

Scheme of Work

Cambridge Primary

Art & Design 0067

Stage 6

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 6.

It contains:

* suggested units showing how the learning objectives in the curriculum framework can be grouped and ordered
* at least one suggested teaching activity for each learning objective
* a list of subject-specific language that will be useful for your learners
* sample lesson plans.

You do not need to use the ideas in this scheme of work to teach Cambridge Primary Art & Design Stage 6. 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 6. 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 6.1 Is there art in science?** | **10 hours** |
| **Unit 6.2 Can art preserve the past?** | **10 hours** |
| **Unit 6.3 Can art create change?** | **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 6

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 login 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
* 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
* erasers
* scissors
* glue
* modelling clay
* fabric, newspapers and magazines or other recycled materials to create 3D, craft or experimental work.

Other suggested resources for individual units 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 6

The Cambridge Primary Art & Design curriculum supports an open and flexible approach to teaching and learning. In Art & Design, learners should have repeated 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, and learners should not think of them as a linear path to follow.

Experience is a fundamental aspect of the artist process. In Art & Design, learners should always be encouraged to focus on their 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.

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.

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 6.1 Is there art in science?

| Unit 6.1 Is there art in science? |
| --- |
| Outline of unit: |
| Drawings, diagrams, models and photographs produced by physicists, chemists and biologists have aesthetic value. In this unit, learners explore how artists and scientists create visual representations in order to understand and describe the world and the observable universe. This unit encourages learners to develop their observational skills, looking at small objects, large objects and changing objects. They have opportunities to create realistic and non-realistic representations of what they observe.  In this unit, learners make detailed, large-scale observational drawings of either shells, flowers, or a section of skin on a living body or from a fish or reptile. There is a focus on accuracy.  In scientific experiments, it is important for scientists to note changes over time. Learners will have the opportunity to use oil or chalk pastels and digital photography to make a series of images, recording visual changes in the appearance of decaying fruit.  Learners will investigate examples of explorations into outer space. They will research photographs of planets and stars and compare them with artists' representations of space and how artists represent large planets or star galaxies in order to give meaning. Learners will collaborate to make an imaginative large-scale collage celebrating space exploration.  Learners are encouraged to think and work artistically by responding to the challenge of how to represent objects of different sizes and at different times, and when communicating ideas by realistic and non-realistic artwork. Learners will encounter a range of artwork from the past to the current day and have the opportunity to explore and develop a variety of media including charcoal, pastels and photography. They will gain confidence and independence in making artwork, through building on skills developed in earlier stages as well as though experimentation. Reviewing and refining work is encouraged throughout all stages of each activity. |
| Knowledge, understanding and skills progression: |
| This unit requires learners to understand and use the skills that are shared by artists and scientists, such as observation, research, measurement, analysis, experimentation, collaboration, synthesis and reflection. Learners will make realistic and accurate observational studies of natural objects which could be for a scientific purpose. They will understand how objects can become a stimulus for more imaginative and personal artwork when they create a collage which will have a more open meaning.  Learners have the opportunity to build on art and design skills they might have developed in earlier stages:   * line, patterns and texture * assemblage * producing a collaborative piece * contrasts and complements. |
| 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:   * charcoals and fixative (e.g. hairspray) * oil and/or chalk pastels * paints * metallic paints and pens * tools such as blending stumps, kneaded erasers and/or scratching tools * magnifying glasses and/or microscopes * found objects such as shells, flowers and/or fallen leaves * card for mounting drawings * digital cameras and photo manipulation packages * scissors and glue. |
| Language: |
| * Vocabulary related to representation (line, shading, colour, pattern, shape, space, texture, focus, realism, abstract, surreal) * Vocabulary related to measurement (scaling and digital manipulation of images) * Vocabulary relating to art media (charcoal, pastels, metallics, collage, tools) * Vocabulary related to process (observation, research, analysis, experimentation, creating, collaboration, synthesis, review) |

