

Scheme of Work

Cambridge Primary

Art & Design 0067

Stage 3

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 3.

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 3. 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 3. 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 and suggested order | Suggested teaching time |
| --- | --- |
| **Unit 3.1 Colours of the world** | **10 hours** |
| **Unit 3.2 Shapes and spaces** | **10 hours** |
| **Unit 3.3 Abstract and imaginary forms** | **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 3

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
* visual journals (sketchbooks)
* a range of paints, brushes and palettes
* a range of paper or other available surfaces
* card, or similar, for mounting work for display
* painting and drawing surfaces
* erasers
* scissors
* glue.

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 3

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. The visual journal can be in the form of a book, file or folder.

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 3.1 Colours of the world

| Unit 3.1 Colours of the world |
| --- |
| Outline of unit: |
| In this unit, learners experience colour and textiles. We all have our own colour palette; we have certain colours that we like and an individual sense of how colours work together. We demonstrate our individual colour palettes through the clothes we choose to wear, the objects we choose to buy, the items we have around us and the environments we like to be in. In the past, working with textiles has been considered a craft or a domestic skill but in contemporary art and design it has been used to create 3D installations and as a means of expressing political views or the promotion of social justice.  By combining knowledge and skills with textile media and colour theory, learners explore cultural traditions and the significance of colour. In this unit, they are introduced to surface design (print, stitch, fabric manipulation) and constructed textiles (knitting, weaving, crochet). Depending on the resources available, they can experience weaving, hand embroidery, silk-screen printing, batik, handmade paper, trapunto, applique, knitting, crochet and/or machine embroidery.  Learners explore what the term textiles means and its various forms. They have the opportunity to experience a range of textile surfaces and found objects with textured surfaces to build on their mark-making skills and their use of descriptive language. They create a small number of drawn responses to the various items they experience, and this will help them to form a sense of textural contrast and to become aware of different types of fabric. Learners will consider colour in relation to their own identity, heritage and culture. They will work with different coloured papers to explore close colour relationships and will be introduced to a number of textiles media and processes throughout their work. At the end of the unit, learners select an idea to work with and produce a final outcome exploring the textiles skills learnt in a focused way.  Learners will be encouraged to think and work artisticallyby working with growing independence in generating ideas and in refining their work. In making their artwork, they will be supported in making appropriate decisions about content and medium. Learners will be encouraged to celebrate their work and that of other learners by giving and receiving feedback. |
| Knowledge, understanding and skills progression: |
| In this unit, learners will have the opportunity to experiment with and explore use of colour and texture. They will build on their knowledge of colour theory and will apply this to explore a number of textile processes. Learners will be introduced to the work of a number of textile artists to stimulate and generate ideas, and to understand textiles in the context of art, design and craft.  Learners will build on art and design skills developed in earlier stages:   * working with textiles * developing ideas and understanding through observational drawing * manual dexterity in holding tools, such as in needlework * using descriptive language for texture and colour * being able to respond to others’ work and provide feedback to their peers. |
| Resources: |
| These resources are suggested for the example activities described in this unit. You and your learners may choose to use different media depending on preference, confidence and availability:   * paint * collage paper and coloured paper * fabrics/wools/threads * sewing needles * batik pots and wax * cold water reactive dyes, commonly used in tie dye and other textile crafts * heat transfer dyes * heat press * silk screens * block prints/wood blocks * fabric inks for screen printing onto fabric * embroidery hoops * learners’ visual journals. |
| Language: |
| * Vocabulary related to colour (tint, tone, complementary, primary and secondary) * Vocabulary related to media and processes relevant to textiles (silk-screen printing, batik, weaving, warp, weft, crochet, embroidery, quilt, patchwork, sample) * Vocabulary related to textures and surfaces (soft, rough, smooth, fluffy, spiky, woven, matted, felted, stiff, flowing, silky) |

