

Scheme of Work

Cambridge Primary

Art & Design 0067

Stage 1

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 1.

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 1. 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 1. 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 1.1 Line** | **10 hours** |
| **Unit 1.2 Pattern** | **10 hours** |
| **Unit 1.3 Texture** | **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 1

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 1

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 1.1 Line

| Unit 1.1 Line |
| --- |
| Outline of unit: |
| In this unit, learners will be introduced to line. Line is one of the main elements of art and design and is often a starting point for artists and designers. Learners will understand there are different types of line, such as thin, thick, horizontal, vertical, zigzag, straight or curly. Lines are used in two-dimensional work and may be drawn or painted manually or produced digitally. Lines are also used in three-dimensional work including ceramics, architecture and sculpture. Learners will investigate how artists and designers use lines effectively and creatively in both abstract and realistic artwork and in functional design work. They will also explore how line is used in conjunction with other art and design elements such as colour, shape, scale and form.  Learners will start by exploring the work of abstract and non-realist artists who use lines as the focus of their work. They will experiment with identifying and drawing different types of line and have the opportunity to use a range of drawing and painting media. In response to music, learners will use continuous line drawing to reflect how the music makes them feel. Learners will be introduced to the primary colours during this activity.  Then learners will explore how lines are used to form shapes and they will move from abstract mark-making to representing real world objects. Observational drawing skills and secondary colours are also introduced in this activity. Learners will make two- and three-dimensional artwork inspired by the natural or built environment.  Finally, learners will discover how artists and animators create the suggestion of movement in their work. Learners will build on their experience of creating lines to make abstract large-scale paintings giving the impression of movement, and to make simple animations such as a flip/flick book, thaumatrope or stop-motion video clip.  Learners are encouraged to think and work artisticallyby beginning to generate and communicate their ideas using lines. They will be challenged by looking at artwork from different periods and cultures. They will be supported in reviewing and refining their own work and their visual journals will help them to recognise their progress. There are opportunities for learners to use a range of tools and develop skill in specific techniques such as drawing and painting. They will be encouraged to value each other’s' work and use the language of art to describe their success and their challenges. The activities support collaboration and communication. |
| Knowledge, understanding and skills progression: |
| Learners have the opportunity to build on art and design skills they might have already developed before starting this stage.   * holding tools, e.g. a pencil or brush to make art * recognising colours, scale * identifying different basic shapes * being able to describe what they see using simple adjectives. |
| 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/card * sticky tape * pencils, charcoal, crayons, felt-tip pens * paints, paint mixing trays, paint brushes * erasers * rulers * string * digital cameras/tripod * scissors * glue * modelling clay and tools to mark clay, e.g. lolly sticks, toothpicks, fork, comb * materials to make three-dimensional images, e.g. textiles, recyclable materials, rice, pasta shapes, lollipop sticks * learners’ visual journals. |
| Language: |
| * Vocabulary related to some of the main elements of art and design (line, colour, shape, space and form) * Vocabulary related to genre (abstract, realism/naturalism, art, design, representation, animation) * Vocabulary relating to art media (pencil grades, collage, clay, two- and three-dimensional work, collage, sketch) * Vocabulary related to process (observation, experimentation, creating, team and pair working, discussion) |