| 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.  **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: art and science  Show learners a selection of images by artists and scientists. Demonstrate a link between art and science and encourage discussion around what learners observe in the images and the skills needed to make them.  Images might include:   * Leonardo da Vinci (dissected corpses and developed flying machines), *The Human Powered Ornithopter* (1485) * Maria Sibylla Merian (naturalist and scientific illustrator), *Metamorphosis of a Butterfly* (1705) * Joseph Wright (artist and member of the Lunar Society of industrialists), *A Philosopher Lecturing on the Orrery* (1766) * Santiago Ramon y Cajal (pioneered research on the human brain), *Purkinje Cell of the Human Cerebellum* (1899) * Charles Jencks, *DNA Spiral sculpture* (2000) * Olafur Eliasson (artist and environmentalist), *Ice Watch* (2014)   Experiencing and making: observational drawings of natural objects  This activity is an opportunity for learners to use a new medium, for example charcoal.  If charcoal is available, demonstrate how to draw contour lines with charcoal pencils and sticks and how to use charcoal powder to create shadows and darker areas. Show how to use a white charcoal pencil to create highlights and how to use a blending stump and an eraser. Explain how detail can also be added by shading and hatching.  Using charcoal or another medium, learners work individually to make accurate observational drawings of natural objects, for example a small shell, flower, the skin of a living creature such as a fish or the skin on the palm of a human hand. This is a good opportunity for learners to make large drawings to help them show the details (depending on the size of their object this may be several times larger than the object). They could use a magnifying glass or microscope to help them observe and record detail.  Show learners how to accurately scale-up a small drawing or photograph and allow them to practise techniques, for example using a grid or a piece of string to check lengths.  Encourage learners to approach the same activity in different ways, for example by experimenting with different sizes, orientations or media. Ask each learner to produce a series of at least two drawings.  Experiencing and making: alternative activities using natural objects as a stimulus   * Learners make freehand large-scale observational drawings of one or more of their natural objects. They could make a number of these drawings at various speeds and talk about the difference time makes in what can be observed and how those observations are recorded. * Learners photograph their drawings, scientific images they have discovered or natural objects they have collected. They use digital techniques to expand detail. They explore how to imaginatively transform these expanded details further. * Learners work in small groups to make a collection of related natural objects. They could photograph each ‘specimen’ in their collection and decide together how to present their objects and images as a source of information. * Highlight the link between science and art though the story of the Italian mathematician Fibonacci and the sequence of numbers in which the sequence is the sum of the two numbers that precede it: 1, 1, 2, 3, 5, 8, 13, 21, 34, etc. Explain how this formula can be found in the number of petals on a flower, the proportions of the human body and the spiral shapes in shells and the shape of the galaxy. Learners could practise the application of the Fibonacci sequence to scale drawings by drawing spirals, first on graph paper and then freehand.   Reflecting and thinking and working artistically: sharing, reviewing and refining work  Learners display their work. This might take the form of a mini-display in which they select one of their drawings and mount it on card to either show on the wall or present to the class to promote discussion.  Learners discuss and compare each other’s success, for example in:   * creating shape * accuracy in scaling-up * using techniques, for example shading, outlining and blending.   Learners can also compare their work and identify similarities and differences between different natural objects. They might consider:   * patterns * colouring * shapes such as spirals * textures such as wrinkles or scales.   Learners reflect on their work and have the opportunity to improve at least one part of a work, for example a section of a drawing.  Review ideas about observing and recording in science and art; a discussion of the effects of changes in scale and/or of manipulating images in various ways; and a sharing of any visual work learners have made. Learners suggest how they might continue to develop their work. | Questions to prompt discussion:   * *What do you see in the image?