

Scheme of Work

Cambridge Primary

Art & Design 0067

Stage 4

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 4.

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 4. 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 4. 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 4.1 Points, colour and motion** | **10 hours** |
| **Unit 4.2 Perspective** | **10 hours** |
| **Unit 4.3 Expressing/celebrating viewpoints** | **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 4

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)
* 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 4

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 4.1 Points, colour and motion

| Unit 4.1 Points, colour and motion |
| --- |
| Outline of unit: |
| In this unit learners experience art from a range of historical periods and use this to influence their work. This experience will support them to gain an insight and developmental understanding of artistic movements through history including the characteristics and influences of artistic movements from different time periods and cultures.  Learners will encounter both pointillism and pop art and learn about the colour wheel and complementary colours through the work of Georges Seurat. They will experiment with the use of points and colour in still life and self-portraits.  Learners will explore how different artists have expressed movement in their work and use both traditional and contemporary approaches in their own work. |
| Knowledge, understanding and skills progression: |
| Learners will progress in skills such as first-hand drawing, portraiture and still life, and a development of thinking skills linked to perspective and portrayal. They will also further develop their skills in creating and showing line, tone, and texture.  This unit encourages shallow and deep reflection from the learners, relating to other artists’ work as well as their own, and offers opportunities for reasoning and the use of artistic vocabulary in their verbal and written responses. |
| 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 – a selection of sizes, types and colours (ensure that supplies of white and black paper are sufficient to allow each learner to experiment when using charcoal), for pop art activities it is helpful for learners to have A4 dot paper * pencils – of various grades * charcoal – black and white, pencil, vine and stick variety * paint – a selection of types (e.g. poster paint or acrylic paint) and colours (ensure that supplies of white and black paint are sufficient to allow each learner to experiment with tone) and paint brushes of various sizes * objects for a still life (for example, leaves, flowers and fruit) * templates for a colour wheel of six colours * access to laptops/computers/digital camera and printers * black marker pens * flat boxes, marbles, larger balls (e.g. golf ball or a ball made of rubber bands) * learners’ own visual journals. |
| Language: |
| * Vocabulary related to representation (scale, tone, shape, texture, variation) * Vocabulary related to texture (flat, polished, raised, rough, smooth, coarse, pitted, matte, glossy) * Vocabulary related to line (heavy, light, thick, thin, layered, vigorous, blended, sketchy, precise) * Vocabulary related to tone (dark, light, flat, graduated, contrasting, monochromatic) |