| 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.02** Select appropriate media, materials, tools, technologies and processes for a purpose.  **Reflecting**  **R.02** 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.02** Embrace challenges and opportunities, working with growing independence. | Experiencing and making: creating lines  Tell learners that a line is a long thin mark. Ask learners to each draw a line with a graphite pencil on a large sheet of paper. Ask them to compare their lines with two other learners sitting near to them. Lead a discussion on different types of line.  Display a selection of artwork that consists of lines and ask learners to describe the type of lines they see. This is an opportunity to introduce the genre of abstract art to learners.  Images might include:   * Bridget Riley, *Descending* (1965–1966) * Morris Louis, *Beta Kappa* (1961) * Gene Davis, *Apricot Ripple* (1968) * Wilhemina Barns-Graham, *Eight Lines Porthmeor* (1986) * Liliana Porter, *Blue Drawing* (2007) * Michael Tompsett, *Zebra Barcode* (2010) * Julie Mehretu, *Stadia 1* (2011) * Howard Hodgkin, *Bombay Morning* (2016).   Learners experiment with drawing a range of different lines on a sheet of large paper, selecting different media in various thicknesses such as crayon, charcoal or felt-tip pen.Explain that lines joined up are called shapes so they need to ensure they do not yet join up their lines – shapes will be considered in a later activity.  Learners might draw lines that:   * are thicker or thinner than their original line * longer or shorter than their original line * travel in a different direction (vertical, perpendicular, horizontal) * are curvy * are parallel with another line * cross another line * are more complex (a spiral, zigzag or wave) * are lightly drawn or drawn using extra pressure * are drawn with the hand they do not usually use to write * are drawn with their eyes closed.   Learners might also experiment with drawing lines freehand and by using a ruler.  Experiencing and making: alternative activities for creating lines   * Sticky tape or chalk is used to create different types of lines on the floor which the learners can walk along and describe. * Learners glue coloured string or thread onto paper to carry out the tasks. * Learners create painted lines using unconventional tools, e.g. fingers, feathers or sticks. * Learners visit a museum and explore the lines used to decorate early ceramic pottery. They use this as inspiration to score different types of line into a clay tablet. * If there are enough learners and space is available, ask learners to stand in a straight line. Then give verbal instructions so that they move and create different lines such as a diagonal, wavy or zigzag lines. * Learners copy the experimental painting techniques of Morris Louis called staining, in which he poured diluted acrylic paints onto canvas and tipped, bent or folded the canvas to control where the paint moved, creating rivulets of colour. * Learners create lines digitally by using a drawing package.   Experiencing and making: creating expressive lines  Introduce learners to drawing continuous lines. Explain how they should draw a line by keeping the pen or pencil in contact with the paper for the duration of the exercise. As they draw, they should think about whether they want the line to be heavy (and press hard on the paper) or soft (and use little pressure).  Play two or three contrasting expressive pieces of music (see below for suggestions). Play each piece twice. After the first hearing, ask learners to describe the music. You might offer support by asking them to pick from a list of adjectives the best words to describe the music, e.g. happy, sad, peaceful, angry. Encourage learners to add to the list of adjectives.  As they listen again, learners respond to the music by drawing the type of line, (for example, zigzag, wavy) which they feel matches the mood of music they are hearing. Each response is made on a separate sheet of paper.  The musical pieces identified below have been chosen because they suggest a particular mood immediately. They may be replaced with examples of traditional music from around the world or more contemporary music. Ideally the music should not be too familiar to the learners so that they really have to listen and think about the mood of the music.  Pieces of music might include:   * Ludwig van Beethoven, *Moonlight Sonata in C sharp minor* – first movement (1801) (slow music that might be represented by an undulating line) * Erik Satie, *Gymnopédies* (1888) (peaceful slow music that might be represented by a wavy line) * Nikolai Rimsky-Korsakov, *Flight of the Bumblebee* (1899–1900) (fast busy music which might be represented by a spiral line moving over the whole paper) * Sergei Prokofiev, *Dance of the Knights* (1938) (jerky loud music which might be represented by a zigzag) * Aram Khachaturian, *Sabre Dance* (1942) (fast wild music which might be represented by a swirling, heavy line).   Ask learners which primary colour they think best represents the mood of each piece of music: red, blue or yellow?  Learners repeat the continuous line exercise, selecting the colour of their choice using coloured pencils, crayons, felt-tips or paint. If they use paint, they can use paint brushes or their fingers.  Reflecting and thinking and working artistically: lines and emotions  Learners show their work to a partner who should decide which piece of music their line represents. Learners share their ideas about what the music represents and how their line represents the mood of the music.  Learners create a mini-gallery on the wall of the classroom. They arrange the drawings under the title of the piece of music. They work together to select appropriate adjectives, describing the mood of the piece, to accompany the work.  Learners copy or cut out and paste a few examples of lines they consider to be the most interesting into their visual journals. | Questions to prompt discussion:   * *Are most of the lines you have drawn the same?* * *Are there any differences between your line and the lines of learners sitting near to you?* * *Did you want to use a ruler?* * *Does a line have to be straight?* * *Which is an example of a thick line?* * *Was it easy to draw a thin line with the pencil you used?* * *Can a line be curvy?* * *Can a line be a row of dots?* * *Which lines are the easiest to draw? Why do you think that?* * *Which lines might you describe as hard, soft or spiky?* * *How did you make a line darker? Was it by pressing harder?*   The displayed artwork can be discussed either as a whole class or in small groups.  You may also wish to discuss the difference between lines in art and those used in mathematics (basic geometry) which are thin and are either straight or use arcs.  If possible, display a variety of images that would be inspirational for learners on the walls of the classroom so that learners can refer to them when they carry out different tasks.  Circulate around the room as learners experiment, offering encouragement and suggesting alternative ways in which learners might experiment.  The task is an opportunity for you to identify learners:   * who may have little or no experience in holding a pencil or brush appropriately * are left-handed and may need to approach other tasks differently, e.g. start painting a picture from the right-hand side so they do not smudge their work, use left-handed scissors * are reticent in sharing their work with others, in asking questions or who may need support in working with confidence.   Alternative activities might be used to deepen or reinforce learning or introduce different media.  Continuous line drawing develops hand–eye coordination. Learners may find it easier to use a handwriting ball pen for this task because it can move over the paper with less friction. However, by using pencil or charcoal, learners can create heavy or light marks.  This task supports language development, through the use of adjectives to describe music, and also links to music education.  As the music rises in pitch, learners may wish to move their line upwards.  Art is a subject that encourages learners in lateral thinking. They gain understanding that there are multiple possible solutions to a problem. So, in this exercise they will each respond in different ways to the challenge of representing the feeling of the music in a visual way.  Some suggestions have been made alongside the examples as to how learners might respond but this is not intended to signify that there is a 'correct' response.  Some learners will have some knowledge of the primary colours. Others may not and this task introduces the terminology to them. It also encourages learners to make choices independently. Again, remind learners that there is no 'correct' answer in their choice of colour. For example, both yellow and red are used in street signs to give warnings of danger.  All responses must be valued, and learners should have the opportunity to explain why they have responded in the way they did.  In a large class, it is usually too time-consuming for learners to each discuss verbally why they carry out tasks in their chosen way. Working in pairs and small groups can be invaluable because it gives each learner the opportunity to contribute to the discussion. It also helps some quieter learners to build confidence in contributing to a discussion.  You might take a photograph of the display for learners to store 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.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. | Experiencing: using lines to create shapes  Check learners' understanding of basic shapes by asking them to match the names of the shapes with two-dimensional shapes cut out of paper (e.g. two-dimensional shapes such as circles, triangles, squares, rectangles and ovals).  Learners draw the basic two-dimensional shapes freehand in their visual journals so that they can refer to them in the following activities.  Introduce objects that have a three-dimensional shape, for example a cuboid box, a spherical tennis ball, a cylinder brush holder and give learners opportunities to identify and name a range of three-dimensional shapes (e.g. spheres, cylinders, cones, cubes, cuboids and pyramids).  Learners can work in pairs to create a simple three-dimensional shape out of card or paper, using sticky tape to join the sides.  Experiencing: lines in two-dimensional artwork  Learners discuss lines and shapes seen in paintings which use strong lines and shapes to represent objects found in the natural or built environment.  Images might include:   * Caspar David Friedrich, *The Sea of Ice* (1824) (lines forming triangles) * Vincent Van Gogh, *Wheatfield with Crows* (1890) (wavy lines used to create birds, wheat, the sky) * Utagawa Hiroshige, *Night view of Saruwaka-machi* (1856) (circle for the moon, lines used to create rooftops and windows) * Marc Chagall, *Paris through the window* (1913) (lines to form a window, triangular shape of Eiffel Tower) * Fernand Léger, *The City* (1919) (lines, squares and a cylinder to represent buildings) * Henri Matisse, *Woman sitting in a yellow armchair* (1940) (lines to create furniture and to show pattern in carpet) * Edward Hopper, *Rooms by the Sea* (1951) (curvy lines to show waves, straight lines to show walls and shadows).   Experiencing, making and reflecting: developing skills in making observational sketches  Learners make a rough drawing, or sketch, of a simple object in their local environment, for example a door or a tree. They use continuous line drawing to draw the outline of the object in pencil in their visual journals.  Learners share and review their drawings with other learners. They discuss:   * whether the shape successfully represents the object * how they might improve their drawing.   Questions to prompt discussion:   * *Is the length and height of the object in the drawing the same as in real life?* * *How large will your drawing need to be if you are to include any detail?* * *Was this shape difficult to draw? Why was that?* * *What sort of detail do you need to add to make the drawing look real?*   Learners redraw the object. This time they can lift their pencil off the paper, they do not need to use continuous line drawing. They use lines to add detail, for example a door handle, leaves. They might also use lines to create shading so that some areas are lighter than others.  Learners make drawings of other objects from their environment. These might include:   * from the natural world: corn, grasses, tree trunks, plant stems, leaves, sea waves, falling rain, sun rays, rainbows * from the built environment: walls, doorways, rooftops, roads, pathways, train tracks, lampposts, fences.   Thinking and working artistically and making: painting an object from the environment using primary and secondary colours  Ask learners to mix two primary colours in a mixing tray. Explain that this makes a ‘secondary colour’. They experiment with using different proportions of one colour.  Remind learners to wash the brush before dipping it into paint to keep the colours clean.  Learners work in three groups. One group mixes red and yellow, the second group mixes red and blue, and the third group blue and yellow.  Questions to prompt discussion:   * *What colour did your mix produce?* * *Did you mix equal amounts of each colour?* * *What happened when you added more of one primary colour than another?* * *Which colours seem 'warmer'?* * *Which colours do you think are cool?* * *If you look at an object such as a fence, is it all one colour or are there other colours?*   Each group shares and discusses their results with the whole class.  Working individually, learners select one object they have drawn previously and make this the subject of a simple painting, using primary and secondary colours. The painting of the object should fill most of their sheet of paper.  Learners experiment by:   * adding more than one colour to their painting * using pure blocks of colour within the object * painting over one colour with another colour * using colours that match the real object * using unrealistic colours to create effect.   Thinking and working artistically and making: creating a three-dimensional representation of an object from the environment  To inspire learners for this task, display work by the Spanish sculptor David Moreno who creates architectural sculptures using steel rods and piano wire.  Learners choose one object and make a three-dimensional representation of it using lines to add detail.  For example, they might make:   * a leaf in clay, using a stick to mark the leaf veins * a flower, using a pipe cleaner for the stem and paper or lightweight fabric for the petals (learners might draw lines in felt-tip on the petals to give interest) * a stalk of corn using florists’ wire wrapped in ribbon and rice grains stuck on a small paper cylinder * a fence using lollipop sticks, using lines to represent the grain of the wood and circles to represent knots in the wood * a tiled rooftop using shapes cut out of felt to make individual tiles which are overlapped and glued on a cardboard roof * a wall constructed from bricks made of modelling clay.   Experiencing and making: alternative activities for making representations of objects in the environment using lines and shapes   * Learners work in a group to create a landscape. They draw or paint a horizon line on paper. They decide on a colour they want to use as a background for the sky and another for the ground below the horizon. They mix primary or secondary colours and paint the background. They cut out and glue shapes to represent the sun, moon or clouds and other shapes to represent built or natural features in the landscape such as buildings, fences or trees and vegetation. * Learners are shown street maps as a starting point. They paint or draw a line to create a simple plan of their route from home to school from memory. They might add other lines to indicate trees and thicker shorter lines to indicate important buildings which they pass. They recreate their work using textiles such as string and cut up recycled materials to make buildings or other features on their map. * Learners explore the work of American photographer Art Sinsabaugh. Individual learners take two or three photographs of lines in their built or natural environment. Working in small groups, learners download the photographs onto the computer and manipulate the colour, introducing primary and secondary colours for effect. They print the photographs and glue these on paper in an interesting way to create a collage. They might also include newspaper cuttings showing local images of the built environment. * Learners take video footage (short clips) of lines and shapes in the environment in which the camera pans along the objects. The clips can be edited together to make an assemblage. The clips might be interspersed with photographs of two- and three- dimensional shapes which learners have made out of card. Learners can select music to add to their video short. * Learners work in small groups to use recycled materials to make a model of a room in their built environment, using textiles, card and paper.   