| Learning objectives | Suggested teaching activities | Comments |
| --- | --- | --- |
| **Experiencing**  **E.01** Encounter, sense, experiment with and respond to a wide range of sources, including a range of art from different times and cultures.  **E.03** Gather and record experiences and visual information.  **Making**  **M.02** Select appropriate media, materials, tools, technologies and processes for a purpose.  **Thinking and Working Artistically**  **TWA.01** Generate, develop, create, innovate and communicate ideas by using and connecting the artistic processes of experiencing, making and reflecting. | Experiencing: textiles  To stimulate thought about what is meant by textiles, show learners a range of examples of textile work from around the world. These can include:   * weaving * quilting * embroidery * sashiko stitching * batik * applique * local examples of textile art and craftwork.   You may want to initially hide the textiles so that learners can only feel the item and cannot see it. This can be achieved by using a blindfold, bag or box or learners can handle the fabric under the table so that they cannot see it.  Making and thinking and working artistically: describing and representing the feeling of texture  Ask learners to work in small groups. Provide each group with two or three items of texture or different types of fabric.  In their groups, learners describe the feel, texture and surface of the items they have been provided with. They should then draw what they feel, by considering the materials they are using and how the marks they are making convey the texture of the surface. This can be carried out in learners’ visual journals.  Ask learners to feed back to the whole group. Collate key words somewhere visible in the classroom so learners can refer to them throughout the unit.  Ask learners to record the key words in their visual journals and add related drawings, images or photographs. | It would be beneficial to bring in items that learners can handle to help their understanding. This can be supported by using books, printouts or an electronic presentation.  Questions to ask about the textiles:   * *What do you think the work is made of?* * *How is the work constructed?* * *What shapes and forms can you see?* * *Have you seen anything similar elsewhere?*   Provide learners with a range of drawing materials (pen and ink, charcoal or pastels) to describe the objects or surfaces. You could use items such as tree bark, leaves, shells, knitted items, silky fabric and hessian. |
| **Experiencing**  **E.01** Encounter, sense, experiment with and respond to a wide range of sources, including a range of art from different times and cultures.  **E.03** Gather and record experiences and visual information.  **Making**  **M.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.01** Generate, develop, create, innovate and communicate ideas by using and connecting the artistic processes of experiencing, making and reflecting.  **TWA.02** Embrace challenges and opportunities, working with growing independence.  **TWA.03** Review and refine own work. | Experiencing and reflecting: colour and collage  Ask learners whether they associate certain colours with particular countries (including their own country). Record learners’ responses, which could be used in a follow-up session.  Show learners Paul Klee’s *Magic Square* series, for example *May Picture* (1925), *Architecture* (1923) or *Fire in the Evening* (1929). Use this as a starting point to think about colour relationships.  You may wish to ask questions like:   * *What do these colours make you think of?* * *How do these colours make you feel?* * *Why do you think the artist has chosen these colours?*   Making, reflecting and thinking and working artistically: how do colours work together?  Ask learners to mix five colours. The aim is for these to be different to each other to generate a collection of colours to be shared in the class. Learners make enough of each colour to paint a medium-sized piece of paper or surface area of another material. Learners paint five sheets of paper, one for each colour.  While the papers dry, ask learners to make notes in their visual journals on the personal colour associations they make when considering colours. Their notes can be informed by their responses to the following questions:   * *What are your favourite colours?* * *What colours remind you of your home?* * *What colours do you associate with different countries?*   Learners may want to consider relationships between countries, looking at flag designs (for example, the flags of Bangladesh, the Netherlands and Brazil, Belgium and Germany, China and North Macedonia, Bolivia and Portugal, etc.).  Once the coloured papers are dry, learners share them to make a grid of three by three squares (cut from the original sheets), which are stuck onto a larger piece of paper. This will help learners explore how colours work in relation to each other. They can cut slightly smaller squares of different colours and stick them in the centre of the original squares to create more complex colour relationships. Remind learners to consider complementary colours, tonal values and gradation of colour.  Learners display their work and discuss the colours they have used and how they feel they work together or how they produce contrast. | This activity will give learners an opportunity to consider their own opinions.  You could also show learners Sean Scully *A Happy Land* (1987) or *Gabriel* (1993), Kaffe Fassett *Seed Packet Quilt* or works from Mark Rothko’s colour field period (1949–1970), for example *Untitled (Yellow, Orange, Yellow, Light Orange)* (1955). This activity would be well supported by using examples of artworks that are culturally relevant to your learners.  The paper can be plain, or it could be recycled newspapers or corrugated cardboard or another material which adds another surface and texture to work with.  This discussion can be supported by asking learners to think of the colour of foods and spices, flora or fauna, the colour of the earth or sand, whether the country is hot or cold, traditional costume and colours associated with cultural customs and celebrations, such as the Day of the Dead in Mexico.  As an extension activity, learners can reflect on their grids and consider different colour combinations or create a grid that represents their home, their town or their country. |
| **Experiencing**  **E.01** Encounter, sense, experiment with and respond to a wide range of sources, including a range of art from different times and cultures.  **E.02** Explore media, materials, tools, technologies and processes.  **Making**  **M.01** Learn to use a range of media, materials, tools, technologies and processes with increasing skill, independence and confidence.  **M.02** Select appropriate media, materials, tools, technologies and processes for a purpose.  **Thinking and Working Artistically**  **TWA.02** Embrace challenges and opportunities, working with growing independence.  **TWA.03** Review and refine own work. | Experiencing: weaving from around the world  Show learners examples of weaving from different countries. Examples include work such as:   * Anni Albers, *Haiku* (1961) or *Black-White-Red* (1965), * Gunta Stozl, *Slit Tapestry Red-Green* (1927–1928) or *Design for a Runner* (1923) * Ann Roth, *Shadow of The Silk Road* (2011).   Highlight the use of materials, colour and forms. There may also be elements of representation and abstraction that can be discussed. This will give learners the opportunity to consider their own opinion and also reflect on their initial ideas about how to represent a country through design. The discussion can be supported by questions such as:   * *How have the colours been used?* * *Do you notice a pattern in the use of colour?* * *What shapes and forms can you see?* * *Are there any repeating shapes, motifs or elements within the work?*   Experiencing and making: colour weaving  Learners explore colour through paper weaving. Demonstrate how to create a paper weave, using technical terms such as warp and weft.  