| Learning objectives | Suggested teaching activities | Comments |
| --- | --- | --- |
| **Experiencing**  **E.01** Encounter, sense, experiment with and respond to a wide range of sources, including a range of art from different times and cultures.  **Reflecting**  **R.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. | Experiencing and reflecting: encountering different artistic movements  Display a selection of work from different artists that represent three or four artistic movements through time. The selection should include artists from a range of cultures, such as:   |  |  |  | | --- | --- | --- | | **Art periods/ movements** | **Characteristics** | **Artists and major works** | | Egyptian (3100 BC– 30 BC) | Art with an afterlife focus: pyramids and tomb painting | Bust of Nefertiti | | Greek and Hellenistic (850 BC–31 BC) | Greek idealism: balance, perfect proportions, architectural orders (Doric, Ionic, Corinthian) | Parthenon | | Indian, Chinese, and Japanese (653 BC–AD 1900) | Serene, meditative art, and Arts of the Floating World | Li Cheng | | Abstract expressionism (1940s–1950s) and Pop art (1960s) | Post-Second World War: pure abstraction and expression without form; popular art absorbs consumerism | Pollock, Warhol, Lichtenstein, Corinne Michelle West, Marjorie Strider | | Postmodernism and deconstructivism (from 1970) | Art without a centre and reworking and mixing past styles | Gerhard Richter |   The artworks can be distributed or displayed in any order across a number of tables and learners rotate around the tables in small groups. They should discuss the images they see, looking at the subject, composition and materials used, and they should make comparisons that will enable them to begin to understand the concept of the evolution of art. Questions might include:   * What is the subject of the work? * What art form is this piece of work? (for example, sculpture, drawing, painting, mosaic, etc.) * Does the subject provide an idea of the time period when this work was created?   (Encourage learners to look out for details which maysuggest a historical time period such as clothing/fashion, ethnicity, religion and objects, e.g. Ancient Greek art will illustrate wars with horses.)  Move around the groups, supporting the discussions while encouraging learners to use vocabulary that has been previously introduced to them during their artistic studies. You could also offer new vocabulary for learners to incorporate into their discussions such as: symbolic, abstract, creative, informative, imaginative and mosaic-like. Ensure learners do not simply describe what they see as old and new.  Once learners have seen and discussed all the images, they work together as a whole class to construct a timeline depicting the order of these artworks from oldest to most recent. The images are to be placed on a timeline with the main dates displayed. This activity can be extended by asking them to add historical events that occurred during these times.  When complete, share the correct sequence of work against the timeline, and compare and discuss the learners’ representation in more detail.  In small groups, learners choose a specific time period which they would like to research in more depth. They use the internet and other available resources and record their findings and opinions in their visual journals, supported by an image of their choice, downloaded and printed (if possible).  Example questions/prompts for learners to respond to in their visual journals include:   * What is the name of the art movement/period? * What is the date of the movement and/or artist? * Write a general description of the artwork. * What do you think this artwork means? What is your interpretation of this artwork? How do you respond to it? * What kind of biographical/historical information did you find? How does this relate to the art created? * Do you like this artist’s work? Why or why not? * What questions do you still have about this artist and/or artwork? | You may want to select artistic movements that relate to other subjects that your learners have been studying and/or provide contrasts.  Allow groups between five and ten minutes to discuss each group of images.  Postcards/labels with main time periods can also be displayed in order for learners to understand the timeline that they will be working with.  Deeper thinking could be invited by offering learners the opportunity to discuss the varied opinions and responses to a selection of work displayed and discussing whether they believe their opinions may be influenced by their own views and experience. Is the art interpretable?  Question the learners’ choice of order during the process. Support deeper thinking by asking what the artworks are about:   * Are there any historical references that could help? * Would the material used to create the artwork have been available during that time period?   If there is no access to printing facilities, learners can record the information directly into their visual journals. |
| **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.03** Review and refine own work. | Experiencing: pointillism  Display images of artwork representing pointillism. Learners discuss the techniques used in pointillism. Introduce artists such as Georges Seurat and Vincent van Gogh. Show learners when this movement was happening on the timeline.  Show learners an example of pointillism such as *A Sunday Afternoon on the Island of La Grande Jatte* by Georges Seurat (1884–1886).   * What can you see in the painting? * Where in the world do you think this painting is set? Why do you think this? (Encourage observations based on the landscape, clothing, ethnicity, etc). * When do you think this painting was created? Why do you think this? * How did the artist create this painting? What tools were used? Why?   Making and reflecting: a pointillism still life  Provide learners with a selection of still life objects that offer interesting shapes and colours and ask them to create a pointillism composition using paint (poster paint or acrylic paint are recommended) on a selection of paper. They should make several compositions so that they can practise consistency of their representation and develop their skill.  Each learner should choose two of their compositions that they think best represent both their still life and pointillism. They share their selection with a partner and discuss any noticeable discoveries before sharing with the whole group. | If the timeline is being displayed in the classroom, an image of Seurat’s or van Gogh’s work with pointillism can be positioned on the timeline for future reference.  Dense paper should be used for this activity due to working with paint. Learners should be able to take a new sheet whenever they wish to draw a new composition or they can use one sheet to create a sequence of sketches.  Learners should use vocabulary to describe the texture and colours of their compositions (bright, dull, raised, pitted, etc.).  The focus of this activity should be on experimentation with colour and brush technique as opposed to using technique and accuracy to create a proportionally accurate painting. |
| **Experiencing**  **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. | Experiencing: complementary colours in pointillism  Show learners *A Sunday Afternoon on the Island of La Grande Jatte* (1884–1886) again or other work by Georges Seurat. Ask learners:   * What colours can you see? * Which colours stand out? * Do reds/oranges stand out more when they are next to green or blue?   Display a blank six-part colour wheel.   * Can you remember the three primary colours?   Fill the primary colours on your demonstration colour wheel. Explain that these three colours are the most important on the colour wheel as all other colours are mixed from them.   * Can you remember which colour is created by mixing red and blue?   Explain that purple is a secondary colour and fill in purple on your colour chart. Continue with red and yellow, yellow and blue until the chart is finished.  Explain that the colours that are opposite to each other are called ‘complementary colours’. Complementary or opposite colours appear more vivid together than when they are apart. Georges Seurat often used complementary colours.  Learners can create their own colour wheels in their visual journals.  Making and reflecting: using complementary colours in pointillism  Provide learners with a selection of still life objects and ask them to create a pointillism composition using wax crayons in their visual journals. They can use the same object as they did in the previous activity or a new object. They should make several sketches so that they can practise consistency of their representation and develop their skill.  When learners have created the outline of their object, they create texture and tone using pointillism to capture the detail of the object.  Learners should use this task as an opportunity to explore ways of creating a composition in response to pointillism.  Each learner should choose two of their compositions that they think best represent both their still life and pointillism. They share their selection with a partner and discuss any noticeable discoveries before sharing with the whole group.  After discussion, learners compare their first response to pointillism using paint with their second response using wax crayons. They record their comparisons in their visual journals and discuss their views on both pieces.   * Which do you prefer and why? * Which was easier or more difficult to complete? Why? * What was most challenging and how did you overcome this?   The pointillism activities can be extended by showing learners an example of which uses only pencil, such as Georges Seurat, The White Coat, (1883).   * What can you see in this artwork? * How does it make you feel? * How is your response different to that experienced when you viewed the works which used complementary colours? | This is a chance to introduce the idea of complementary colour contrast which was devised by Seurat. This visual effect generates brilliant colour contrast by placing two or more complementary colours side by side. It is used to express shading.  For accurate representations, offer a colour wheel template for learners to complete using poster or acrylic paint. Advise learners to mix colours in order to create secondary shades as opposed to using pre-mixed colours.  This activity should focus on the accuracy of shape and shade incorporating Seurat’s colour theory. Copies of the colour wheel can be used to support the learner’s compositions.  For extra support on how to create a pointillism composition, you can find online tutorials that can be used as a guide for both yourself and for your learners.  Learners should understand that to create a darker surface or texture they do not have to create large ‘dots’ with heavier markings but can in fact layer dots on top of one another to create a darker shade. |
| **Experiencing**  **E.02** Explore media, materials, tools, technologies and processes.  **E.03** Gather and record experiences and visual information.  **Making**  **M.01** Learn to use a range of media, materials, tools, technologies and processes with increasing skill, independence and confidence.  **M.02** Select appropriate media, materials, tools, technologies and processes for a purpose.  **Reflecting**  **R.02** Analyse, critique and connect own and others’ work as part of the artistic process.  **Thinking and Working Artistically**  **TWA.02** Embrace challenges and opportunities, working with growing independence. | Experiencing: pop art  Provide learners with a selection of pop art images, for example Roy Lichtenstein, *Girl With Hair Ribbon* (1965) and Andy Warhol, *Shot Marilyns* (1964). Learners discuss the similarities and differences between the pop art movement and pointillism.   * What colours can you see? * Where are these on the colour wheel?   Elicit that in pop art the artists often use primary colours and complementary colours.  Learners should also refer back to the timeline to suggest when the pop art movement was current.  Making: pop art self-portraits  Learners take portrait photographs of themselves which capture just the head and shoulders and are printed as A4 images. The portraits can be serious or humorous.  Using the images of themselves, learners create a self-portrait in the style of Lichtenstein. They do this by first tracing over their photos, using tracing paper, and then transferring these onto dotted paper. Then, using paint, learners create their self-portraits in response to Lichtenstein’s pop art.  Once completed, a black marker pen can be used to add line details.  Reflecting: pop art self-portraits  Ask learners questions to help them reflect on their work, for example:   * What colours did you associate with certain emotions? * What was challenging during this process? * What skills did you have to develop and apply during this artistic response?   Experiencing and making: alternative activities inspired by pop art   * Learners create a short comic strip influenced by Lichtenstein. * Learners create a self-portrait using strips of coloured paper and recycled materials (they can develop this further by adding details in black pen in response to the work of Lichtenstein). | Draw similarities such as the use of pointillism influencing pop art with its use of dot work. Encourage vocabulary such as bold, bright, contrasting, vibrant, unrealistic and comic-like when describing the work of Lichtenstein and Warhol.  If the timeline is being displayed in the classroom, an image of Lichtenstein’s or Warhol’s work can be positioned on the timeline for future reference.  Alternatively you can take the photographs or provide mirrors for learners to use.  It might be necessary to display a number of pop art portraits by artists such as Roy Lichtenstein.  Encourage learners to consider what type of emotions are felt when viewing pop art.   * Do the use of specific colours and compositions make you feel a certain emotion?   If so, perhaps their portraits could portray this.  Ensure that there are sufficient colours to support the range of skin tones. |
| **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.  **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: mark-making with charcoal  Give learners charcoal and paper and ask them to explore the different marks they can make. In groups learners discuss what they have found:   * What effect does the charcoal create when using it for a composition? * How does using charcoal compare to using wax crayons and paint?   Experiencing: capturing motion  Show a series of work by artists that capture motion in their artwork. Learners identify and discuss the techniques the artists have used to capture motion in their artwork.  Images might include:   * Giacomo Balla, *Dynamism Of A Dog On Leash* (1912) * Hokusai, *The Great Wave of Kanagawa* (1829–1833) * Umberto Boccioni sculpture, *Unique Forms of Continuity in Space* (1913) * Heather Hansen, *Emptied Gestures* series(2012 onwards)   (There are videos available online which show Hansen composing this piece from this series.)   * Jackson Pollock, *Autumn Rhythm* (1950), *Echo* (1951), *Untitled* (1950), *Yellow Islands* (1952).   Making and reflecting: capturing motion in drawings  Learners draw a model (visitor or teacher) who moves while they are drawing Learners can use charcoal and large sheets of sugar paper, to capture the model’s continuous movements.  Learners evaluate their work discussing the process and answering questions such as:   * How did you find this activity? What did you do? * Which artist’s work influenced you? * What words would you use to describe your work? * What was the main challenge and how did you overcome this?   Making and reflecting: capturing movement inspired by Jackson Pollock  For this activity it is helpful if learners work in pairs, taking it in turns to make the image with support from their partner.  Learners tape a large sheet of paper to the inside of a flat box using masking tape (the flat box is to work as a secure base for both the paper and the paint to be supported during the artistic process).  They add about a teaspoon each of two colours of their choice onto the sheet of paper anywhere they wish. Then they place a marble in the paint and roll it around by moving the box. As the marble moves it will leave paint markings across the sheet.  Once complete, they add another colour of paint, and use a larger ball (such as a rubber band ball or a golf ball).  Learners evaluate their work discussing the process and answering questions such as:   * How did you find this activity? Discuss the process. * Do you think Jackson Pollock’s artwork was intentional or unpredictable? * What do you think of your response to Jackson Pollock? Can you interpret a story or underlying theme in your painting? * What was challenging and how did you overcome this? | Charcoal comes in three basic forms: pencil, vine and stick. Allow learners to play with all three to decide which they prefer to sketch with. Sometimes they will use more than one type in a sketch. Learners should draw lines with each type and also introduce some shading.  Encourage learners to focus on recording the main outlines of figures using darker lines to capture the profile of the model, with lighter lines and sketches to illustrate movement and direction. To create shadow and texture, remind learners to try cross-hatching rather than just applying pressure.  Encourage vocabulary such as aggressive, detailed, energetic, fluid and layered.  If you choose to incorporate colour paint in this activity, encourage learners to revisit their colour wheels in order to select complementary colours. Otherwise, the first two colours selected can be black and white, with the third being a shade of grey.  Learners record their observations in their visual journals. |