Reflecting and thinking and working artistically: lines and shapes in the environment  Learners create a mini-exhibition of their paintings and three-dimensional work. They discuss their work in small groups, asking other learners:   * whether their artwork shows the object clearly * where they have used lines and shapes most successfully * which is their best work and why * how they might improve their work.   Learners write down in their visual journals at least one positive comment and at least one suggestion for improvement. Learners at Stage 1 may need to be supported with their writing, but they should at least vocalise their own reflective comments. | The aim of this activity is for learners to encounter the element of line in the natural or built environment. This activity is an opportunity to introduce learners to observational drawing skills and for them move from abstract mark-making to creating representations of objects that exist in the real world. Learners will use lines to create two- and three-dimensional shapes and start to recognise the difference between the two.  At the start of the unit, learners were encouraged to explore the work of artists whose work consists of abstract lines. In this activity, they will understand how artists and designers use lines to represent objects in the real world. They will have the opportunity to create shapes and add detail to their compositions.  Questions to prompt discussion:   * *What objects do you notice the most?* * *Do you notice these because of their colour or their shape?* * *What lines can you see in the painting? What do they represent?* * *What shapes can you see? What type of lines are used to create the shape? Thick or thin? Straight or curved?* * *Where are lines used to add detail?* * *What looks real in the paintings?* * *What primary colours are used?* * *Are these colours realistic?*   Planning artwork is an essential skill and sketches, or rough drawings are frequently used in this process. It is important that learners recognise from the start of their art education that they should think about their work and make a rough drawing or sketch in their visual journals before they start on a final piece.  You might demonstrate how to use shading to add dark or light areas to a drawing of an object. Alternatively, you could show learners an online tutorial on basic drawing skills.  It would be ideal if learners could carry out this activity outdoors. However, if learners cannot leave the classroom then they can complete the tasks using the built environment of the classroom as inspiration. Natural items such as foliage which can be brought into the classroom are also acceptable. Alternatively, you might show looped video clips of natural phenomena such as rain or waves.  You might use a simple colour wheel to show how primary colours are mixed to create secondary colours. You might find it useful to show learners online tutorials on basic painting skills as well as colour mixing.  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 names of the colours.   Giving and receiving feedback on artwork is an essential part of the creative process. All learners can be very sensitive about negative feedback.  Before a feedback activity, remind learners that they should start by saying something positive about the work. You might provide learners with adjectives they can choose from when giving feedback, e.g. interesting, eye-catching, realistic, colourful, makes me feel happy, uses a pencil effectively.  Remind learners to store their developmental drawings as well as final pieces of artwork in their visual journals. |
| **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.  **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.03** Review and refine own work. | Experiencing: motion in art  Show learners examples of images that express motion in different ways. Learners discuss how movement has been created. In some of these images, the movement is created through its content, the directions of lines within the image and how the eye of the observer is drawn from one area to another. In other examples, the suggestion of motion has been created by the way in which the artist has used their own physical movements to create the image, either through moving the canvas or by spattering paint randomly. In other examples, the art itself actually moves.  Images might include:   * Wassily Kandinsky, *Yellow-Red-Blue* (1925) (movement shown through line direction, repetition and placement of shapes * Umberto Boccioni, *Unique Forms of Continuity in Space* (1913) (sculpture symbolises progress and speed through the figure’s stride forward) * Jackson Pollock, *Composition with Pouring II* (1943) (house paint dripped onto canvas directly from the can) * Alexander Calder, *Sumac II* (1952) (each section of the mobile sculpture can move) * Roy Lichtenstein, *Whaam!* (1963) (used cartoon motion lines and written words) * Roy Lichtenstein, *Brushstroke* (1965) (the line leads the eye upwards) * Theo Jansen, *Strandbeests* (1990 onwards) (fantasy animals made from PVC tube and powered by the wind) * Damien Hirst, *Global a Go-Go – for Joe* (2002) (the artist added paint to a moving canvas) * BMW, *The Shapes of Things to Come* (2008) (electronically animated metal spheres suspended on steel wire which move to form the shape of a car) * StudioKCA, *Skyscraper (the Bruges Whale)* (2019) (direction of line in the whale’s body which is made from rubbish).   You might also show examples of the different motion (action) lines used in children's comics, e.g. the straight lines following the image of a car or plane to show speed, an arc over a character's arm to show they are throwing a ball.  Thinking and working artistically and making: motion in painting  Learners work in small groups to make a large-scale abstract painting on a roll of paper to form a frieze which can be displayed along the wall of the classroom. Before they begin painting, they should discuss and plan with the group:   * images they have seen that will inspire their painting * if they are going to drip or spread paint * what tools they will need, for example if they are going to use conventional brushes, their hands, a small can or jar from which to pour paint * what colours they want to use * where they will start their painting on the paper * whether they will take it in turns to add to the painting or whether they will all paint different areas at the same time.   Thinking and working artistically and making: alternative activities relating to motion in painting   * Learners working in pairs take it in turn to create a circular abstract painting. One learner moves around the sheet in a circle while another drips different colours of paint from a height onto the paper. * Learners work in pairs to create a painting on a large sheet of paper. They dip toy vehicles of different size in paint and run them over the paper to create motion lines. * Learners in small groups dip their feet into non-toxic paint in different colours and run along a roll of paper. They might choose to run in straight, or wavy lines or in small circles. The learners should decide on this before they start.   Reflecting: thinking about motion paintings  Learners share their paintings and review their work. In their visual journals, they write brief comments on:   * what inspired their work * how they made it * what problems they may have had, for example the paint was not thin enough, the paper was too small * what they might do differently if they made another painting, for example use more colours, add smaller drops.   Learners have the opportunity to improve or redo their work in light of their reflections and feedback from others.  Experiencing: animation  Learners watch and discuss online video clips of animation from the past as well as the present. If you have an example of a flick book or thaumatrope, you could pass this around small groups of learners.  Clips might include:   * the zoetrope (the galloping horse) * the thaumatrope (the bird in the cage) * the flip/flick book (the bouncing ball).   Show learners short clips from animated films using stop-motion. Explain that stop-motion animation is a film-making technique that makes still objects appear to move on their own.  Clips might include:   * Walt Disney, *Mickey Mouse* (1928) * Nick Park, *Wallace and Gromit* (1989) * Charles Henry Selick, *James and the Giant Peach* (1996) * PES – Adam Pesapane, *Western Spaghetti* (2008) * Heather Colbert, *Dolly says No to Elvis* (2008).   Thinking and working artistically and making  Learners work in pairs or small groups to make a short stop-motion animation on the theme of 'lines'.  Learners take a series of ten or more photographs (using either a digital camera or mobile phone) of the same subject or object. However, in each successive photo the subject or object will change position or be altered slightly. When the sequence of photos is played back rapidly, the subject or object will appear to move. If a camera on a tripod is not available, then a mobile phone held steadily would suffice but its position should not move.  After the animation is completed, learners should choose music to reflect the mood of their clip and add this to the animation.  Responses to the theme of lines might include:   * A piece of plain paper is attached to the wall. A learner adds the first part of a line which might be zigzagged or wavy or form the outline of a shape or object. They remove their pencil or pen and this section of line is photographed. Then they draw the next part of the line and another photograph is taken. They repeat this until the end of the line is drawn or the shape of the object is completed. When played back it look as if the line appears by magic. * A learner photographs another learner (the subject) with their right or left hand and arm resting at their side. In subsequent shots, the subject will lift their hand a short way until their hand is above their head and they appear to be waving. * A group of about six learners stand in a line facing the camera except the first learners who stands with their back to the camera. For the second camera shot, the first learner faces the front and the second learner turns their back to the camera. A shot is taken. This is repeated down the line until it ends with the last person in the row facing away from the camera. When played back, it will look as if a ripple of movement is passing down the line. * Learners shape simple figures (human or animals) out of modelling clay or select small toys and after each shot 'walk' them further along a line.   Thinking and working artistically and making: alternative activities to create animation   * Learners make a thaumatrope. Different images are drawn on either side of a card. Elastic bands are attached through holes on either side and used to spin the card. A simple drawing of a vertical line on one side and a horizontal line on the other will make a cross appear when the card is spun. Some learners might wish to draw a more complex image. Learners should be encouraged to experiment with different lines shapes and other images. * Learners make a flip/flick book, using either small squares of thick paper or card joined with a metal binder or by using a thin pad of square sticky notes attached at one side. On the first 'page' draw a small arrow pointing upwards in the bottom right hand corner of the book. On the next page draw the arrow slightly higher on the edge of the page. Continue drawing the small arrow higher up the page on successive pages until the top of the page is reached. Flick the pages of the book and the arrow will appear to move from bottom to the top of the page. Some learners may wish to experiment with a more complex design such as a stick person waving their hand. * Learners explore the history of kites, their scientific purpose and the amazing designs created by artists for the annual International Kite Festival in Gujarat. Learners use lines and shapes to design their own their own kites and create a moving display.   Reflecting  Learners create a mini-exhibition of their animation work. They invite other learners or teachers to see it. They explain to visitors to their exhibition how they made their work and what skills they have developed. In their visual journals, learners identify at least one skill they would like to improve, e.g. using a camera, working in a team, drawing. | Questions to prompt discussion:   * *Does what you see actually move or is the movement an illusion?* * *What gives the sense of movement? Is it line or colour?* * *How do you think this artwork might have been made?* * *What is the artist or sculptor trying to tell us?* * *Which artwork inspires you the most?* * *What ideas might you use in your own artwork?*   You may wish to show learners online videos of how some of these artworks have been made.  This activity, and the alternative activities, can be run as a carousel, so that small groups of learners are working on different projects. This will be useful if resources are limited, such as digital cameras for animation or space to make large paintings.  All these projects offer learners the chance to make choices and create work that is personal to them.  How learners are selected to work in groups is important. Learners should not always work in the same groups because if there is a dominant member of that group, the other learners may not have the opportunity to lead. If learners choose their own groups, then some learners who are not chosen by their peers can feel isolated.  Remind learners of safe working practices, e.g. be careful not to run with brushes or jars, don't knock into other learners, don't put brushes in your mouth while you are thinking  You might wish to photograph the display so that each learner can store an image of their work in their visual journal.  It is useful to show how early animation was made because it enables even young learners to understand the film-making process.  Questions to prompt discussion:   * *What do you see?* * *Are the images on the zoetrope or thaumatrope or in the flip/flick book actually moving or is that an illusion?* * *Are the characters’ movements smooth or jerky? Why do you think that is?* * *Why do you think this type of filming is called stop-motion?*   Questions to prompt discussion:   * *What characters do you see that appear to move?* * *Do some parts of their bodies move more than others?* * *What equipment do you think is needed to make an animation?* * *What skills are needed by animation artists?* * *Would you want to draw a character of your own, make a character using modelling clay or use toys if you made an animated film?*   You might demonstrate stop-motion animation to your learners or show them an online tutorial. Free stop-motion software is available online.  There are online tutorials explaining how to make simple flip/flick books and thaumatropes. You might share these with learners.  To develop listening skills, learners might follow simple verbal instructions to make a thaumatrope. Alternatively, to develop reading skills, learners will be given simple written instructions. Whichever method you select, learners should be encouraged to ask questions to check their understanding of what they have to do.  Remind learners to put artwork or photographs of artwork in their visual journals.  You might want to upload learners’ digital animations onto the school intranet. |