Provide strips of coloured paper of various thickness. Ask learners to consider the colour relationships and to explore different combinations of thickness in their lines.  Learners produce an initial sample using the coloured papers. Once this has been completed ask them to produce a further sample using a more limited colour palette. This will help them think about their colour selection and about how the colours work together.  This activity could progress to creating a weave using strips of fabric, wool, ribbons and threads if small hand looms or frames are available.  Temporary looms can be created by threading the material between the backs of two chairs. This would be a good activity for learners to do in pairs or in small groups. Larger or thicker strips of fabric will enable the piece to be created more quickly. | This can be carried out by using books, printouts or an electronic presentation.  Using old fabrics/clothes or plastic bags can introduce the idea of recycling which is common in creating textile artworks.  Weaving can be used to create three-dimensional structures with twigs or canes. Weaving can also be circular, using embroidery hoops.  A sample is a small example of work. It allows the learner to explore a new technique or idea in a brief but efficient manner.  This activity can also be carried out in knitting and crochet if preferred. |
| **Experiencing**  **E.01** Encounter, sense, experiment with and respond to a wide range of sources, including a range of art from different times and cultures.  **E.02** Explore media, materials, tools, technologies and processes.  **E.03** Gather and record experiences and visual information.  **Making**  **M.01** Learn to use a range of media, materials, tools, technologies and processes with increasing skill, independence and confidence.  **M.02** Select appropriate media, materials, tools, technologies and processes for a purpose.  **Reflecting**  **R.01** Celebrate artistic experiences and learning.  **R.02** Analyse, critique and connect own and others’ work as part of the artistic process.  **Thinking and Working Artistically**  **TWA.02** Embrace challenges and opportunities, working with growing independence.  **TWA.03** Review and refine own work. | Experiencing and making: use of the circle and batik  Look at the use of circles and dots in textile works. Support learners’ understanding by displaying photos of textile work, such as:   * Michael Brennand-Wood, *Skeleton Key* (1997) * Aboriginal textile artwork * Sonia Delaunay, *Petite Automne* (1938).   Demonstrate how to use batik safely. Show learners how to build up layers of pattern and colour. Provide learners with a small section of one of the works mentioned above or an image from a magazine or photograph. Ask them to translate the image, in batik, using circles and dots to build up colour and pattern.  Learners can work on either fabric or paper. This material could be recycled, so that another pattern and texture is provided for learners to work with.  Reflecting and thinking and working artistically: batik critique  Ask learners to present their works and identify strengths and weaknesses. Encourage learners to give feedback to their peers. | In addition to this activity you can ask learners to use their papers or fabrics to create a 3 by 3 square grid or a small weave.  There are online tutorials on how to use batik which you can use to prepare and/or to share with your learners.  This activity can also be carried out using block printing if batik is not available. Learners can print using circular items such as corks, an eraser at the end of a pencil, fingertips, a round sponge.  This can be carried out by learners leaving written comments on a sheet of paper beside the work. This can then be used by the learner to reflect on their work in their visual journal. |
| **Experiencing**  **E.01** Encounter, sense, experiment with and respond to a wide range of sources, including a range of art from different times and cultures.  **E.02** Explore media, materials, tools, technologies and processes.  **Making**  **M.01** Learn to use a range of media, materials, tools, technologies and processes with increasing skill, independence and confidence.  **M.02** Select appropriate media, materials, tools, technologies and processes for a purpose.  **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, making and thinking and working artistically: applique, collage and quilts  Display examples of work that employs applique or collaging with fabrics, such as:   * Valerie S Goodwin, *Tale of Two Campuses,* (2010) * Harriet Powers, *Pictorial Quilt* (1895–1898) * Cas Holmes, *Field Margins* (2011) * Gee’s Bend Quiltmakers, founded in 2003.   Using embroidery hoops to maintain control, demonstrate different ways to stitch two pieces of fabric together. Learners can refer to their colour grid or their weave from previous activities. Imagery can be built up of geometric forms or silhouettes and letter forms can be cut out from fabric of a contrasting texture or colour.  Pieces of fabric can be stitched together with a simple running stitch, a blanket stitch or any other similar stitch that you are familiar with. There are a number of online resources which illustrate the various stitches and show how to make them.  Ask learners to create a sample in response to their colour associations from their visual journals. This might be different squares of colour related to spices, different shapes and forms that reflect the local flora or learners can make an applique in response to the grid they made in the previous activity. You may need to provide imagery as a stimulus if they choose to work from their own ideas.  You can allow learners to choose how they will approach the activity, or you can decide that all learners will use applique in response to the same stimulus such as the colour grid activity.  Ask learners to consider the shapes and forms they are combining and use their colour knowledge to create an effective design. | Local examples should also be used.  This activity can be carried out using sewing machines, if available, but it would be good for learners to begin by sewing by hand to build on the foundational skills. This will also help to develop hand embroidery skills.  Respond to individual learners and encourage those who show dexterity with sewing to try a wider range of stitches and overlapping shapes and forms. |
| **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.  **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. | Reflecting, making and thinking and working artistically: colour and textiles  Review the various textile materials and processes that have been explored during this unit, for example: batik, weave and applique. Ask learners which materials and processes they enjoyed the most and why.  Support learners to create a final outcome. Allow sufficient planning and preparation time for learners to develop their skill and explore their use of colour before they work on the final output.  Ask learners to refer back to their visual journals and to identify an idea or colour association from earlier in the unit. They can use this as the starting point for creating a personal and creative response using colour and textiles.  You can approach this activity in different ways:   * ask learners to carry out their idea in three different ways, first through weave, second through batik and thirdly through applique * ask learners to choose their preferred medium and process and allow them to choose which one to work in and select one of the elements from their brainstorm to respond to.   Ensure all materials and equipment are available before learners begin to make their choices.  Reflecting on refined output and celebrating achievement.  At the end of the session ask learners to display their outcome, while verbally explaining their intention and what they have achieved. Encourage the class to give their feedback and ask questions.  Ask learners to reflect on their refined output and consider their achievement and how this could be improved. Learners can record their responses in their visual journals. |  |