# Unit 4.2 Perspective

| Unit 4.2 Perspective |
| --- |
| Outline of unit: |
| This unit introduces learners to the concept of visual perspective and how artists are able to manipulate the viewer’s perspective. Learners will have the opportunity to create visual perspective art, as well as developing other techniques in order to manipulate visual perspective. Learners’ own approaches to visual perspective will be encouraged at the end of the unit when they will have a chance to respond to the question ‘What is my perspective?’, using the skills and techniques introduced and used as well as emotive thinking and reasoning. |
| Knowledge, understanding and skills progression: |
| Learners will gain an insight and developmental understanding of visual perspective including the technical process of perspective landscape drawing and three-dimensional sketching and an introduction to various artists that use perspective within their work.  Learners will progress in skills of first-hand drawing in both still life and landscape sketching and in line, scale, proportion and accuracy. They will also incorporate the use of photography, and develop skills in creativity, composition and focal points, including image editing and manipulation.  The unit of work encourages learners to reflect on other artists’ work as well as their own. It offers many opportunities for reasoning, personal responses, risk-taking and using a wide range of artistic vocabulary. |
| 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 – a selection of sizes, types and colours (including brown paper, cartridge paper, tracing paper, thick cardboard, textured paper, squared/dotted paper, recycled paper) * pencils – of various grades * ballpoint pens * paint – a selection of types (e.g. watercolours, poster paint or acrylic paint) and colours (including black) * paint brushes of various sizes * black ink (drawing ink or Indian ink) * printed copies of pre-drawn cubes (six per A4 page) and vanishing point and horizontal line * digital photographic equipment, printer and image manipulation software (optional) * recycled magazines, newspapers and other objects (e.g. boxes, for making an installation) * rulers * cutting mats * sharp knives (e.g. stencil knives) * thin string (or dental floss or elastic bands) * objects for a still life (e.g. classroom objects) * brown card, coloured card * brown paper or sugar paper in A4 sheets * pre-cut shapes (cubes and triangles) * sketching pencils, rulers and ballpoint pens * squared paper or dotted paper * two A4 sheets per learner with printed cubes on them (recommended six cubes per A4 sheet) * sheets of paper with pre-drawn vanishing point and horizontal lines to support learners’ landscape responsive sketches * a sheet of thick card per learner * masking tape * glue * learners’ own visual journals. |
| Language: |
| * Vocabulary related to perspective (scale, view, perspective, proportion, assemblage, background, composition, dimension, foreground, horizontal, vanishing point, linear perspective, one-point perspective, two-point perspective, three-dimensional) * Vocabulary related to drawing (point of view, positive, still life, focal point) * Vocabulary related to collage (additive, collage, composition, figurative, mixed media) |