# Unit 1.2 Pattern

| Unit 1.2 Pattern |
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| Outline of unit: |
| Pattern, the repetition of a decorative design, is an element of art used extensively by artists and designers in their creative work. From early times, pattern has been used around the world for different purposes; to decorate buildings or furnishings, to create formal gardens, to ornament the human body through tattoos or by wearing patterned textiles. The motif or unit which is repeated to form the pattern can be a simple line or shape, but it can also be a more intricate design. Some motifs had a particular significance for civilisations in the ancient world and some motifs have significance for contemporary countries and cultures.  Learners will start by gaining understanding of how motifs are arranged to make a pattern. They will explore different motifs from around the world and their use and meaning in different times and cultures. They will make a collage of motifs which interest them and use this as inspiration when creating their own personal patterns using drawing and block printing.    Then learners will focus on motifs found in nature such as shell spirals or the stripes and spots on animal skins. They will investigate how interior designers such as William Morris or Orla Kiely used nature as inspiration. Learners will develop their observation drawing and painting skills, in order to design motifs for a textile wall hanging.  In the final project, learners will explore the world of multimedia. They will collaborate in a group project to create performance art in which they combine visual pattern with repeated spoken words, body movements and musical rhythm.  Learners are encouraged to think and work artisticallyby generating their own ideas for patterns and embracing the challenge of using new processes such as block printing or weaving. They will experience a wide range of art and design work from other cultures, and from other periods of history. They will improve their observational skills by accurately replicating shapes and colours and gain confidence in making observational sketches from nature. Learners will have the opportunity to experiment with designs and processes and will have opportunities to reflect on their work and refine it. |
| Knowledge, understanding and skills progression: |
| Learners will build on art and design skills previously developed including:   * drawing line and shape * making abstract and realistic representations * observing and sketching * working with others. |
| 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:   * globe or map of the world * paper and card * black and coloured pencils, crayons, charcoal and felt-tip pens * erasers * paints and inks * scissors * digital cameras that can be used to take still photographs and short videos * glue * block printing equipment (rollers, trays) * objects from the natural world (shells, leaves, feathers) * string * fabric and felt craft squares * recycled materials * plain paper or cotton fabric to make small capes * learners’ visual journals. |
| Language: |
| * Vocabulary related to pattern (design, motif, repetition, regular, random, geometric, naturalistic, abstract) * Vocabulary related to composition (space, adjacent, overlapping) * Vocabulary related to art media (block printing, sketching, drawing, performance art, multimedia) * Vocabulary related to process (exploring, designing, experimenting, collaborating, design brief) |