* * *What is the image telling you?* * *Do you think this image has been made by an artist or a scientist? What makes you think this?* * *Is this an image of a real or an imaginary object?* * *Is the image intended to be accurate or abstract?* * *What detail can you see?* * *How has the image been created – drawing, painting, photography, sculpture?* * *What knowledge and skills did the artist or scientist use?* * *How do images help scientists communicate their ideas?* * *Are images easier to understand than words?*   You may wish to look for online tutorials in technical skills such as how to use charcoal powder and cross-hatching. You could show them to the class as an introduction.  It is very important that learners have the time to reflect on their work and to refine it. This reflection should take place not only after completion of the final artwork but, most importantly, during the process of creating the artwork. You might circulate around the class and ask learners about their work and the reasons for their choices. Learners should have early feedback on their drawing skills as they produce individual drawings.  You may wish to spray finished drawings with a fixative or hairspray to prevent the smearing of the drawings when they are stored.  You may wish to select one or more of the alternative activities to:   * deepen learning for the whole group * use different resources * provide challenge for small groups of learners.   You can remind learners to store their drawings that are not on display in their visual journals. |
| **Experiencing**  **E.02** Explore media, materials, tools, technologies and processes.  **E.03** Gather and record experiences and visual information.  **Making**  **M.01** Learn to use a range of media, materials, tools, technologies and processes with increasing skill, independence and confidence.  **M.02** Select appropriate media, materials, tools, technologies and processes for a purpose.  **Reflecting**  **R.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: experiments in art and science  Demonstrate a link between the importance of experimentation in science and experimentation in art.  Ask learners to link experiments with different types of scientist either through a quick quiz or by matching pictures of experiments with the names of scientific job roles. Learners suggest why scientists carry out these experiments.  Examples of quiz questions about experiments and scientists might include:   * *Who observes the weather?* Answer: a meteorologist * *Who measures the growth of a plant?* Answer: a biologist (or botanist) * *Who follows the position of a planet?* Answer: an astronomer * *Who counts the fish in the sea?* Answer: a marine biologist * *Who records the rate of decay in fresh fruit?* Answer: a food technologist   Learners work in pairs or small groups to suggest and discuss what experiments artists might carry out.  Remind learners that in the previous activity they had experimented with drawing natural objects from different angles and using a different scale. In this activity, learners will explore how the appearance of objects can change over a period of time.  Show learners artwork showing contrasting images of decaying and rotting fruit. Encourage learners to discuss why scientists and artists would be interested in images of decay and how the appearance of fresh and stale fruit differs.  Images might include:  Fresh fruit images:   * Guiseppe Arcimboldo, *Reversible Head with Basket of Fruit* (1590) * Helen Searle, *Still Life with Fruit* (1872)   Decaying fruit images:   * Michelangelo Merisi da Caravaggio, *Basket of Fruit* (c.1599) * Peter Lippmann, *Nobel Rot 7, Nobel Rot 1*   Time-lapse short film:   * Sam Taylor-Wood, *Still Life* (2001)   Experiencing and making: observational drawings showing change in a subject  This activity is an opportunity for learners to use a new medium, for example oil pastels or chalk pastels.  If pastels are available, demonstrate the properties of pastels (depending on which type is being used). Show how to sketch a light-coloured outline, create a coloured base layer in the main colour before layering colours to add detail. If there is time, you might also demonstrate how scratching tools can remove colour to reveal the layer underneath.  Learners work individually to make a series of at least two images, recording visual changes in the appearance of fresh and decaying fruit. Learners have the opportunity to select and arrange the fruit before beginning their drawing.  Alternative stimuli might be to record visually the lifecycle of a butterfly, changes in the sky or the appearance of plants such as a tomato plant in different stages of growth.  