| 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.  **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. | Experiencing: perspective and cubism  Display a range of images and encourage learners to discuss why these artists and pieces of work may be related to perspective. Possible images include:   * [Pablo Picasso](https://en.wikipedia.org/wiki/Pablo_Picasso), *Girl with a Mandolin* (1910) * [Albert Gleizes](https://en.wikipedia.org/wiki/Albert_Gleizes), [*L'Homme au Balcon, Man on a Balcony (Portrait of Dr. Théo Morinaud)*](https://en.wikipedia.org/wiki/Man_on_a_Balcony_(Gleizes)) (1912) * [Jean Metzinger](https://en.wikipedia.org/wiki/Jean_Metzinger)*,* [*La Femme au Cheval*](https://en.wikipedia.org/wiki/La_Femme_au_Cheval)*, Woman with a Horse* (1911–1912) * Bridget Riley, *Movement in Squares* (1961).   Questions to prompt discussion might include:   * What have the artists tried to create? * What is similar about their work? What is contrasting? * What effect do these paintings create for the viewer?   Explain that some of these artists were part of the art movement called ‘cubism’. Ask learners to group the works and use this to elicit that three of the four artists are part of the cubism movement (Picasso, Gleizes, Metzinger).  Allow learners to look at the three artworks again and to discuss their features. Ask questions like these:   * What are the similarities between the three artists selected? * What colours have they used? * Have specific colours been used to create the effect of perspective? * What materials have the artists used to create this piece of work?   Encourage learners to use a wide range of vocabulary such as textured, detailed, layered, camouflaged, heavy and constructed.  Making and reflecting: responses to cubism  Give each learner an A4 sheet of brown paper, card or sugar paper and a range of pre-cut shapes (cubes and triangles, made from brown paper and card). Learners create a response to the artists by layering the pre-cut shapes and sticking them on top of the paper or card in order to create an image.  They should layer up their image and experiment with different shapes and sizes in order to understand what works. Learners have the opportunity after their responses to reflect on their work produced.  Encourage learners to evaluate their work discussing the process and answering questions such as:   * How did you find this activity? Describe the process. * What skills did you use during this activity? Did you learn any new skills? If so, which? Did you use any skills you have used before? If so, which? * What did you find challenging about this activity? How did you overcome this?   Learners annotate their visual journals with their evaluations, using artistic vocabulary where possible. | Perspective is an art technique for creating an illusion of three-dimensions (depth and space) on a two-dimensional (flat) surface. Perspective is what makes a painting seem to have form and distance and look ‘real’.  Encourage learners to create their responses without pre-drawing a design. Rather than focusing on the final image, the activity should focus on the process of building up a composition. This is a great opportunity for them to experience challenges and taking risks. |
| **Experiencing**  **E.03** Gather and record experiences and visual information.  **Reflecting**  **R.01** Celebrate artistic experiences and learning.  **R.02** Analyse, critique and connect own and others’ work as part of the artistic process.  **Thinking and Working Artistically**  **TWA.02** Embrace challenges and opportunities, working with growing independence.  **TWA.03** Review and refine own work. | Experiencing and working artistically: drawing cubes  Give learners either squared or dot paper and demonstrate how to draw a cube. Allow learners to have several attempts at creating successful cube sketches before moving on.  Ask learners to stick images of cubes into their visual journals (approximately two A4 sheets per learner with six printed cubes on each sheet). They then list the objects around them within the learning environment which the cube could be made into.  Learners sketch over the cubes in order to resemble an object within the learning environment, for example a table, bin, book, window, building, etc.  Once the learners have created sketches over the cube template, they then use the ballpoint pen to dominate the lines that detail the object created.  Thinking and reflecting: responses to own work.  Learners could also add further detail such as texture and shading with the use of the ballpoint pen to support their three-dimensional-inspired sketches.  Encourage learners to evaluate their work by discussing the process and answering questions such as:   * How did you find this activity? Describe the process. * What skills did you use during this activity? Did you learn any new skills? If so, which? Did you use any skills you have used before? If so, which ones? * What did you find challenging about this activity? How did you overcome this? * How could you build on this activity to develop your sketches?   Learners annotate their visual journals with their evaluation, using artist vocabulary where possible. | Using squared paper or dot paper will support learners in creating lines that are straight and parallel.  ANd9GcTRuUW6EmQfEZufA1GKN7oUopbF4Z3QRelWuU4ujULwN2J3YJer  When learners are using ballpoint pens, suggest that they do not rely on using a ruler but instead create fine, layered lines relating to the work of Picasso and Metzinger.  To create shadow and texture, remind learners of the use of cross-hatching.  Learners could use a range of vocabulary to describe the texture and perspective of their compositions: proportion, assemblage, three-dimensional, raised, monochromatic, etc. |
| **Experiencing**  **E.01** Encounter, sense, experiment with and respond to a wide range of sources, including a range of art from different times and cultures.  **Reflecting**  **R.02** Analyse, critique and connect own and others’ work as part of the artistic process.  **Thinking and Working Artistically**  **TWA.02** Embrace challenges and opportunities, working with growing independence. | Experiencing and reflecting: perspectives in landscapes  Display a range of landscapes by different artists. For example:   * [Ernest Concepcion](https://attackebisu.com/2013/11/09/ernest-concepcion-new-paintings/), *Deluge of Druids* (2013) * M C Escher, *Relativity* (1953) * Vincent van Gogh, Café Terrace on the Place du Forum (1888) * Giorgio de Chirico, *Piazza d'Italia* (1956) * Francillon Lameur, Bidonville, After the Earthquake (2010) * David Hockney, *Nichols Canyon* (1980).   Encourage learners to discuss the images in groups and then feed back. For example:   * What have the artists created? * What is similar about their work? What is contrasting? * What effect do these paintings create to the viewer? * Do the images show a certain direction? * Do the images look flat? If not, how have they created a sense of depth and perspective?   Thinking and working artistically: creating a landscape with perspective  Demonstrate a simple method for using a horizon and vanishing point to create perspective.  Take learners to a location which offers a view of a setting which will be suitable for creating a landscape with perspective (alternatively provide images of local areas that can be used for reference).  Give learners sheets of paper with the pre-drawn vanishing point and horizontal line. Learners decide on the centre of the landscape they are looking at and begin recreating their landscape on their sheet. This can be done in monochrome with pencil.  **Resources:**   * Sheets of paper with pre-drawn vanishing point and horizontal lines to support learners’ landscape responsive sketches * Sketching pencils. | 03-onepointperspective-buildings  finished2-onepointperspective-buildings104-onepointperspective-buildings |
| **Experiencing**  **E.02** Explore media, materials, tools, technologies and processes.  **Making**  **M.01** Learn to use a range of media, materials, tools, technologies and processes with increasing skill, independence and confidence.  **Reflecting**  **R.02** Analyse, critique and connect own and others’ work as part of the artistic process.  **Thinking and Working Artistically**  **TWA.01** Generate, develop, create, innovate and communicate ideas by using and connecting the artistic processes of experiencing, making and reflecting. | Experiencing and reflecting: using colour to create depth and distance  Demonstrate how colour is another way to help create the illusion of depth and distance by displaying a selection of the following artworks:   * Ian Scott Massie, *Edinburgh* (2018) * Chitra Merchant, *Shores III* (2017) * Zhang Quanzong, Spring Wishes Come True * Ted Harrison, *Passage* (1984) * Matt Jukes, *Way Down South* (2019).   Elicit from learners how these artists have created an illusion of depth.  Making: using watercolours to create depth and distance  Learners choose one colour they want to work with throughout this process. They mix and water down the colour to create a very pale and diluted shade of the chosen colour.  This shade is then painted directly onto the sheet of paper, creating silhouettes of either buildings or trees starting from the middle of their sheet.  Learners should experiment with the height and shapes of their buildings/trees. If they want to include details such as branches, then learners should use a thinner brush to ensure the details are prominent and clear.  Once the first layer has become partially dry, learners add more pigment of colour to their shade before painting another set of buildings/trees starting from a few centimetres lower than the first shade.  This is repeated twice, with the last colour starting from the base of the paper. Each time, the learner minimises the dilution of their colour in order to create a gradient effect.  Making: using black ink and tracing paper to create depth and distance  Learners use black ink, acrylic or poster paint, to paint a simple backdrop of their choice onto a sheet of cartridge paper (forest landscapes work well with this technique).  Learners draw another layer of forestry on a sheet of tracing paper, cut to the same size as the original cartridge paper. They do this without reference to the previous work. They repeat this process on as many pieces of tracing paper as they choose.  To construct their work, learners layer their sheets of tracing paper on top of one another to see the effect that it has as a whole composition.  Learners can experiment with changing the layering of their compositions, appreciating the different effects this creates, and witnessing how the use of tracing paper also acts as a tool to add the illusion of depth to a composition.  Learners can also experiment with incorporating others’ work and amalgamating a variety of layers consisting of a mixture of learners’ paintings to create a group composition, i.e. select a collection of sheets produced by a variety of learners, and layer them on top of one another to create a collaborative layered landscape.  Thinking and working artistically: evaluating processes  Learners can add their work to their visual journals and reflect on them by answering questions such as:   * How did you find each activity? Discuss the processes you used. * What skills did you have to use during each activity? Were there any skills that you used for both? * What did you find challenging about each activity? How did you overcome the challenges? * Which process did you prefer? Explain your reasons. | Encourage vocabulary such as gradient, monochrome, layered, fluid, depth, transitional, shades and hues.  The focus of this activity should be on experimentation as opposed to technique and accuracy.  You may wish to relate this activity to the types of images created by Brookes Salzwedel.  These pieces of work can be layered and fixed into learners’ visual journals alongside their written responses. |