| Learning objectives | Suggested teaching activities | Comments |
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| **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, 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. | Thinking and working artistically and reflecting: what is a pattern?  Demonstrate to learners how to make a simple line pattern using a mixture of star shapes and rectangles in one colour. Introduce learners to the terminology: motif, sequence, regular and random.  Learners work in small groups of three or four. Each group is given a set of cardboard shapes in the same colour. Each set should include eight squares, eight circles and eight triangles.  Ask learners to arrange their shapes on a sheet of white paper to make a different pattern from the one they have been shown. Remind learners that there is more than one way to successfully complete the task. Encourage them to discuss and try out different solutions for arranging the shapes into a pattern before showing their final pattern to the group.  The groups share their final pattern with the whole group and compare the differences.  Learners copy their designs and those of others they find interesting in their visual journals.  Learners work in pairs to hunt for patterns in the classroom. Everyday objects such as cups, plates, bags, wrapping paper, notebooks, clothing or personal belongings such as a pencil cases are laid on tables around the room. You may like to add some objects are not patterned. Learners make a list of the patterned objects. At the end of the hunt, each pair describes to the whole group which pattern they found the most interesting and why.  Experiencing: patterns from around the world  Show learners the Greek key pattern (also called Meander after the name of a river in ancient times, now the river Meneres in Turkey). Its long continuous line is a symbol of eternal flow. Tell them that although this pattern is usually associated with Greece it is also found in Egyptian tombs, Chinese buildings and Mayan carvings.  Show downloaded images or images from magazines of how the Greek key pattern has been used in contemporary fashion (for example jewellery) and interior decoration (for example wallpaper).  Show learners a contrasting pattern such as the paisley design which originated in Persia and is still popular in Western Europe. The teardrop motif was a representation of the tree of life, symbolising birth, life, harvest and fertility. Learners discuss the motif and compare it with the Greek key design.  Learners draw the Greek key motif and the paisley motif in their visual journals using colours of their choice.  Ask learners to identify on a globe or a world map the countries of Egypt, Greece, Central America, China and Iran and to link these to where the motifs they have drawn originated.  Show learners a few other examples of traditional patterns from around the world. Learners can add examples they like to their visual journals.  Images might include:   * Polynesian tattoos (shark teeth pattern) * Chinese textiles (chrysanthemum pattern) * Japanese Wagara (fan-shaped pattern) * Inca carvings (zigzag lines) * Scottish tartan (lines and stripes) * Ghana Kente cloth (pattern inspired by spiders) * Uzbekistan Suzani (floral pattern) * Islamic ceramics (geometric designs) * Navajo weaving (angular patterns).   Experiencing: alternative activities relating to patterns from around the world   * Learners visit a museum and take photographs or make sketches of motifs and patterns on the exhibits. They also take photographs or make sketches of patterns they see in their own everyday lives. They make an exhibition of their photographs and write a few sentences describing the people who made the pattern and where they lived. * Learners carry out their own research and either download or sketch images from the internet or cut pictures out of magazines showing patterns from around the world. They arrange the pictures on a large sheet of paper to create a collage. * Learners work in small groups. Each group has the outline of one of the continents of the world on a large piece of paper. They stick on the map images of patterns associated with that continent.   Experiencing and making: using block printing to create a simple pattern  Demonstrate to learners how to block print a motif. You might also give learners basic instructions such as the following so that they can work more independently after the demonstration:   * Draw a simple shape on a small polystyrene tile (the block). * Poke dots along the outline of the shape to make a simple motif. * Spread paint on a tray with a roller before using the roller to apply the paint to the polystyrene tile. * Press a clean sheet of paper to the block to create the print. * Remove the paper carefully. * Repeat the process again to create a pattern.   Learners might experiment by:   * adding more detail to their printing block * using a different colour * overlaying another colour when the first paint layer has dried * repeating the motif but leaving less space between the motifs * experimenting with sugar paper as well as cartridge paper * repeating the motif but using alternate colours.   Experiencing and making: alternative activities for printing a simple pattern   * Learners use a stamp to create their print. This could be a ready-made stamp with a shape on it or they can make their own stamp. Holes or lines in a potato or apple cut in half can make an interesting motif. Alternatively, they can use small objects such as bolts, screw-heads, corks, bottle tops to make interesting motifs. * Learners block print their design to make a greetings card or decorate the front of an exercise book. * Learners use printing software to create the effect of block printing.   Reflecting and thinking and working artistically: reviewing own work  Learners self-assess their work against one or more of the following success criteria:   * clarity of the image * interest of the shape * eye-catching use of colour * originality of the motif * ability to repeat the motif.   Learners write in their visual journals one way in which their block printing was successful and one thing they want to improve. | This task supports problem solving and lateral thinking.  Questions to prompt discussion:   * *Do you have to use all three different shapes?* * *Could you arrange the shapes so that you have two of one shape followed by one of another shape?* * *Have you thought of using the triangle so that it stands on its tip?* * *Could you arrange the shapes into blocks?* * *Have you tried making a zigzag or vertical line?* * *What other shapes might you use in a pattern?* * *How might straight lines be used to make a pattern?*   Questions to prompt discussion:   * *What does the word meander mean? Why do you think this design is called Meander?* * *What shapes make up the motif?* * *Have you ever seen this design before?* * *Why do you think this design has been used by other civilisations?* * *What colour would you use to draw this line?*   Questions to prompt discussion:   * *What shape does the main motif in a paisley design have?* * *Does it use lines like the Greek key design?* * *Is it a simple or complicated line? What different elements can you see in this design?* * *How many different colours can you spot?*   This task links to geography and history. It would help learners if they could have a photocopy of the world map in their visual journals so that they can locate different countries and make annotations on where different types of art originated.  You may wish to research online tutorials on block printing and show these to learners.  Paint is a suitable alternative to printer’s ink because it dries faster, allowing learners to experiment with layering. Also, printer’s ink can be toxic.  You may need to have extra polystyrene tiles available, as they are easy to break if learners press too hard.  Learners should print their motif in their visual journals so that they can refer to it in future activities. It is important that learners recognise the value of storing developmental work as well as photographs of completed work in their journals:   * to remind them of skills they have learned * to record their achievement in completing work * to use ideas from the journal in future artwork * to identify what skills they may need to learn or improve.   Self-assessment encourages independence and supports learners in becoming self-motivated. Learners should not always need praise from someone else but be able to recognise their own achievements. They need a few simple and clear criteria against which they can judge their own work. |
| **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.02** Embrace challenges and opportunities, working with growing independence. | Experiencing: designers inspired by nature  Learners explore and discuss the work of designers who were or are inspired by nature.  Images might include:   * Sarah Ashton, printmaker and designer of *The Botanick Fan* (1792) * William Morris, designer of wallpaper and textiles (1834–1896) * William de Morgan, potter and tile designer (1839–1917) * C F A Voysey, architect and wallpaper and furniture designer (1857–1941) * Alexander McQueen, Plato's Atlantis collection (2010) * Orla Kiely, designer of soft furnishings, fashion accessories, etc. (1963–) * Igor Mitin, packaging designer and creator of *Zen Perfume Bottles* (2011) * work of local designers * work of craftspeople from around the world, for example quilt-makers.   Learners make two or three observational drawings of objects from nature which might include:   * leaves, flowers, fruit or vegetables * birds or feathers * butterflies or other insects * shells.   Learners develop their drawing into an A4 painting (as in the style of Orla Kiely) by:   * simplifying the outline but retaining the general shape * mixing paints and adding colour within the outline.   Experiencing and making: patterns in nature  Learners work in large groups as product designers. They are given the following brief:  ‘*You and your team will make a wall hanging using textiles and other materials. The design must include a colourful pattern and be inspired by nature.’*  Learners are given squares of felt in different colours. They choose a colour that is the closest match to the colour in their painting. They draw and cut out the shape of their motif from this square. If felt is not available, they can cut the motif out of coloured card. Learners glue their motif onto another square of felt or fabric of a contrasting colour. They can add extra detail using felt-tip pens if they wish.  Learners work in their groups to arrange the squares into a pattern. They attach the individual pieces to a stiff piece of cardboard (which they might choose to paint) or a large piece of fabric using adhesive tape or glue.  Learners can add extra details such as string, sequins or buttons that will give coherence and extra detail to the work. They might also consider adding found or recycled materials such as bubble wrap or natural objects such as real shells or feathers.  Learners display their hanging on the wall and look at the work of other groups.  Reflecting  Each group shares and discusses their mixed media work with the whole group. They compare patterns and identify any surprising effects from using a range of materials. | Questions to prompt discussion:   * *What objects from nature inspired the designers?* * *Has the designer simplified the image?* * *How much detail is in the motifs?* * *What other objects in nature might be inspirational?* * *Which designs look more modern? Why do you think that?*   Learners might carry out this task by making observational drawings or taking photographs outdoors. If they can visit a natural history museum or wildlife centre, they can see three-dimensional models of birds, butterflies and other insects and small creatures.  Alternatively, you might bring objects into the classroom or ask learners to bring suitable objects into the school to draw.  Designers and artists often work to a brief – a set of instructions given to a person or team about a task or job they are to carry out. For young learners, instructions should be clear and concise as in the example.  Some learners may need help in using scissors to cut out material.  You may wish to use a glue gun to stick the motifs onto the fabric.  Take a photograph of the finished hanging for learners to store 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.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. | Thinking and working artistically: performance art  Explain to learners that performance art:   * can combine art, music, video and body movements * may be planned or it may be spontaneous or a mixture of the two * means that the artist or artists are part of the performance * should have an audience.   Tell learners that they will create a whole class performance art piece which will be entitled 'African patterns'. They will plan part of their performance, but some parts will be spontaneous.  In advance of their performance learners will:   * create animal capes using the pattern of different animals to wear as costumes * compose a rhythmic pattern using percussion instruments and their feet to play at the beginning and the end of the performance * find video clips to project on a screen or wall during the performance showing jungle animals.   During the performance learners can spontaneously:   * shout out the name of their animal * make sounds or cries of the animal they represent * move around the performance area like an animal.   More detailed suggestions on each of these stages is provided below.  Experiencing and making: animal capes  Show learners images of African animals with distinctive patterns, for example tigers, leopards, cheetahs, snakes, zebras, giraffes, crocodiles.  Learners make rough sketches of their favourite animals in their visual journals.  Learners choose which patterns they like best and negotiate with other learners which animal cape they want to make so that there will be a range of animals in the performance.  Learners choose which method they want to use (painting or printing) to decorate their capes which might be made of either paper or fabric out of either paper or fabric. If available, they might choose to print on paper or fabric that is the same colour as the animal.  Learners paint or print their capes, asking for help when needed.  While they are waiting for their capes to dry, learners work together to create a rhythm using any untuned percussion instruments (e.g. tambourines) that are available, unconventional instruments (sticks, jars half filled with rice) or clapping and feet stamping.  Thinking and working artistically: planning the performance  Learners work with the teacher to plan their performance, making decisions such as:   * how long the performance will last * who will be responsible for finding video clips of animals and editing them together * where the performance area will be * where individual learners will perform within the performance area * who will be the invited audience (other learners and teachers, parents) * who can film the performance.   Learners practise their performance before carrying out a final performance. The audience could be other learners or invited adults (e.g. parents).  Reflecting  After the performance learners sit in a circle and watch the performance on video. Moving round the circle, each learner says something positive about the performance or artwork of the person next to them. Learners contribute to a discussion on:   * what they enjoyed * what they found challenging * what part of the project they would like to do again * what skills they have learned. | Learners’ performance art will be a multimedia project because it contains a range of media including painting, printing and video as well as performance elements (words, dance and music).  This final activity of the unit could be delivered as a cross-curricular project. For example:   * in language classes learners could create short poems or Haikus about the jungle or its animals * in music lessons learners could create vocal melodies (without words) as well as rhythmic patterns for learners to play or sing * in drama or dance lessons learners could practise body movements that mimic the movement of animals.   This project encourages learners in:   * decision-making about the animal they identify with, which media to create the cape * using art and design skills with confidence and increasing independence * working successfully in a creative team, negotiating roles with other learners * understanding and experience of the collaborative creative process.   Questions to prompt discussion:   * *Which pattern do you prefer?* * *Why do you like this pattern?* * *Which colour pattern do you like the best?* * *Do you want to create this pattern using block printing or painting?* * *Would it be best to make the cape out of paper or cloth?* * *What might affect your choices? Lack of fabric? Paper might tear when you move?*   Before the lesson you will need to prepare the capes on which the learners will paint or print their patterns. The cape should be a circle with a hole for the head and large enough to cover the shoulders and upper arms of the learners. It can be made of paper or fabric.  Learners should write details of the performance and their personal responsibilities in their visual journals.  On the performance day, you might also make a display of other artwork relating to pattern created for this unit.  Remind learners to store initial ideas and a photograph of the finished figure in their visual journals. |