# Unit 3.2 Shapes and spaces

| Unit 3.2 Shapes and spaces |
| --- |
| Outline of unit: |
| In this unit, learners use the shapes and spaces, pattern and texture that they see within their surroundings to stimulate ideas and experimentation. The focus can include architecture, garden design, buildings, built environments, spaces where artwork is shown, looking through shapes and looking into spaces. The theme is explored through a variety of print-making media with learners creating initial drawings from observation to support their designs. The outcomes focus on creating pattern. This can be repeat patterns, but it can also explore the idea of the multiple or repeat images overlapping to create a sense of time passing or using the same image printed in different colours to denote a different feeling or atmosphere. The focus is on the creative process from beginning to end and learners should be encouraged to record their ideas, workshops, experiments and evaluations in their visual journals.  Learners will explore the work of other relevant artists and learn how to record visual information from observation and how to develop observational studies through print media.  They will then consider positive and negative shapes and how these can be used to make the image abstracted and create a design as opposed to making a representational image. Throughout the unit learners will be introduced to different print methods and different ways to respond to their surroundings.  At the end of the unit, learners select two different print forms to combine and explore their ideas. |
| Knowledge, understanding and skills progression: |
| Learners can build on previous skills and experience, by developing further skills with colour and composition and by developing ideas through observational drawing and a range of processes. The specific knowledge and skills that will be further developed in this unit are:   * drawing from observation * pattern * colour * texture * understanding the stages in the creative process. |
| 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:   * drawing materials * paper * etching tools * cardboard * textured papers, low relief fabrics * craft foam * waterbased printing ink for monoprint, collograph and drypoint * large shirts or aprons to protect learners’ clothes while working with inks * rollers * monoprint plates * learners’ visual journals. |
| Language: |
| * Vocabulary related to print (intaglio, relief, monoprint, collograph, drypoint, inking up, printing plate, block printing, overprinting, roller or brayer, off-setting) * Vocabulary related to visual elements (line, form, composition, colour, shape, texture, positive and negative space) |