Experiencing and making: alternative activities using changing objects as a stimulus  Before making their drawings, learners work in small groups to make an arrangement of fruit which is left to decay over a period of time.  Learners record the decaying fruit through digital photography, taking shots from different angles and of each stage in the decaying process. They use editing software to crop, scale, enhance colour and arrange their photographs. This could be a group activity with each learner either having the opportunity to take a photograph or edit and organise the photographs in an electronic collage.  Reflecting and thinking and working artistically  In small groups, learners discuss their work and make changes to a drawing or make a new section of a drawing in light of feedback.  Learners present their improved drawing to the whole class and describe the inspiration behind their work, the discoveries they have made about the decaying process and the challenge of using a new medium such as pastels. | Questions to prompt discussion might include:   * *Have you experimented with drawing natural objects from different angles?* * *Which media have you experimented with?* * *How have you experimented with scale?* * *How might an object change if drawn or painted at a different time?* * *Why might artists make several versions of the same subject?*   You may wish to look for online tutorials in technical skills such as outlining and layering.  Learners will need time to practise handling these media and experimenting with colour.  Appropriate types of fruit might include apples, bananas, oranges, tomatoes, strawberries. Learners might explore decay in one type of fruit or in a range of fruits depending on the resources that are available.  If the activity is intended to be completed within the space of one or two lessons, you may need to prepare the fruit in advance so that you have examples of fresh and decaying fruit. Fruit can be decayed quickly by cutting it and leaving it in a plastic bag or by placing fruit such as pears or peaches near bananas.  It is preferable that learners record images of what they see in real life rather than copying existing still images in books, magazines or from the internet. Copying limits the learner’s ability to select the position and angle from which to draw the fruit or vegetables. However, if there is a problem with storing overripe fruit over a period of weeks, learners might take photographs of a mixture of ripe and overripe fruit in one lesson and develop drawings from these photographs in future lessons.  Questions to prompt discussion might include:   * *What did you find challenging?* * *What do you like about your work?* * *What might you change if you do a similar drawing/painting in future?* * *Which medium do you prefer using (drawing/painting with pastels or photography), and why?* * *Which images by other artists, photographers or video makers inspired your work and why?*   Remind learners to store their developmental drawings as well as final pieces of artwork in their visual journal. |
| **Experiencing**  **E.01** Encounter, sense, experiment with and respond to a wide range of sources, including a range of art from different times and cultures.  **E.03** Gather and record experiences and visual information.  **Making**  **M.02** Select appropriate media, materials, tools, technologies and processes for a purpose.  **Reflecting**  **R.01** Celebrate artistic experiences and learning.  **R.02** Analyse, critique and connect own and others’ work as part of the artistic process.  **Thinking and working artistically**  **TWA.01** Generate, develop, create, innovate and communicate ideas by using and connecting the artistic processes of experiencing, making and reflecting.  **TWA.02** Embrace challenges and opportunities, working with growing independence. | Experiencing, reflecting and thinking and working artistically: art and the universe  Learners work in small groups to find examples of images related to stars, planets, rockets or astronauts. A starting point for their research could be Hubble Space Telescope photographs or star maps created by astronomers.  Each small group presents one or two images to the whole group and explains what they like about the subject of their chosen images, the purpose of the images and the skill and equipment needed to create this work, for example telescopes, digital technology.  Show learners a selection of surreal or abstract images and encourage discussion around realism in how artists have represented large objects in the night sky.  