# Unit 1.3 Texture

| Unit 1.3 Texture |
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| Outline of unit: |
| Texture is an important element of both two- and three-dimensional art and design. In this unit learners will discover how texture can add interest and create meaning and emotion.  Learners will first gain understanding of texture in three-dimensional art, through touching objects with different surfaces. They will be introduced to the work of contemporary ceramicists and those from different cultures. They will experiment with making clay tiles with interesting textures.  Next learners will explore texture in nature, through making surface rubbings. They will investigate how artists from the past and present create the perception of texture in two-dimensional paintings and drawings. Learners will make their own observational drawings of fruit and practise drawing techniques such as shading and hatching and painting techniques such as layering that will give their work give a sense of texture.  At the end of the unit, learners will be introduced to decoupage and weaving. Working as a group, learners will create a large-scale mixed media collage on the theme of protecting nature. This collage will also include recycled materials.  Learners are encouraged to think and work artisticallyby communicating their own ideas when they are experimenting with texture. In the final project, they will collaborate to solve the challenge of making a large-scale group collage. They will experience artwork from a range of cultures as well as the work of contemporary international artists. Learners will experience new processes such as weaving and decoupage. They will show increasing confidence in using their skills for specific purposes. They will share and celebrate their artwork with their peers and be able to describe their artwork using the vocabulary of art. |
| Knowledge, understanding and skills progression: |
| Learners will build on art and design skills previously developed including:   * working with textiles * observational drawing and painting of objects from nature * collaborating with other learners. |
| 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:   * globe or map of the world * bags containing small objects with different textures * paper in different weights and colours, including coloured tissue paper and foil * black and coloured pencils of different hardness * erasers * air dry clay * rollers and mats for clay work * digital cameras * scissors and glue to make a collage * discarded magazines, newspapers and brochures (for collage work and decoupage) * recycled materials, e.g. crisp packets, bottle tops, fast food packaging * textiles, e.g. felt, cotton, * decoration materials, e.g. beads, feathers, sequins, buttons * learners’ visual journals. |
| Language: |
| * Vocabulary related to texture (actual texture, visual texture also known as implied or simulated texture) * Vocabulary related to art media (clay work, still life drawing and painting, decoupage, weaving, collage) * 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.02** Explore media, materials, tools, technologies and processes.  **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.02** Embrace challenges and opportunities, working with growing independence.  **TWA.03** Review and refine own work. | Experiencing: texture – what can I feel?  As a warm-up activity, bags holding different small objects with a range of textures are passed around small groups. Each bag will contain a mixture of:   * smooth objects such as a pebble or a plastic card * rough objects such as a stone or a piece of sandpaper * soft objects such as a feather or ball of cotton wool * hard objects such as a key or a spoon * furry objects such as a soft toy * prickly objects such as a brush or velcro tape * bumpy objects such as bubble wrap * sticky objects such as plasters or sticky tape.   Learners take it in turn to pull an object from the bag without looking at it. They describe how the object feels to their touch.  When all learners have had the opportunity to feel an object, the adjectives they used to describe their object are written on a flipchart or the whiteboard.  Experiencing: ceramics featuring texture  Learners view and discuss images of ceramics from other cultures as well as the work from contemporary artists who feature texture in their ceramic work.  Images might include:   * African Mangbetu pots (with human or animal figures) * Japanese Jomon period earthenware (rope patterns) * Igbo vessels (with raised lines and geometric shapes) * First Peoples of Canada pottery (hatching designs) * Islamic medieval Mina'i ware (with surface embellished in gold leaf) * Israeli ceramicist Zemer Peled (uses shards of ceramic) * Indian artist Vineet Kacker (landscapes in clay) * French sculptor Thiébaut Chagué (fractal shapes) * Serbian artist Velimir Vukicevic.   Experiencing and making: texture in ceramics  Learners make a small slab or tile from a ball of clay, using either a rolling pin or by patting the lump down flat with their hands.  Learners experiment by:   * making different marks in the clay by pressing a range of objects into it to make lines, holes or spirals (e.g. metal nuts, bolts, buttons, forks, toothbrushes, combs, keys, sticks, string or plastic covered wire) * using their thumbs to make prints and also pinching the clay between their fingers to make spikes and ripples * cutting out shapes from another piece of clay to make shapes to add to the tile * turning up the corners or sides of the tile to create a border or rim.   If there is time, learners can paint their tile for added effect.  Experiencing and making: alternative activity relating to texture in ceramics   * Learners explore the ceramic monsters of James DeRosso. They make a monster out of clay. They add texture to the skin of their clay monsters.   Reflecting and thinking and working artistically  Learners reflect on their work and refine it or start again with a new ball of clay to make a new piece of work.  Learners might refer to their visual journals for ideas and to remind themselves of the work they carried out earlier on line and pattern.  Learners share their work with the group. They take a photograph or make a rough sketch of their work to store in their visual journal. They annotate the picture with comments on:   * how they made the marks * what adjective best describes the texture they created * what made their texture different from that of other learners. | There are two types of texture:   * actual – which can be physically felt as in three-dimensional work such as sculpture or ceramics * visual (implied) – as in two-dimensional forms such as drawing, painting, photography and digital art.   It is important that learners have the opportunity to see and discuss the work of noteworthy ceramicists and sculptors from around the world to widen their knowledge of the art world and gain inspiration.  However, when learners investigate actual texture, if possible they should have the opportunity to handle a real ceramic or sculpture. This is because an online image or photograph is two-dimensional so learners do not get either the sensory or the three-dimensional experience that actually touching ceramics or sculptures can provide.  A visit to an art gallery where learners can touch sculpture or to a sculpture park is recommended.  Questions to prompt discussion:   * *How do you think it would feel to touch these ceramics?* * *What adjectives might you use to describe their texture?* * *What designs are part of the texture?* * *What is the purpose of these ceramics?* * *Where do you think these ceramics were made? Can you find where they were made on a map of the world?* * *Which design interests you the most? Why?*   You may wish to look for online tutorials on using 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 ice lolly sticks, forks and toothpicks to mark the clay and add the paint detail.  An absorbent hessian or wooden mat underneath the clay will stop it sticking to the surface of the table or moving around.  If no kiln is available, you can use air drying clay. Air dry clay does not require firing in a kiln. This type of clay can harden and cure at room temperature. It can be decorated in a variety of ways with paint or marker pens. If the work 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.  Reflection should take place throughout the creative process. Circulate as learners work and support reflection on how to make different textures. Also encourage learners to go and look at other learners' work for ideas.  Questions to prompt discussion:   * *How can you make the surface spiky or bobbly?* * *How can you use a fork to add texture to the surface?* * *Do the marks have to be regular or random?* * *Can you make shapes out of clay and add them to the tile?* * *Have you looked at other learners to see what marks they are making?* |
| **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.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: texture and realism  As a warm-up, ask learners to discuss examples of *trompe l'oeil* (trick the eye) artwork.  Images might include:   * Edward Collier, *A Trompe l'Oeil of Newspapers, Letters and Writing Implements on a Wooden Board* (1699) * William Michael Harnett, *The Old Violin* (1886) * Y&R Agency for Denmark Zoo, *Snake Bus* (2009) * Jenny McCracken and Leon Keer, *Wasting time* (2014).   Experiencing: making surface rubbings of leaves  Demonstrate to learners how to make rubbings of the textured surfaces of a leaf:   * place the leaf on a hard surface with the veins positioned upwards * lay another sheet of white paper over the top of the leaf * use pencils, pastels or a wax crayon to colour the paper.   Learners experiment with different leaves or the bark of a tree, using different types of drawing tool and paper of different coarseness. Learners might also take rubbings of feathers or flat shells.  Learners share their rubbings with the whole group and compare the textures shown in the different images.  Learners in small groups draw the outline of a tree with three or four branches on a sheet of flipchart paper. They cut out their leaves and glue them to the branches of the tree. If they have done bark rubbings, they can stick these to the trunk of their tree.  Experiencing and making: observational drawings and paintings of fruit  Learners look at and discuss still life paintings:   * Caravaggio, *Basket of Fruit* (1599) * Claude Monet, *Apple and Grapes* (1880) * Paul Cézanne, *Fruit and Jug on a Table* (1894) * Frida Kahlo, *Viva la Vida, Watermelons* (1954).   Demonstrate to learners how to create shading. Show them how to use a soft pencil to:   * draw lines close together (hatching and cross-hatching) * make short marks (spotting).   Also demonstrate how to:   * use a finger or eraser to smudge shading * use the eraser to create highlights by removing pencil marks from part of a shaded area.   Learners work in pairs. They are each given a piece of fruit such as a pear or apple. First, they observe the fruit closely. They discuss with their partner where the fruit looks darkest and where the light falls on the fruit.  Learners draw the general outline of the fruit first and then add shading. They compare and discuss their work with their partner to gain feedback and they refine or redraw their fruit.  