| Learning objectives | Suggested teaching activities | Comments |
| --- | --- | --- |
| **Experiencing**  **E.01** Encounter, sense, experiment with and respond to a wide range of sources, including a range of art from different times and cultures.  **E.02** Explore media, materials, tools, technologies and processes.  **E.03** Gather and record experiences and visual information.  **Making**  **M.01** Learn to use a range of media, materials, tools, technologies and processes with increasing skill, independence and confidence.  **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.03** Review and refine own work. | Experiencing: architecture and the environment  In this activity, you will introduce learners to the theme of shapes and spaces using architecture and the environment.  Show learners works that explore the theme and various examples of print forms that will be covered in the unit. For example:   * Alexander Rodchenko, *Balconies* (1925) * Eduardo Chillida, *Gravitación* (1998) or *Three Irons* (1966) * Eduardo Paolozzi *Cooling Tower* or *Calcium Light Night* (1974–1976) * M C Escher, *Cycle* (1938) or *Convex and Concave* (1955) * Albrecht Durer, *Rhinoceros* (1515).   Explain the different print forms and what is meant by intaglio and relief, providing examples.  Making: capturing a view  Using a view from a window, ask learners to make some initial observation sketches which they can work from later. If working from direct observation is not possible (e.g. if there is a lack of available window space), use found images of architecture from books, reliable websites or prepared photographs.  Alternatively, learners can create monoprints from direct observation. Start by demonstrating the method of inking up, drawing into the plate, making paper stencils and combining mark-making with structural lines.  Learners explore print method, experimenting with the different ways to create an image. With monoprint, they can draw into the ink and place the paper over the top to take an impression or they can ink up the plate, place the paper over the ink and draw on the back of the paper to pick up the ink on the other side.  It is best to have thin sticky ink rather than thick wet ink as they will get a clearer image. They can use different drawing tools to make marks in the ink, such as feathers, broken sticks, wheels from toy cars, cotton reels.  If using a printing press, you can show learners how to add low-relief texture through thin mesh and other surfaces such as rough paper, wool or tape, etc.  They should use paper stencils and/or torn paper to block out shapes and low-relief textures such as fabric and mesh to reflect the surfaces and contrast between structure and form. This is to be taken from first-hand observation from the window of from the images provided.  Reflecting: print review  Ask learners to select their weakest and strongest print from this activity. They present their work on the table or on the walls and explain why they chose the images while their peers ask questions and provide feedback. | This activity would be well supported by also using examples of artwork that are culturally relevant to your learners.  There are online tutorials on different print forms which you can use to prepare and/or share with your learners.  You can demonstrate the initial way of working and then as learners progress show them more complicated ways of working.  Ask learners to focus on line, texture and tone. Ensure that they are capturing dynamic compositions through the use of vertical, horizontal and diagonal lines.  Ask learners to complete a written review of the work achieved and how they would like to improve in their visual journals. They can use the peer feedback from the session to support this. |
| **Experiencing**  **E.01** Encounter, sense, experiment with and respond to a wide range of sources, including a range of art from different times and cultures.  **E.02** Explore media, materials, tools, technologies and processes.  **E.03** Gather and record experiences and visual information.  **Making**  **M.01** Learn to use a range of media, materials, tools, technologies and processes with increasing skill, independence and confidence.  **M.02** Select appropriate media, materials, tools, technologies and processes for a purpose.  **Reflecting**  **R.02** Analyse, critique and connect own and others’ work as part of the artistic process.  **Thinking and Working Artistically**  **TWA.02** Embrace challenges and opportunities, working with growing independence. | Experiencing and thinking artistically: positive and negative space  Give learners an image of an architectural space (this should be a different image for each learner). You can use your own photographs or a piece by another artist. Good examples include:   * Alexander Rodchenko, *Mosselprom Building* (1926) * Lucia Moholy, *Bauhaus Building, Dessau* (1925–1926) * Margaret Bourke-White, *Fort Peck Dam, Montana* (1936).   Ask learners to consider the positive and negative spaces in the image they have been given. Ask learners to fill in the negative shapes either in colour or they can work in monochrome. This will provide strong shapes to work with.  Experiencing and making: block printing  Demonstrate how to create a block print using cardboard and craft foam. Demonstrate how to ink up the plate and how to print.  Ask learners to use the image they were given at the start of the activity, and the positive and negative spaces they have identified and marked, as a basis for creating a block print design.  Ask learners to experiment with overprinting their plate, overlapping and off-setting the image. They can also explore this through colour combinations. | This can also be carried out using the learner’s own photographs and examples of local architecture.  Positive space refers to the main focus of an image while the negative space refers to the background.  There are some good online tutorials on how to create a block print which you can use to prepare and/or share with your learners.  Off-setting is when the image has slightly overlapped with the original print. It is often carried out in a contrasting colour.  Learners can record their experiments and review their work in their visual journals. |
| **Experiencing**  **E.01** Encounter, sense, experiment with and respond to a wide range of sources, including a range of art from different times and cultures.  **E.02** Explore media, materials, tools, technologies and processes.  **Making**  **M.01** Learn to use a range of media, materials, tools, technologies and processes with increasing skill, independence and confidence.  **M.02** Select appropriate media, materials, tools, technologies and processes for a purpose.  **Reflecting**  **R.01** Celebrate artistic experiences and learning.  **R.02** Analyse, critique and connect own and others’ work as part of the artistic process.  **Thinking and Working Artistically**  **TWA.01** Generate, develop, create, innovate and communicate ideas by using and connecting the artistic processes of experiencing, making and reflecting.  **TWA.02** Embrace challenges and opportunities, working with growing independence.  **TWA.03** Review and refine own work. | Experiencing and making: adding detail to the block print and exploring pattern  Demonstrate how to draw into a block print plate. Draw into the craft foam using a sharp pencil or pen or use an etching tool. This will give the image fine detail. Demonstrate how to ink up and print effectively.  Taking a section of one of their drawings from a previous activity, ask learners to recreate the linear aspects onto their block print plate.  Learners print the plate, exploring both monochrome and colour and experimenting with ways to print the plate to create a repeating pattern.  Learners could also work in small groups to create a range of repeat patterns putting all their tiles (print blocks) together in different formats.  Reflecting and thinking and working artistically: reviewing print patterns as a class  Learners record the various formats or combinations explored in their visual journals. They discuss which of these work best and why. This could be based on the use of contrasting or complementary colours, the way the pattern lines up or the way the imagery creates a narrative. | Make sure that learners understand how to use any sharp tools correctly and safely. Learners should always be closely supervised.  Help learners select a strong image to work with.  You can show examples of how to create a repeat pattern with a tile, looking at half drop and quarter drop. Half drop is when the image tile or motif is placed halfway down the original image and printed next to it. Quarter drop is the same but is placed three-quarters of the way down the side of the original print. You can then use the spaces between to fill in, creating a pattern.  If there is time, learners could create another print plate but using a different shape. This will vary their approach to making a repeat pattern.  They can compare their two pieces 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.  **Thinking and Working Artistically**  **TWA.02** Embrace challenges and opportunities, working with growing independence.  **TWA.03** Review and refine own work. | Experiencing and making: collograph printmaking  Show learners examples of the collograph print method from your own samples.  Ask learners to draw a range of surfaces through the exploration of mark-making. Provide learners with a range of dry media such as graphite pencils, charcoal, wax crayon, fine liner pens and suggest different approaches. You can demonstrate cross-hatching, making dots, using long dashes, using a broken line, scribble, curled marks, etc. You could provide a grid so that they keep their studies small, this could then be stuck into their visual journals for future reference.  Using their knowledge of texture, learners create a low-relief collograph plate to develop a range of prints. They can refer to images from previous activities, such as their observational drawings or the images used to create their block prints.  Demonstrate the construction of the collograph plate, the inking up process and the print method.  Learners refine the print method to achieve a good quality print from their plate and then explore how to print using two or three different colours within the same image. They record this in their visual journals.  Reflecting and thinking and working artistically: reviewing print outcomes as a class  Learners select their most successful print and share it with the group, explaining reasons for their choice. Stimulus questions might include:   * *What do you think makes a good print?* * *Is it the image? The quality of the print (consistent application of colour/clear image)? The way you have placed the image on the paper? The way you have experimented with layering the prints?* | A collagraph print is made by gluing materials to a firm background to make a textured collage (a collograph plate). This is inked and, with a printing press, the image is transferred to paper.  If a printing press is not available, then the activity could be changed to making a lino print. This can be printed by burnishing with a metal spoon or a metal tin.  You might research online tutorials on how to make a collograph plate and how to ink up and print from the collograph plate. |
| **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: generating ideas  Ask learners to work in small groups to mind map their ideas in relation to the theme of shapes and spaces. Stimulus questions might include:   * *What spaces make good compositions for exploring positive and negative spaces?* * *What environments have a good range of patterns that can be explored through print?* * *Do you like close-up images to show texture?* * *What surfaces do you like and where can these be found?* * *How can you use different perspectives to give a specific atmosphere?*   Collate the feedback and share the various ideas with the whole class. This will help ensure that all learners can consider and develop their own ideas alongside those of their peers.  Making: generating imagery in response to initial ideas  Using a camera, ask learners to take photographs in and around the school grounds in response to the stimulus questions. They may need to work in small groups if the number of cameras available is limited.  Reflecting and thinking and working artistically: reviewing outcomes as a class  Ask learners to share their photographs and identify which ones they would like to work with to take their ideas further. The images can be further edited through cropping, or using appropriate software, to create a strong composition.  Learners give each other feedback and record peer feedback in their visual journals. |  |
| **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.  **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 and experiencing: materials and processes and making personal responses  To consolidate this unit, learners select two forms of print to combine and carry out experiments in response to their chosen image. They may choose to:   * create a repeat pattern * create a series of prints in different colours to create a different atmosphere or feeling * explore overlapping imagery to give a sense of passing time.   They may also wish to explore how different images and print methods work when placed randomly on a larger piece of paper to create an interesting composition.  Learners can choose to work with:   * collograph and block print * block print and monoprint * monoprint and collograph.   Reflecting and thinking and working artistically: reviewing print outcomes as a class  Learners display their work. This may be a single refined final output or several that show the different approaches that have been taken in the unit. Ask learners to explain what they wanted to achieve and encourage their peers to give feedback.  Learners reflect on their achievements and the feedback provided to carry out a final evaluation in their visual journals. | Ensure that learners select appropriate methods to carry out their ideas. If learners are interested in line rather than texture, suggest they explore block print with monoprint. Alternatively, if they are interested in texture, they may want to combine collograph and block print. |