| **Experiencing**  **E.01** Encounter, sense, experiment with and respond to a wide range of sources, including a range of art from different times and cultures.  **Making**  **M.01** Learn to use a range of media, materials, tools, technologies and processes with increasing skill, independence and confidence. | Experiencing and making: viewfinders  Display images of Sim Chan’s work (*City\_No.1–3* (2008) and *SimSky No. 49* (2011)). Encourage group discussion focusing on what they think Chan has created. Questions to prompt discussion might include:   * What can you see? * How do the images make you feel? * What is effective? Why? * How has Chan created these pieces of work?   Introduce the idea of viewfinders by relating them to smart phones and cameras. When taking a photograph, learners will probably have used the built-in viewfinders to support what they want the image to capture, what takes centre, what is in the forefront and background, and what is featured in the composition as a whole. In photography, a viewfinder is what the photographer looks through to compose and, in many cases, to focus the picture.  Learners create their own viewfinder. A standard square can be used or if learners would prefer to take inspiration from Chan’s work, they can choose a more abstract shape or design. Learners may wish to save the cut-out piece in case they wish to change their viewfinder later on.  Using a piece of thick card, learners create the shape of their viewfinder.  They place their card on a cutting mat and use a sharp knife to carefully cut out their shape. Then learners use the sharp knife to make two incisions a few centimetres apart in the centre of all four sides of the cardboard.  Learners then use a thin string or similar (such as dental floss or elastic bands) to make a cross-hatch effect across the whole of the viewfinder (using the incisions as guides). The string can then be secured with masking tape.  **Resources:**   * A sheet of thick card per learner * Rulers, cutting mats and sharp knives (e.g. Stencil knives) * Thin string (or dental floss or elastic bands) * Masking tape. | An example viewfinder  Make sure that when using the stencil knife, learners are using a cutting mat and always cut away from them as opposed to towards them.  The use of the cross-hatch lines is to support the learners with their focus point and alignment.  These viewfinders should be kept for later activities. |
| **Experiencing**  **E.01** Encounter, sense, experiment with and respond to a wide range of sources, including a range of art from different times and cultures.  **Making**  **M.01** Learn to use a range of media, materials, tools, technologies and processes with increasing skill, independence and confidence. | Experiencing: abstract photography  Display examples of abstract photographs, such as:   * [Jørn Allan Pedersen](https://500px.com/JrnAllanPedersen) *Exhibition – Ice* (2019) * [Joni Järvinen](https://500px.com/jorbe) S*tairs* (2011) * [Lennon Baksh](https://500px.com/lennonbaksh2004) *Blue Hole* (2019) * [Mazin Alrasheed Alzain](https://500px.com/Mazin-Alrasheed-Alzain), *Petals* (2018) * R J (Rob) Harris, *Texture* (2014) * [Dmitry Chemyakin](https://500px.com/D_Chemyakin), *The Map* (2011) * Todd Wall, *Sea Fan* (2015).   Ask learners to discuss the effect the photographer has created.   * What have the artists tried to create? * What is similar about their work? * What effect do these photographs have on the viewer? * Do their composition choices make the objects photographed more abstract/interesting? Explain.   Making: using viewfinders in abstract photography  In this activity learners use their viewfinders to create abstract photography using digital photographic equipment (i.e. cameras or mobile devices).  Using the artists’ work as inspiration, learners explore their surroundings and with the use of their viewfinders, take photographs which create an abstract and ‘manipulated’ effect (for example, by taking close-up images of objects and landscapes, the learners will remove context from their images, therefore manipulating the image and the object’s perspective).  Firstly, learners use their viewfinders to decide on the photographs they want to take. Then, depending on the size of the device and lens, learners place the viewfinder in front of the lens, using the cut-out to frame their desired image.  Learners select some of their images and add these to their visual journals. They can annotate them with their reflections and evaluations. | Encourage vocabulary such as abstract, surreal, distortion, manipulation, textural, focal point and composition.  If you are using digital devices to take photos, you may wish to allow learners time to manipulate and edit their images and experiment with layering effects.  Ideally this will take place outside but if this is not possible, a selection of objects can be provided in the classroom. |
| **Experiencing**  **E.02** Explore media, materials, tools, technologies and processes.  **Making**  **M.01** Learn to use a range of media, materials, tools, technologies and processes with increasing skill, independence and confidence. | Experiencing and making: perspective in collage  Display examples of collage, for example:   * Luis Chan, *Ping Chau* (1976) * David Hockney, *Pearblossom Highway #1* (1986) * Seana Gavin, *‘Popup Magazine’ commission* (2016) (to illustrate Jonathan Rose reading from his book *The Well-Tempered City*).   Discuss the learner’s responses to the collages. Questions to prompt discussion might include:   * What have the artists created? * What media have they used to create their art? * Have they used more than one media? How do you know? * What is similar about their work? What is contrasting? * What effect do these paintings create for the viewer? * What is the name of this type of art?   Note that even though these pieces of art may look surreal (unreal/bizarre), the use of perspective creates a sense of reality within the composition. Explain to learners that they are to do the same thing in their own work.  Learners experiment with composing a collage. They can rip or cut coloured card and textured paper in order to create a landscape. Then they can use whatever they want in order to build on the foreground (e.g. recycled paper and illustrations cut out from magazines and newspapers). Throughout, they should remember to maintain perspective within their compositions.  **Resources:**   * Textured paper, coloured card, recycled paper * Images from magazines, newspapers or other recycled sources * Glue. | Collage is when artists layer a mixture of images, textures and media on top of one another in order to create a composition.  Encourage vocabulary such as proportion, assemblage, layered, additive, collage, figurative, mixed media and scale.  The focus of this activity should be on experimentation of materials, while creating a composition which demonstrates technique and accuracy with the learners’ use of perspective and scale.  Encourage learners to experiment with a variety of textures and layers before sticking down their collages. |
| **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.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: challenging perspectives  Show learners a variety of artwork and ask them questions about each piece. For example:   * Kwan Sheung Chi, Don't Let the Tower Fall! (2007) * How does this installation manipulate the viewer’s perspective? * Would it be as effective if it is was on the ground? * Tiffany Chung, *One Giant Great Flood 2050* (2012) * What has Chung created? * Is there a hidden message within her artwork? * Dinh Q Lê, *Ezekiel’s Whisper* (2014) * Why has the artist manipulated the art in this way? * Is it for a specific reason? * Does it change the perspective of the art piece? * Kwan Sheung Chi, *Step Into a sea of Blue Tape* (2017) * Which part of the installation is the art? Is it just the blue tape? * Or has the artist transformed the room into a piece of art? * Yayoi Kusama, *The Passing Winter* (2005) * What do you think Kusama’s intention was for this piece of work? * Is there more than one ‘view’ of looking at it? * Anila Quayyum Agha, *Intersections* (2015) * Which part of this is the art? The box, the shadow or the room as a whole?   Making: what is my perspective?  Ask learners to consider the following questions:   * What is perspective? * Have your thoughts changed or altered during this unit? * What can be the effects of perspective in art?   Learners create a piece of art which summarises their understanding and opinion of perspective.  Allow learners to experiment freely with this activity. Offer materials that they have already worked with so they can deepen their understanding and incorporate any of the techniques they have used in this unit. They may wish to combine techniques.  Reflecting and thinking and working artistically: what I’ve learned about my perspective  Once learners have completed their pieces, they can present them to the class describing how they relate to the topic of ‘perspective’ and clearly explaining the response for their composition.  Learners can then document their work in their visual journals (showing both the development as well as the final outcome). Learners who choose to do installations of sculpture will need to take photographs of their work.  Here are some example questions that may help learners to reflect fully on their work:   * What is the title of your artwork? * What is the message behind your composition? * What made you decide on this concept? * What skills did you have to use during this activity? * Did you use skills that you have developed before? If so, which? * Did you learn any new skills? If so, which? * What did you find challenging about this activity? How did you overcome this? | The focus of this activity should be on experimentation as opposed to technique and accuracy but it should relate to the topic of perspective and learners’ reasons for their compositions must be clearly explained.  Examples may be the first-hand drawing using their viewfinders, and then layering these compositions on top of one another using mixed media. Some learners may wish to recycle photographic images which they took during their photography session, using these to create a photographic collage. A small group of learners may wish to collaborate by taking materials and building a small installation within a space in the room which relates to the unit.  Learners evaluate their work in their visual journals, discussing the concept of their composition and the message, and evaluating the process. |