If learners feel confident, they could draw a fruit with a more complicated texture such as a pineapple or watermelon.  Learners recreate their drawings using paint. They experiment with mixing different quantities of primary colours to create the colour that matches their fruit. They layer paint to make darker areas and use white or light shades to add highlights.  Experiencing and making: alternative activities related to observational drawings and paintings   * Learners use a software package to draw and paint fruit. * Learners make observational drawings and paintings of man-made objects with a simple shape such as a wooden box, a glass of orange juice, a sports ball.   Reflecting  In small groups, learners present their work to the other learners. The rest of the group decides what is most successful, the drawing or the painting and award it a star:   * a red star if the shading on the drawn fruit makes it look three-dimensional * a yellow star if the colours used in the painting make the texture look real.   Learners take their work which has been awarded a star and display it on the wall for the whole group to see. | The warm-up activity helps learners to understanding the difference between two- and three-dimensional art.  It helps them realise how artists can use their skills to make a flat piece of work seem lifelike.  Perspective is key to this illusion but how the artists create texture is also important in making a drawing or painting seem real.  Questions to prompt discussion:   * *What do you think you are seeing?* * *What part of what you see is real?* * *What textures do you see? Does the violin in Harnett's painting look wooden?* * *Do they seem lifelike?* * *If you play computer games, what makes some more realistic than others?*   Questions to prompt discussion:   * *Where does the texture look smooth?* * *Where does it look rougher?* * *Can you point out the light and dark parts of your leaf?* * *What detail does your rubbing show?*   Questions to prompt discussion:   * *Why do you think these paintings are called still life?* * *What do you imagine this fruit would feel like to touch?* * *Are the apples in the picture all the same colour?* * *What different colours are used in one apple?* * *From which direction does the light shine on the fruit?*   You may wish to research online tutorials of observational drawing of fruit and show these to the learners.  It is useful to remind learners of the straight lines they have practised drawing and encourage them to look at work on lines in their visual journals.  Peer assessment while they work is beneficial for learners because they can receive instant feedback from a few people rather than just one person. Learners often care about the opinion of their peers, so peer assessment can be motivational.  If learners have access to acrylic or oil paints they can experiment with *impasto –* the layering of paint – and use different brush strokes to create the effect of depth.  This peer assessment activity allows learners to make a judgement on another learners’ work but avoids leaving any learner unrewarded because they get an award for one piece of work. |
| **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**  **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.  **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. | Experiencing and making: experimenting with decoupage  Learners work in pairs to share ideas and make cutting out the shapes quicker. They cut out five basic petal shapes from white thin card and glue them onto a larger coloured piece of paper to make a daisy flower. They leave a space for the centre of the daisy (sometimes called the flowerhead or floral disc).  Then learners experiment with their flowers by:   * pasting two or three more layers of the petal shape which are the same size on top of each petal * cutting each following layer slightly smaller than the one before (pyramid decoupage or pyramage) * pasting just one more layer of petals onto their first layer but using a spacer made from small double-sided sticky pads to separate the layers * adding a pattern of dots or lines to give texture to the top layering * adding sequins or glitter, tissue paper or foil to the top layer * gluing a button, small bottle top, piece of bubble wrap or other material to the centre of the daisy to make the flowerhead.   If offcuts of patterned wallpaper are available, learners could cut flower shapes from this. Alternatively, learners could use motif printing blocks created in previous activities to print multiple copies of a design from which to make their elevation.  Experiencing and making: alternative activities which experiment with decoupage   * Learners create decoupage inspired by other simple shapes found in nature such as bugs, birds, mice, shells, trees, or manufactured objects such as cars, wheels, planes. * Learners cut out images from gardening magazines to make traditional decoupage. They use gold or silver marker pens to add texture. * Learners make greetings card using elevated decoupage on the front of the card. * Learners explore the history of decoupage in countries such as Italy (Florentine gilding), China (lacquer work) and Russia (techniques used in iconography). * Learners explore the work of decoupage artists such as Mary Delany, Henri Matisse, Pablo Picasso, Joby Miller, John Derian, Jill Barnes-Dacey.   Reflecting  Pairs of learners select one or two of the best flowers they made and share and compare their flowers with those made by other learners.  Experiencing and making: creating texture through weaving  Demonstrate to learners how to weave a simple mat using strips of paper in two colours.  Learners work in pairs to experiment with strips made from coloured paper and different textiles such as:   * ribbons * strips of patterned fabric * strips cut from plastic bags.   Experiencing and making: alternative activities relating to weaving   * Use wool threaded with beads and a simple loom made of cardboard to create a mini woven wall hanging. * Use a hoop or cardboard circle with slots to make a round woven 'dreamcatcher' which can be hung from the ceiling.   Experiencing and thinking and working artistically: mixed media collage using textiles  Tell learners they will work as a group to make a large-scale collage from textiles and other media such as painting or photographs to hang on the wall.  Explain to learners that their mixed media collage will be an assembly of different materials, including textiles and other recycled materials, glued to paper or canvas. Their work will demonstrate different textures.  The theme of the collage will be 'Protecting nature' so their collage will include two- and three-dimensional work showing objects in nature and examples of rubbish which harms nature such as crisp packets, plastic bags, water bottles, fast food packaging and/or old newspapers.  Show and discuss examples of contemporary artists:   * Michael Brennand Wood (collages include machine embroidery, acrylic paint, wood, glass) * Yin Xiuzhen (installation pieces which use textiles such as old clothes and either keepsakes or discarded objects such as metal wheels) * Olga de Amaral (abstract hangings created by the weaving of threads or use of linen and application of gold leaf, paper and gesso) * El Anatsui (turns everyday and recycled materials into large-scale installations).   Thinking and work artistically and making: mixed media collage using textiles  Before starting to make their collage, learners plan their work. Key points are written on the whiteboard or on flipchart paper.  Learners decide if they want to:   * include the decoupage flowers or woven pieces they made in the previous tasks as a main element * make more woven pieces or flowers to add to the collage * introduce other shapes from nature using felt or recycled fabric * use other skills they have learned such as block printing as part of the collage.   Learners also decide:   * which examples of rubbish they might include * which areas will have contrasting textures, e.g. rough, smooth * what materials they will use that will create rough or smooth textures, e.g. netting, sandpaper, string, silky fabrics, twigs * on a colour scheme – will one colour predominate, or will different areas focus on materials in a particular colour?   Learners select materials and tools and make the collage, asking for help when needed.  Reflecting  Learners display and discuss their work.  Learners keep a photo of the collage in their visual journal. They write sentences identifying:   * their contribution to the collage * any challenges and how they were overcome * which skill they enjoyed the most. | In traditional decoupage, paper cut-outs (which can include shapes cut from magazines) are glued to an object on a plain painted surface. Varnish, vinyl glue or decoupage sealer is applied over the top.  Because the focus of this unit is not on texture, in this activity learners begin with experimenting with *elevations*, the art of gluing a number of identical designs on top of each other to give a three-dimensional effect.  You might wish to help learners complete their work by using a cold melt glue gun.  *Decoupage*, like *trompe l'oeil* and *collage* are French terms. There is an opportunity here to link with other language learning. Learners can suggest other words that they use in everyday life that derive from a foreign language. Learners who are learning a musical instrument might contribute to this discussion by suggesting Italian words that they use in music, such as *piano*.  Questions to prompt discussion:   * *Which flowers look more three-dimensional? How was this achieved?* * *Which materials, added to the surface, make the texture look more realistic?* * *What good ideas do you see in other learners' work?* * *What would you do differently if you repeated this task?*   You might research online tutorials on weaving and show these to learners.  Collage is a non-realistic art form, though it might incorporate realistic images such as photographs or drawings within it. Although collages may at first sight appear random, learners need to understand that artists and designers place the different elements within the collage very carefully in order to create meaning.  Questions to prompt discussion:   * *What materials has the artists used?* * *Does the work represent a real object?* * *How does the work make you feel?* * *What textiles has the artist used?* * *What other materials have been used?* * *Are any of these materials recycled?* * *Is this work two-dimensional or three-dimensional?* * *How would you describe the textures that you see?* * *How might you use these ideas in your own work?*   Learners might visit a modern art gallery to look at contemporary multimedia work and make notes and simple sketches of what they see.  You might organise this work so that small groups of learners are given responsibility for a particular section of the collage and for creating a particular texture.  You might mark out areas on the paper or fabric which specific groups will work on.  It is important however that learners have some choice in what materials will be used.  The collage might form a centre piece for an exhibition of the work learners have completed during Stage 1 on Line, Pattern and Texture. |