Images might include:   * *Astronomical ceiling decoration from the tomb of Senenmut at Deir el-Bahri*, Egypt (c.1473 BC) * Frederik de Wit, *Celestial Map* (1670) * Vincent van Gogh, *The Starry Night* (1889) * Wassily Kandinsky, *Several Circles (Einige Kreise)* (1926) * Wassily Kandinsky, *Picture XVI. The Great Gate of Kiev* (1928) * Paul Klee, *Fire, Full Moon* (1933) * Natalie Muir, *Fluid paintings using paint and acrylic to mimic the surfaces of alien planets* (2018) * Janet Forrester Ngala, *Milky Way Dreaming,* aboriginal art (1998) * Marc Chagall, *Four Seasons mosaic* (1972)   Experiencing and making: the space exploration collage  Learners respond to a brief, requiring them to work together as a group to create an imaginative collage celebrating space exploration. It is an opportunity for learners to show independence and confidence through selecting which media to use and how to respond creatively to the brief.  Individual learners make two or three rough sketches of initial ideas. They may wish to use images from looking at other artists’ work as inspiration. Alternatively, they may have spontaneous ideas of their own. They share their ideas with the whole group.  Learners discuss how they will make the collage and record responses (for example on flipchart paper) to form a simple plan.  Demonstrate how to use any new resources that might be available, for example using metallic acrylics to paint, combining textured paper and photographs, making and using a stamp to repeat patterns, outlining elements of the collage in embroidery thread, using stains from coffee or teabags to add interest.  Experiencing and making: alternative activity relating to space exploration and art   * Learners visit an observatory or space museum to gain inspiration and gather images. * Learners take their own photographs of the night sky and use editing software to manipulate colour and size. They add these photographs to the collage. * Learners work in groups to research the meaning of abstraction or surrealism in art and collect their own examples. They work individually to create an abstract or surreal painting inspired by space exploration.   Reflecting  Learners display the collage celebrating space. They review their work.  Learners write their reflections on sticky notes and place the sticky notes underneath the collage. They look at the notes placed on the wall by other learners.  Thinking and working artistically and reflecting: alternative activity relating to development of skill sets  Give learners a list of skills that artists and scientists use, for example observation, research, analysis, experimentation, being creative, collaboration, synthesis and review. Learners reflect on all the work they have completed in this unit and identify the skills they have used. Learners circle the skill they think is most important for a scientist and underline the skill they think is most important for an artist. They highlight a skill they need to practise. They draw or place a star by their strongest skill and share their results with a partner. | Learners can use the internet, books or magazines as sources for images.  Questions to prompt discussion might include:   * *Is the painting easy to understand?* * *What is realistic or unrealistic in the image?* * *What are your feelings about the artwork? Does it make you excited or puzzled?* * *Are parts of the painting larger than life?* * *Are unexpected colours used?* * *How are objects arranged in the artwork?* * *What do we mean by surreal?* * *Are any of these artworks surreal?* * *What do we mean by abstract?* * *Are elements of these artworks abstract?* * *What are the intentions of the artist?*   Questions to prompt discussion might include:   * *How will individual learners contribute to the assemblage, e.g. making rough sketches of initial ideas, painting the background, drawing images to stick on the collage, adding decorative elements?* * *Which media will be used, e.g. drawing, painting, printing, photography?* * *Will there be any 3D elements using textiles or plastics?* * *What will be the overall colour scheme or background colour?* * *Who will be responsible for positioning different elements into the whole composition, e.g. one person or a small group of learners?* * *How much time will there be to carry out activities?* * *In what order will individual tasks be carried out?* * *What help is needed in painting and drawing?* * *Have you allowed time to experiment with techniques or materials?*   You may wish to look for online tutorials on collage making. You could show this to the group at the beginning of the activity.  Learners should store initial ideas, sketches and if possible, a photograph of the finished collage in their visual journal.  Questions to prompt discussion might include:   * *What do you think makes the collage a celebration of space?* * *Which skill have you developed the most in carrying out this project?* |