# Unit 3.3 Abstract and imaginary forms

| Unit 3.3 Abstract and imaginary forms |
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| Outline of unit: |
| From an early age we are introduced to heroes, protagonists and various other characters from fiction and real life through stories, books, film and animation. In this unit learners explore ways to generate ideas and work through the creative process to create a character from their own imaginations. The unit is devised to encourage learners to use their imagination and fuse this with observation and research to develop a final output. The end result will be put on display, and part of the unit looks at presentation methods.  Learners are introduced to a range of characters and asked to create their own example based on what they have discussed and their own experiences. Initially learners will work with ideas from their imagination but throughout the unit they will be shown how other artists and designers use research to develop and refine ideas.  Learners will use different methods to gather visual imagery, such as observational studies, using photographs and found images. They will also be introduced to the work of other artists and be asked to carry out research into their working methods. This will help learners consider the approach they will take in developing their own character. They are also introduced to using proportion.  At the end of the unit, learners use their skills and knowledge to create their character as a 3D form and to present this in an appropriate environment. |
| Knowledge, understanding and skills progression: |
| Learners will build on previous units to work through the creative process. Using their skill in observation and research, learners will explore a wider range of media including 3D materials to express their personal ideas. They will be supported in using a range of skills to create an environment for their imaginary character – this may be 2D or 3D. |
| 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:   * drawing materials * clay, wire and recycled materials for 3D constructions * modelling tools * wooden board * learners’ visual journals. |
| Language: |
| * Vocabulary related to 3D (armature, construction, modelling, form, three-dimensional, object) * Vocabulary related to tools and materials (clay, wire, modelling tools, sticks, forks, spatula) * Vocabulary related to formal elements (line, form, shape, texture) |