# Sample lesson 1

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| CLASS: | |
| DATE: | |
| **Learning objectives** | **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.  **Thinking and Working Artistically**  **TWA.03** Embrace challenges and opportunities, working with growing independence. |
| **Lesson focus /**  **success criteria** | Using a range of drawing media and experimenting with drawing different types of lines to create an effect |
| **Prior knowledge / Previous learning** | Learners know how to hold pencils. They understand what a line is. |

**Plan**

| **Lesson** | **Planned activities** | **Notes** |
| --- | --- | --- |
| **Introduction** | Learners draw different types of line.  They compare their lines with those of two other learners sitting near them and describe the shape of the lines, for example straight, curvy, zigzag.  Learners discuss abstract artwork that consists of lines.   * Morris Louis, *Beta Kappa* (1961) * Michael Tompsett, *Zebra Barcode* (2010) * Howard Hodgkin, *Bombay Morning* (2016) * Julie Mehretu, *Stadia 1* (2011)   Learners describe the type of lines they see. | Resources needed:   * large sheets of paper * pencils (medium soft) * internet access to show images. |
| **Main activities** | Learners use a range of drawing media to create:   * thick and thin lines * long and short lines * parallel and crossing lines * spirals, waves, zigzag lines.   They experiment by drawing:   * with the hand they do not usually use to write * with their eyes closed * freehand and with a ruler. | Resources needed:   * crayons, charcoal, felt- tip pens * rulers.   Identify learners who have difficulty in holding a pencil or pen and those who are left-handed and learners who may need support in future lessons. |
| **End/Close/ Reflection/ Summary** | Learners look at the work of other learners and draw any type of line that is different from the ones they have drawn.  They record the different types of line in their visual journals. | Resources needed:   * visual journals. |

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

# Sample lesson 2

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| CLASS: | |
| DATE: | |
| **Learning objectives** | **Thinking and Working Artistically**  **TWA.01** Generate, develop, create, innovate and communicate ideas by using and connecting the artistic processes of experiencing, making and reflecting.  **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** | Creating expressive lines using continuous line drawing and painting |
| **Prior knowledge / Previous learning** | Learners know how to hold pencils. They understand what a line is and have drawn and described several different lines. |

**Plan**

| **Lesson** | **Planned activities** | **Notes** |
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| **Introduction** | Introduce learners to continuous line drawing.  Learners experiment in creating hard lines (using lots of pressure) and soft lines (using lighter pressure). | Resources needed:   * large sheets of paper * pencils. |
| **Main activities** | Play an expressive piece of music. Learners describe the music, selecting adjectives from a list on the whiteboard and suggesting other adjectives.  The music is played again, and learners respond to the music by drawing the type of line which they feel matches the mood of music they are hearing.  This task is repeated twice using contrasting pieces of music.  Learners choose a primary colour which they feel expresses the mood of one piece of music. They repeat their continuous line drawing using coloured pencils, crayons or paint. | Resources needed:   * equipment to play music to the class * music * coloured drawing media or paint in the primary colours.   Possible music:   * Sergei Prokofiev, *Dance of the Knights* (1938) * Erik Satie, *Gymnopédies* (1888) * Nikolai Rimsky-Korsakov, *Flight of the Bumblebee*, (1899–1900). |
| **End/Close/ Reflection/ Summary** | Learners create a mini-gallery on the wall of the classroom. They arrange the drawings under the title of the piece of music. They work together to select appropriate adjectives, describing the mood of the piece, to accompany the work. | Learners help tidy their work area. |

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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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