# Unit 4.3 Expressing/celebrating viewpoints

| Unit 4.3 Expressing/celebrating viewpoints |
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| Outline of unit: |
| This unit introduces learners to the concept of expressing and celebrating viewpoints, and art’s role as a platform for sharing personal messages, political viewpoints and viewer participation.  Learners will have the opportunity to create a collaborative piece of work which will illustrate personal viewpoints and emotive responses through a celebratory communitive installation. This unit will allow for learners to communicate, collaborate, create and curate a piece of work while exploring emotive thinking and reasoning, artistic references to the wider world, and developing a variety of artistic techniques.  As well as working together to make artistic work, learners will also collaboratively curate a final exhibition to showcase their creative work, incorporating abstract art, synaesthesia, personal reflection and artistic references. |
| Knowledge, understanding and skills progression: |
| Learners will gain an insight and developmental understanding of art being used as a tool for celebration, collaboration, and expressing viewpoints.  Learners will progress in the development of skills such as deep reflection, reasoning, personal responses and risk-taking. They will also incorporate the use of collaborative work, music and, photography, and develop skills in creativity, and composition.  The focus of this unit should be based on upon experimentation and personal reflection as opposed to technique and accuracy. |
| Resources: |
| * sticky notes (variety of colours) * digital cameras, printer and printer paper * thick card * pencil with eraser on the end for each learner * audio recordings of learners’ choices of music and equipment for them to listen to their choices on a loop while making their artwork (e.g. headphones) * white card or canvas square for each learner roughly the size of a CD cover (e.g. 10 cm x 10 cm) * large roll of white paper (can use the reverse side of a roll of wallpaper) * paint – a selection of types and colours for learners to choose from including black and white and poster paints/acrylic paints * paint brushes of various sizes * as many resources as possible that have previously been used in this stage (e.g. different types of paints, pencils, charcoal, ink, digital photography, etc.) * learners’ own visual journals. |
| Language: |
| * Vocabulary related to expression (expressive content, mood, reflection, personal, autobiographical, content) * Vocabulary related to composition (unity, abstract, self-portrait, collaborative, collage, multimedia, performance art) * Vocabulary related to pattern (motif, pattern, printmaking, rhythm) * Vocabulary related to activities in unit (synaesthesia, abstract, colour relationships, installation art, spontaneous, collaborative, theme) |