| Learning objectives | Suggested teaching activities | Comments |
| --- | --- | --- |
| **Experiencing**  **E.01** Encounter, sense, experiment with and respond to a wide range of sources, including a range of art from different times and cultures.  **E.02** Explore media, materials, tools, technologies and processes.  **E.03** Gather and record experiences and visual information. | Thinking and working artistically: generating ideas  Hold a group discussion, with learners looking at popular characters from works of fiction. Invite learners to give the names of their favourite characters. Collate information and show examples from a range of books and other fiction.  Ask learners to write a description of their favourite character in their visual journals.  Ask learners to work in pairs to discuss, create and draw their own character from their imagination. This could be based on a combination of their favourite characters as discussed previously.  Learners reflect on this task and make notes in their visual journals.  Reflecting: reviewing outcomes as a class  Learners display their drawings and describe their character to the whole class. Encourage other learners to ask questions and to give feedback on the drawings that they see. This could be carried out in written form by placing a piece of paper beside each drawing and asking learners to write down their comments. These pieces of paper can be photocopied for each learner in the pair so they can be used as part of their personal reflections on their design. | Display this information within the class to demonstrate the beginning of the creative process.  Get learners in the habit of using their visual journal to record the artistic journey and to note changes in their ideas.  By working in pairs, learners support each other to experiment and develop their ideas.  Example questions to stimulate discussion:   * *Where does the character come from?* * *Does the character have a special power?* * *Where does the character live?* * *Do they have any brothers or sisters?* * *Do they have any enemies?*   This will help each pair to develop their character further. |
| **Experiencing**  **E.03** Gather and record experiences and visual information.  **Thinking and Working Artistically**  **TWA.01** Generate, develop, create, innovate and communicate ideas by using and connecting the artistic processes of experiencing, making and reflecting.  **TWA.02** Embrace challenges and opportunities, working with growing independence. | Thinking and working artistically: generating ideas  Working in small groups, provide learners with an image or a figurine of a character from fiction. Ask learners to write down the personality of the character, their qualities and if they have any superpowers. Each group should have a different character.  Share the responses with the whole class.  Ask learners to work individually to develop the initial character ideas they started in the previous activity. Learners should build on the particular personality, characteristics and superpowers they would like to give the character from their imagination. This can be written in their visual journals.  Reflecting and thinking and working artistically  Ask learners to think about what their character looks like – whether they are human, animal or robot. They may even be a hybrid, e.g. a human and animal mix like a character from mythology.  Ask learners to work in pairs. One learner describes what their character looks like and the other draws what they hear. The pairs can swap roles so that they each have a turn at describing and drawing.  Learners discuss what they think of the character that has been drawn and if it relates to their original idea of what they were describing. Learners should note down any differences and whether they would incorporate this into their original idea.  To develop their ideas further, learners could re-work the drawing to refine their idea and include some of the elements expressed in the drawing created by their partner. | You may need to provide an example of what this means and carry it out as a whole class first. The characters can be from fiction, folklore, animation or film.  You could also ask learners to design a character which is the opposite of the one they created originally. |
| **Experiencing**  **E.01** Encounter, sense, experiment with and respond to a wide range of sources, including a range of art from different times and cultures.  **E.03** Gather and record experiences and visual information.  **Making**  **M.02** Select appropriate media, materials, tools, technologies and processes for a purpose.  **Thinking and Working Artistically**  **TWA.01** Generate, develop, create, innovate and communicate ideas by using and connecting the artistic processes of experiencing, making and reflecting. | Experiencing and thinking and working artistically  Learners carry out research into a range of illustrators, model-makers or animators to gain knowledge of character development. Some examples may include:   * Ray Harryhausen, *The Kraken* * Axel Scheffler, *The Gruffalo* * Nick Park, *Wallace and Gromit*.   Give learners some examples of the different ways characters have been developed into three-dimensional forms through models, animation, toys and live action.  Learners choose one character created by a designer/illustrator/animator to research to support the development of their own character. Support learners to find relevant information sources. The research can be carried out through age-appropriate and reliable websites, books or information sheets.  Learners present their research to the class. They can also record their research in their visual journals. | Local examples can also be used in this research.  Provide learners with a list of research questions to help them gather information. This will help them to design their character more effectively. For example:   * *What is the character based on?* * *Where did the idea come from?* * *What did the designer refer to when creating the character?* * *Did the designer draw from animals, from things seen in a museum or from real life?* * *How did the character develop?* * *What materials did the designer use to make the character and why?* |
| **Experiencing**  **E.01** Encounter, sense, experiment with and respond to a wide range of sources, including a range of art from different times and cultures.  **E.03** Gather and record experiences and visual information.  **Making**  **M.02** Select appropriate media, materials, tools, technologies and processes for a purpose.  **Thinking and Working Artistically**  **TWA.01** Generate, develop, create, innovate and communicate ideas by using and connecting the artistic processes of experiencing, making and reflecting.  **TWA.02** Embrace challenges and opportunities, working with growing independence. | Experiencing and thinking and working artistically  Support learners to identify ways in which they can develop their own character from their initial idea. For example:   * they make sketches of particular animals – this may be carried out by drawing from a range of found images or from personal photographs of pets * they ask their peers to pose in a particular way to gain an understanding of the character’s stance or physical appearance. They can make observational drawings and/or take photographs to inform their ideas.   Demonstrate how to draw the human form and face in proportion using simple guidelines. When learners create their characters, they may choose to exaggerate some of these features, but it is useful for them to understand how this works. Learners may wish to take photographs of facial expressions or poses to support the development of their character.  Ideally it would be valuable to take learners to a local museum to gather further visual information. | Learners can use stuffed toys, figurines, plastic figures to carry out their observations, if applicable.  Encourage learners to think about how the figure or character is shown and to gather imagery from different angles and perspectives. Example questions include:   * *How can you best display the personality of your character?* * *What environment would the character be seen in? Are they an urban character? Do they live underground? Are they camouflaged in a rural landscape?* * *Do they have a costume? Would it be best to see their costume when they are in action?*   Learners can carry out observational studies and make notes 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.  **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. | Making and experiencing: using clay  Demonstrate how to use clay to construct a figure through either coiling or using armature. Show learners how to create a generic figure. All learners then follow the instructions to get used to the materials and create one generic figure. Learners can then use this experience to create their individual character.  Support learners to explore the medium and find ways to create their individual character using this material and process. Provide tools to create texture and show them how to build the shapes they will need to create their character.  This can also be carried out using recycled materials and taping or gluing the elements together and painting over in a base colour before adding features.  Learners show their character and gather feedback from their peers. They also reflect on the activity and the materials, asking themselves:   * *Was this the appropriate medium for the character?* * *Would it work better using different 3D materials or a different approach?*   Learners write the feedback and their own reflections in their visual journals. | You might research online tutorials on how to create figure in clay either using a simple coiling method or by making an armature. There are also tutorials on using recycled materials and wire.  Ask learners to make notes on the process, materials used and terminology. This will help them to develop an understanding of the process.  Learners can also explore creating their character out of wire. |
| **Making**  **M.02** Select appropriate media, materials, tools, technologies and processes for a purpose.  **Reflecting**  **R.01** Celebrate artistic experiences and learning.  **R.02** Analyse, critique and connect own and others’ work as part of the artistic process.  **Thinking and Working Artistically**  **TWA.01** Generate, develop, create, innovate and communicate ideas by using and connecting the artistic processes of experiencing, making and reflecting.  **TWA.02** Embrace challenges and opportunities, working with growing independence.  **TWA.03** Review and refine own work. | Thinking and working artistically: celebrating artistic experiences through the presentation of final piece  Ask learners to consider different ways to present their work. Will they create environments for their characters? They could create backdrops by using a digital screen with a photograph projected onto it or by placing their character on a plinth in front of a background image. Ask learners to think of different options for displaying their character.  Thinking and working artistically: exploring presentation ideas and planning ways to display work  Ask learners to sketch out three different possibilities for the display of their character. This might be three different settings, landscapes, environments or spaces. This can be created through small dioramas in scale with the figure, a backdrop image or 3D objects/built objects using their 3D and modelling skills.  Learners choose the appropriate method and create the final outcome with your support.  The work is presented in the school. This can be a physical display, on the school website or in a local museum or gallery. | Once the character has been designed and made ask learners to think about how it will be shown to an audience.  Provide examples for them to compare and use as starting points for their own ideas. |

