals. They should include their reflections on what sort of objects they like to draw. For example, do they prefer to draw man-made or natural objects? Do they prefer to pull objects apart and look inside so that they can draw the component parts? |  |

|  |
| --- |
| **ReflectionUse 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

|  |
| --- |
| CLASS:  |
| DATE: |
| **Learning objectives** | **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.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. |
| **Lesson focus /** **success criteria** | Learners create a monochrome colour study from one of their completedpencil tonal drawings from a previous unit.  |
| **Prior knowledge / Previous learning** | Learners build on their existing knowledge of colour theory and apply their colour mixing skills to translate a pencil tonal drawing into a painted colour study. |

**Plan**

| **Lesson** | **Planned activities** | **Notes** |
| --- | --- | --- |
| **Introduction** | Start the lesson with a simple question and answer session encouraging learners to share their knowledge of colour theory vocabulary. For example, ask questions such as,* *What are the primary colours?*
* *What are the secondary colours?*
* *What is a contrasting colour?*
* *How do you make dark and light tones of a colour?*

Demonstrate how to mix a range of tones by adding varying amounts of black and white paint to a primary colour. Explain the importance of keeping the paint brush clean. Demonstrate how mixing secondary colours can create a wider range of colours. For example, show how many different types of green they can make by combining different amounts of yellow and blue together, then adding various amounts of black and white to these colours.  | It would be useful to refer to examples of paintings, particularly those by Paul Klee, e.g. *Colour Shapes* (1914) and ask learners to describe the work using colour theory language such as contrasting, primary, secondary and tone. Encourage learners to describe how the colour has helped to create a mood or atmosphere in the work. |
| **Main activities** | Learners select one of their pencil tonal drawings from a previous lesson and use a viewfinder to select a part of the drawing that contains at least five different tones. They enlarge this section using line only (drawn in pencil) on to a piece of paper to create an abstract image. They should aim to fill the page.They refer back to the original tonal drawing to help them recreate the various tones using tones of one colour. | Learners who require more challenge may wish to select a secondary colour rather than a primary colour. |
| **End/Close/ Reflection/ Summary** | Learners use peer- and self-assessment to review their work: * peer assessment – learners assess each other’s work so far and discuss how well the painted colour study relates to the pencil tonal drawing
* learners review their own work and identify strengths in terms of colour mixing and painting skill.
 | Encourage learners to use art terminology when talking about their work, such as primary colour, secondary colour, tone and contrasting colour. |

|  |
| --- |
| **ReflectionUse 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?** |

Cambridge Assessment International Education

The Triangle Building, Shaftsbury Road, Cambridge, CB2 8EA, United Kingdom

t: +44 1223 553554    f: +44 1223 553558

e: info@cambridgeinternational.org    [www.cambridgeinternational.org](http://www.cambridgeinternational.org)

Copyright © UCLES September 2019