| Learning objectives | Suggested teaching activities | Comments |
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| **Experiencing**  **E.03** Gather and record experiences and visual information.  **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. | Reflecting and thinking and working artistically: what is art?  Give each learner a sticky note (ideally using a variety of colours for the class). Ask learners to write their answer to the question *What is art?* on their sticky note. Encourage personal responses and welcome a range of responses (single words as well as poignant memories and definitions).  One by one, learners take their sticky note and attach it to a blank wall (or object if preferred). Watch as the ‘feature wall’ or object builds up.  Once each response has been added, ask learners to stand back and review the resulting display.  Questions to prompt discussion might include:   * What is art? * What have you created together? * What is collaborative art? (You may want to remind learners of their earlier experiences together.) * Is what we’ve created a piece of art itself? Why or why not?   Display examples of ‘art’ that have developed over time and have resulted in celebrated works of collaborative art such as:   * *Love Locks* at the Pont Des Arts * *Place* (2007), a digital piece created by Reddit users.   The activity could be developed further by inviting the learners to work collaboratively to curate their sticky note artwork however they wish to present it.  They could take the whole piece apart and reassemble it in order to become something entirely different, perhaps even abstract, or amend it slightly to remain a piece of visual information.  **Resources:**   * Sticky notes in a variety of colours. | You are encouraged to suspend your own views for this discussion.  To make this more of a personal response, you could allow learners to place their sticky notes wherever and however they wish.  Learners could take some time to reflect on the other words and opinions that have been used to decorate the wall/object. Offering time for reflection could help learners question their initial idea of what art is and the meaning behind it.  A question for discussion might be:   * Is your collaborative work any less worthy of being a collaborative piece of art than these two examples? |
| **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. | Reflecting and thinking and working artistically: what do you see?  Display photographs or a time lapse video of Yayoi Kusama’s *The Obliteration Room* (2011). Explain that visitors to the exhibition were given coloured stickers to place on the original white surfaces of the room, the colour was added over the course of a few weeks.  Questions to prompt discussion might include:   * What can you see? * What is this? Is this art? Discuss. * Who is the artist? Is it Yayoi Kusama or the public contributors or both?   Encourage learners to share their opinions with the whole group.  You may also like to show learners examples of (non-collaborative) work by Takashi Murakami (e.g. *Shangri-la Shangri-la Shangri-la Pink,* 2016) and Gerhard Richter (e.g. *4900 Colors,* detail, 2007). Ask learners to discuss the different works:   * What is similar about their work? What is contrasting? * What effect do these paintings create for the viewer? * How do each of the artworks make you feel as an observer? * Which do you prefer? Why?   Elicit or explain that Murakami’s and Kusama’s work incorporate the use of circles while Richter worked with cubes. Ask learners:   * Do these contrasting shapes offer contrasting feelings towards the painting?   Making: self-portraits  Learners use digital cameras to take self-portraits. These images are then digitally manipulated so when printed there is a subtle image of the learner’s face (e.g. printed as ‘black and white’ with the colour ‘saturated’).  Remind learners of Kusama’s polka dot-inspired art, and ask them to create a self-portrait inspired by her work. You might wish to show learners examples of Chuck Close’s portraits which he creates using similar techniques.  Encourage learners to work with a similar colour palette to that of Kusama, using bright blues, pinks, reds, oranges, yellows and greens. The erasers on the end of pencils can be used to create a defined and textured dot. These can be layered with larger dots or other colours to create an overlapping pattern.  **Resources:**   * Digital cameras, printer and printer paper * Thick card * Pencil with rubber end for each learner * Selection of poster paints/acrylic paints | Kusama’s installation is in response to the ‘look but don’t touch’ presence that surrounds art galleries and it has the intention to draw interest and participation from children. Kusama used to suffer from hallucinations as a child and this was her way of turning this trauma into a celebrated concept.  Murakami also creates artwork which draws reference to his childhood and so is similar to Kusama’s work.  Richter’s work was based on a systematic structure and is opposed to the impromptu and spontaneous collaborative construction of art encouraged by Kusama.  For extra support, these printed sheets can then be stuck onto a piece of thick card to prevent wrinkling when painted.  This will allow learners to have a visual representation of the type of outcome they are aspiring to.  The focus of this activity should be based on experimentation as opposed to technique and accuracy.  Remind learners to keep developmental pieces as well as final 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.  **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: synaesthesia art  This activity is based on synaesthesia art (a movement which embodies other senses as well as sight including sound, touch, smell and taste and the cooperation of all these senses in order to create art). In this activity, learners will specifically explore sound and its influence when creating art.  Before learners arrive for the lesson, prepare by stretching a large roll of white paper across the learning area, with a selection of colours set up around it. You will also need to select a piece of music for learners to respond to, for example the piano ‘songs’ of Ludovico Einaudi or Yiruma.  Start by asking learners to listen to the selected song at least twice, perhaps with their eyes closed. While they listen, ask them to try to visualise the art in response to the music. Reassure learners that there is no right or wrong way to do this exercise and support their thinking and reflection with questions such as:   * How does the music make you feel? * Close your eyes. What colours do you visualise as you listen to the music? * Imagine you are the conductor. How would you move to lead the orchestra playing the music? How could you make similar movements with your paint brush?   Encourage personal reflections from learners, as opposed to group discussion, in order to achieve more personal and individual responses.  With the song on a continuous loop, encourage the learners to begin their responses on the large sheet of paper. It may be interesting to allow for their responses to overlap or to interact if they wish so that the whole sheet is covered.  Reflecting and thinking and working artistically: can you paint emotion?  As a whole class, learners could discuss and evaluate their work, and the collaborative piece as a whole, and analyse the responses and the possible similarities and difference that have come to light:   * How did you find the activities? Discuss the process. * How did you feel when responding to the music through art? Was it easier or harder to portray your response through art rather than words? Discuss. * Are there any evident similarities between your response and the responses of other learners? * What was the most challenging part of the process? * Are there any specific responses which stand out to you? Discuss why.   **Resources:**   * choice of music and technology to play it to learners on a loop * large roll of white paper (can use the reverse side of a roll of wallpaper) * paint – a selection of types and colours for learners to choose from (including black and white) * paint brushes of various sizes. | You may want to show an example of synaesthesia art such as Jackson Pollock’s ‘Action Painting’. He created artwork in response to jazz music, for example Jackson Pollock, *Autumn Rhythm: Number 30* (1950). Each piece of Melissa McCracken’s work is in response to a particular song title, reflecting the title of the artwork itself, for example Melissa McCracken, *Wonderful Lianne Le Havas*, (2018). Other possibilities include Wassily Kandinsky, [*Composition VII*](https://www.wassilykandinsky.net/work-36.php) (1913) and Carlo Carrà, *Funeral of the Anarchist Galli* (1910–1911). For more ideas, Carlo Carrà wrote a manifesto called *The Painting of Sounds, Noises and Smells* (1913) to support the representation of music through art.  The focus of this activity should be on experimentation as opposed to technique and accuracy.  You may wish to remind learners of previous work on colour. They may begin to associate certain colours with emotions before responding.  Particular colours may have been used to depict a certain part of the song or a certain emotion that was experienced by learners. The same could be true for the types of brush strokes and markings made. This would be a great opportunity for deep thinking and discussion. |
| **Experiencing**  **E.03** Gather and record experiences and visual information.  **Making**  **M.01** Learn to use a range of media, materials, tools, technologies and processes with increasing skill, independence and confidence.  **Reflecting**  **R.01** Celebrate artistic experiences and learning  **Thinking and Working**  **Artistically**  **TWA.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: ‘synaesthesia record shop’  This activity is a collaborative piece in which learners create a ‘synaesthesia record shop’. Each ‘record’ is an image by a learner (or group of learners) which represents a particular piece of music. Viewers of the installation are invited to ‘hear’ all of the pieces with their eyes.  To create this installation learners need to select a song that resonates with them and which they would like to represent and respond to through art.  Each learner will have a piece of card or canvas roughly the size of a CD cover (e.g. 10 cm x 10 cm) although the size can be altered depending on the space available for the installation.  Learners should be able to listen to their song on a loop while working. The most convenient way is to do this through headphones and individual music devices. If this is not possible then learners can work in groups, with the song choices of each group played in turn to the whole class in rotation.  Experiencing and making: synaesthetic songs  Provide learners with a wide range of media and tools so they can select what to use in response to their song. They need to decide which media would be most effective to incorporate within their work.  Aim to allow enough time for learners to create and refine their pieces, reflecting on their work during the process.  Once the artwork is complete, learners could create artwork labels to support their work, detailing information such as:   * the artists’ name(s) * the title of the artwork and the song that it is in response to * the year it was created * the media used * a short synopsis to welcome the viewer into the meaning behind the painting, discussing responses such as the choice of colours, the composition and the markings in response to the song.   Thinking and working artistically: we are curators and creators.  As a class, learners could then discuss how they would like to display their artwork as an exhibition.  Invite visitors to come to the exhibition (such as parents or learners from other classes). Use this as an opportunity to celebrate the learners’ development as artists over the stage.  **Resources:**   * Audio recordings of learners’ choices of music and equipment for them to listen to their choice on a loop while making their artwork (e.g. Headphones) * White card or canvas squares for each learner roughly the size of a cd cover (e.g. 10 cm x 10 cm) * As many resources as possible that have previously been used in this stage (e.g. Paints, pencils, charcoal, ink, digital photography, etc.). | If learners are working in groups, during the first play of their chosen track, they can discuss what they envision, feel or imagine while they listen.  Allowing more time for the learners to create their artworks develops both cognitive and holistic thinking alongside their emotive responses.  It is very helpful if learners have had an opportunity to visit a gallery, as this would allow for them to reflect and draw inspiration from the experience, process, use of space and lighting. |