# 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 a range of art from different times and cultures.  **E.02** Explore media, materials, tools, technologies and processes.  **Making**  **M.01** Learn to use a range of media, materials, tools, technologies and processes with increasing skill, independence and confidence.  **M.02** Select appropriate media, materials, tools, technologies and processes for a purpose.  **Reflecting**  **R.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. |
| **Lesson focus /**  **success criteria** | Learners follow the artistic process by:   * being introduced to artworks relevant to the theme * watching a demonstration of materials and techniques * exploring the new materials for themselves * evaluating the work that they produce. |
| **Prior knowledge / Previous learning** | Learners will also build upon previous experiences of responding to the environment that they live in and will continue to develop skills related to sharing ideas and giving and responding to feedback. |

**Plan**

| **Lesson** | **Planned activities** | **Notes** |
| --- | --- | --- |
| **Introduction** | Introduce the focus for the unit: printmaking and the creative process.  Show learners a range of work from a variety of disciplines in response to the theme shapes and spaces: Alexander Rodchenko, *The Staircase* (1930), Lazlo Moholy-Nagy, *Bauhaus Balconies* (1926). | This activity would be well supported by using examples of artwork that are culturally relevant to your learners.  This can be carried out by using books, printouts or an electronic presentation. |
| **Main activities** | Learners explore line, form and texture.  Working directly from observation, looking out of the class windows if possible or working from photographs, learners develop a range of monoprints in relation to the theme.  Demonstrate method of inking up, drawing into the plate, making paper stencils and combining mark-making with structural lines.  Learners explore print methods, experimenting with the different ways to create an image. With monoprint, they can draw into the ink and place the paper over the top to take an impression or they can ink up the plate, place the paper over the ink and draw on the back of the paper to pick up the ink on the other side.  It is best to have thin sticky ink rather than thick wet ink as they will get a clearer image. They can use different drawing tools to make marks in the ink, such as feathers, broken sticks, wheels from toy cars, cotton reels.  If using a printing press, you can show learners how to add low-relief texture through thin mesh and other surfaces such as rough paper, wool or tape, etc. They can also use paper shapes to block out areas and create a graphic feel to the image as this produces clean shapes and lines.  Learners create further images by exploring found textures and use the press to produce their prints. | Ensure learners have a good view or have selected a strong composition to work with.  Check that learners are using a range of methods and provide support where needed.  Cover health and safety when using the press.  Combine methods and consider the layering of the image. |
| **End/Close/ Reflection/ Summary** | Learners select their strongest print and share it with the group. Facilitate a brief critique, allowing an opportunity for peers to provide feedback.  Encourage discussion with starter questions such as:   * *Which method do you feel worked best?* * *If you were to do it again what would you change or do differently?*   In their visual journals, learners reflect on their prints and identify how they could be improved or how they would like to approach this another time. |  |

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

# Sample lesson 2

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| CLASS: | |
| DATE: | |
| **Learning objectives** | **Experiencing**  **E.01** Encounter, sense, experiment with and respond to a wide range of sources, including a range of art from different times and cultures.  **E.02** Explore media, materials, tools, technologies and processes.  **Making**  **M.01** Learn to use a range of media, materials, tools, technologies and processes with increasing skill, independence and confidence.  **M.02** Select appropriate media, materials, tools, technologies and processes for a purpose.  **Reflecting**  **R.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. |
| **Lesson focus /**  **success criteria** | Learners:   * consider ways to represent the figure * develop observational skills * apply the creative process * explore new materials * evaluate work produced. |
| **Prior knowledge / Previous learning** | Learners will build upon their observational drawing skills, working with shape and line. |

**Plan**

| **Lesson** | **Planned activities** | **Notes** |
| --- | --- | --- |
| **Introduction** | Introduce the focus for the lesson by explaining that learners will be developing character designs through observation and by creating a dynamic figure or model in both 2D and 3D.  Display examples which look at different ways to depict the human figure either through sculpture, animation, drawing and painting. Examples include:   * Julian Opie, *walking in Melbourne 1* (animated drawn figures) (2018) * Umberto Boccioni, *Unique Forms of Continuity and Space* (sculpture) (1913) * Eadweard Muybridge, *Pickaxe Man* (photography) (c.1887) * Dryden Goodwin, *Red studies* (drawings) (2004–6).   Discuss the examples by asking the following questions:   * *What techniques have the artists used to capture movement?* * *How have they used the medium to suggest movement?* * *Which medium do you feel captures the figure in motion most effectively?* | This activity would be well supported by using examples of artwork that are culturally relevant to your learners. |
| **Main activities** | Learners carry out observational drawings of the human form by drawing from each other using different approaches, such as:   * Choose one learner to be drawn and ask them to walk around the central space very slowly so that their peers can draw them. * Ask another learner to stand as if they have just taken a step. Learners draw this figure to the left of their paper and repeat the image across the page. * Ask another learner to be the model. This time provide learners with long thin paper and ask them to stretch the drawing of the figure to fit the whole page. This should result in an elongated figure.   Translate the drawings in wire by first demonstrating how to bend the wire and create a three-dimensional figure in response to one of their drawings.  Learners choose a drawing to work from and manipulate the wire on a wooden base to show a figure in motion. You can carry out the initial stages of forming the figure as a class step by step until learners have developed enough confidence to work independently. | This will help learners to make connections between observation and ideas generation.  Swapping the model each time will allow all learners opportunities to observe and draw. Alternatively, invite a visitor to the class to be the model.  Provide each learner with a small wooden base with two pieces of wire attached – this will form the core of the figure. This will need to be prepared in advance of the session. You will need one board per learner. |
| **End/Close/ Reflection/ Summary** | Learners present their work to the class. Ask:   * *How did you find the experience of turning your drawings into a sculpture?* * *How did you find the experience of using these materials?* * *What qualities do you think the materials lend to the figure?* | Ask learners to consider other ways to represent their figure and to make two sketches in their visual journals, identifying the materials required. |

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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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