# Sample lesson 1

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| CLASS: | |
| DATE: | |
| **Learning objectives** | **Thinking and Working Artistically**  **TWA.03** Review and refine own work.  **Experiencing**  **E.01** Encounter, sense, experiment with and respond to a wide range of sources, including a range of art from different times and cultures.  **E.02** Explore media, materials, tools, technologies and processes.  **Reflecting**  **R.02** Analyse, critique and connect own and others’ work as part of the artistic process. |
| **Lesson focus /**  **success criteria** | Learners experiment with synaesthesia painting. Learners respond to a piece of music with a conscious choice of colours, brush strokes and shapes which reflect a particular emotion they wish to convey.  Note that synaesthesia is a neurological condition in which the stimulation of a sense (like touch or hearing) leads involuntarily to the triggering of another sense (like sight or taste). Some artists see certain emotions and sounds as particular colours and create artwork in response to this. |
| **Prior knowledge / Previous learning** | Learners have previously looked at the colour wheel, complementary colours, and links to certain colours and their personal emotions in relation to these. Learners refer back to these previous experiences to help support their use of colours during their compositions. |

**Plan**

| **Lesson** | **Planned activities** | **Notes** |
| --- | --- | --- |
| **Introduction** | Display Kandinsky’s *Composition 8* and Jackson Pollock’s *Autumn Rhythm: Number 30*. Explain that these artists have said they use music as inspiration for their paintings and respond to music through paint. This is synaesthesia art.  Organise a short discussion on these two pieces:   * Looking at Kandinsky’s *Composition 8:*   What type of music do you think he was influenced by? Can you pick out any shapes or details which look like particular instruments? Looking at the colours he has used, what kind of emotions would you say he felt in response to the song?   * Looking at Jackson Pollock’s *Autumn Rhythm: Number 30*:   *Think about the questions again. Are there any differences?*  Repeat with Carlo Carrà’s *Funeral of the Anarchist Galli*. This work is darker so is a contrast to the previous two pieces.  Explain that Melissa McCracken is a synaesthesia artist who composes paintings in response to specific sounds. Show her painting *At Last* and use these questions to prompt a discussion:   * What type of song do you think this was? * What emotion do you think McCracken felt when creating this response? What about her use of brushstrokes? Are they aggressive and shape-edged or smooth and fluid?   Play a clip of the song and see what learners think in response. They should could their new responses to those for the earlier questions.  Now display McCracken’s painting *Ghost I* (2018) and use the same questions to prompt a discussion.  Play a clip of the song and see what learners think in response. | Internet access to show images  Internet access to play Etta James *At Last*.  Internet access to play *Nine Inch Nails – Ghost I*. |
| **Main activities** | Learners experiment with synaesthesia painting, responding collaboratively to a piece of music through their art.  Synesthaesia art is a movement which embodies other senses as well as sight such as sound, touch, smell and taste and the cooperation of all these senses in order to create art. In this activity, learners will explore sound and its influence when creating art.  As a class, listen to a song more than once (for example, the piano ‘songs’ of Ludovico Einaudi or Yiruma), perhaps with their eyes closed, and ask learners to try to visualise the art in response to the song chosen. Support the learner’s thoughts while listening to the composition by encouraging them to question:   * The emotion the music makes them feel. * The colours they visualise when their eyes are closed. * If they were the conductor, how they would move to lead the orchestra playing the music – and link this to their brush strokes and movement?   Have a selection of paint and colours available around a large sheet of paper for the learners to access during this activity. Learners sit around the paper.  With the song on a continuous loop, welcome the learners to begin their responses on the large sheet of paper spread across the floor. It may be interesting to allow for their responses to overlap or to interact if they wish so that the whole sheet is covered. | Aim to encourage a more personal reflection from learners as opposed to group discussion in order to achieve more personal and individual responses.  A work surface can be used, but sitting on the floor invites a more relaxing environment for learners. |
| **End/Close/ Reflection/ Summary** | Learners could discuss and evaluate their work and the collaborative piece as a whole and analyse the responses and the possible similarities and difference that have come to light.  They should discuss their overall composition in relation to:   * the brush strokes created – similarities and differences * the colours used, discussing their choices and linking them to certain moods and emotions * the challenge of responding to music rather than a piece of work created by an artist, and whether they found it more challenging or easier. | Learners' visual journals to store images of the collaborative artwork. |

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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.03** Review and refine own work.  **Experiencing**  **E.01** Encounter, sense, experiment with and respond to a wide range of sources, including a range of art from different times and cultures.  **E.02** Explore media, materials, tools, technologies and processes.  **Reflecting**  **R.02** Analyse, critique and connect own and others’ work as part of the artistic process. |
| **Lesson focus /**  **success criteria** | Learners gain an understanding of colour and how it can be used to create the illusion of depth and distance. Learners create landscape focusing on shades of colours and composition layering. |
| **Prior knowledge / Previous learning** | Learners have been looking at visual perspective and incorporating the use of horizontal lines and vanishing points when creating landscape compositions. |

**Plan**

| **Lesson** | **Planned activities** | **Notes** |
| --- | --- | --- |
| **Introduction** | Display images of the artists’ work suggested below and discuss the effect the artists have created (depth and distance), and how this has been done.  Suggested artists:   * Ian Scott Massie, *Edinburgh* (2018) * Chitra Merchant, Shores III (2017) * Zhang Quanzong, Spring Wishes Come True * Ted Harrison, *Passage* (1984) | Internet access to show images |
| **Main activities** | Learners work in groups of four. As a group, they choose one colour that they want to work with throughout this process. The colour chosen will be gradually diluted down during each layer.   * The first learner works with the palest and most diluted shade of the chosen colour. This shade is then painted directly onto the sheet of paper, creating silhouettes of either buildings or trees starting from the middle of their sheet. Learners should experiment with the height and shapes of their buildings/trees. If learners want to include details such as branches they should use a thinner brush to ensure the details are prominent and clear. * Once the first layer has become partially dry, the second learner adds more pigment of colour to their shade before painting another set of buildings/trees starting from a few centimetres lower than the first shade. * This is repeated a third and fourth time, with the last colour starting from the base of the paper. Each time, the learners minimise the dilution of their colour in order to create a gradient effect.   As a second activity, learners individually use black ink, acrylic or poster paint to paint a simple backdrop of their choice onto a sheet of cartridge paper (forest landscapes will also work best with this technique).  Learners draw another layer of forestry on a sheet of tracing paper, cut to the same size of the original cartridge paper. They do this without reference to the previous one. They repeat this process on as many piece of tracing paper as they would like.  To construct their work, learners layer their tracing paper on top of one another to see the effect that it has as a whole composition.  Learners can also experiment with incorporating others’ work and amalgamating a variety of layers consisting of a mixture of learners’ paintings to create a group composition, i.e. select a collection of sheets produced by a variety of learners, and layer them on top of one another to create a collaborative layered landscape. | Encourage learners to experiment with the height and shapes of their buildings/trees.  Learners can experiment with changing the layering of their compositions, appreciating the different effects it creates, and witnessing how the use of tracing paper also acts as a tool to add the illusion of depth to a composition. |
| **End/Close/ Reflection/ Summary** | Learners evaluate their work discussing the process and answering questions such as:   * How did you find both activities? Discuss the processes. * What skills did you have to use during both activities? Were there any skills that were used for both? * What did you find challenging about each activity? How did you overcome this? * Which process did you prefer? Explain your reasons. | The pieces of work can be layered and fixed into learners’ visual journals before their written responses. |

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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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