# Unit 6.2 Can art preserve the past?

| Unit 6.2 Can art preserve the past? |
| --- |
| Outline of unit: |
| Artwork from previous ages provides a valuable source of information for historians. For example, prehistoric cave paintings, murals in ancient Egyptian tombs, medieval tapestries, Indian Mughal paintings of the 17th century, European landscapes of the 18th and 19th centuries and photographs of America during the 1930s all give us clues about how our world has looked in the past and how it has changed over the years.  In this unit, learners focus on their local landscape, town or cityscape. They carry out research and compare images from the past with how their environment currently looks. They will take photographs or make sketches, before using acrylic paints, or other media, to create a realistic landscape of their local area.  Learners will explore contemporary landscape works as an inspiration for producing a mixed-media landscape, using paints, textiles and local newspapers and other ephemera.  Working in small groups, learners will explore how found objects have inspired artists and sculptors and will use similar objects from their local environment to create artwork that will tell future generations about life in their area.  Learners will show increasing independence in thinking and working artistically and their visual journals will demonstrate understanding of the creative process. Learners will be proactive in selecting examples of existing artwork, as well as their own observations of their environment as inspiration. They will experiment more confidently with different media and styles of art. There are opportunities for learners to self-review and also to use feedback from others to support them in refining and developing their landscapes. |
| Knowledge, understanding and skills progression: |
| This unit builds on learners’ observation skills. They will gain understanding of history and geography as well as art.  The unit requires learners to consider the composition of a landscape painting and the information it gives viewers about the environment. They will need effective research and analytical skills to investigate existing artwork and explore the local environment to create their own two- and three-dimensional artwork. There are opportunities to develop technical skills in photography or video, using acrylic paints and using mixed media. They will gain understanding of how galleries select and exhibit artwork.  Learners have the opportunity to build on art and design skills they might have developed in earlier stages:   * texture * colour * perspective * contrasts and complements. |
| 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:   * brushes, rollers, painting knives * acrylic paints in a range of colours which might include titanium white, cadmium yellow, burnt umber, cadmium red, ultramarine blue, phthalo blue (green shade), ivory black * charcoal pencils * newspapers and textiles for collages * a selection of found objects * space to display objects * flipchart paper for planning activities * access to computers. |
| Language: |
| * Vocabulary related to research (source materials, artefacts, periods of history, found objects) * Vocabulary relating to landscape painting (landscape, foreground, background, horizons, vanishing point, rule of thirds, perspective, natural features, man-made features, naturalism, realism) * Vocabulary related to art media (rough sketch, acrylic painting, mixed media, photography, found items) * Vocabulary related to exhibiting work (selection criteria, displaying work, mounting and framing pictures, captions and brochures) |

| 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.  **Reflecting**  **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: art and the past  Show learners three or four contrasting images of landscapes from different eras. The landscapes can be a mixture of paintings and photographs, at least one image should be of a local scene. Learners discuss:   * the location of the different scenes * the painter or photographers' intentions * what the image tells them about life in the past * the composition of the image.   Learners identify in the images, examples of the following elements of landscape composition:   * background * foreground * horizon * the source of light * lines which lead the eye * natural features, for example a hill, lake or river * man-made features.   Images might include:   * Pieter Breughel the Younger, *Summer: The Harvesters* (1623) * John Constable, *The Hay Wain* (1821) * Katsushika Hokusai, *The Great Wave* (1829–33) * Thomas Gainsborough, *Mr and Mrs Andrews* (c 1750) * Kitty Lange Kielland, *Efter solnedgang* (1885) * Winifred Knights, *Italian Landscape* (1921) * Berenice Abbott, *Pike and Henry Streets Manhattan* (1936) * Arthur Rothstein, *Farmer and Sons Walking in Dust Storm* (1936) * L. S. Lowry, *Industrial Landscape* (1955)   Experiencing and thinking and working artistically: experimenting with composition  Learners make rough sketches of the natural features from one of the paintings or photographs they have seen.  They experiment with the composition by:   * adding man-made features that they would expect to see if this painting or photograph was created today * changing the scale of some features * removing some features.   Features in modern landscapes might include tarmac roads, pylons, cars, tractors, street markings, modern farmhouses and buildings, road signs and advertising.  Learners give each other feedback and refine their work, for example rework sections of a drawing, use crayons, pastels or coloured pencils to add colour, erase excessive detail, etc.  Experiencing: gathering visual information  Learners find their own example of a photograph or image of an artwork from the past of a local place with which they are familiar and which interests them.  Learners display their images in a mini-gallery. Each learner should be prepared to explain why the image they have found attracts them and what it tells the viewer about the past. Learners pick one image from the mini-gallery to use as inspiration for the next activity.  Experiencing and making: painting landscapes in a naturalistic style  Learners pick one of the landscape photographs from the mini-gallery (previous activity) as an inspiration for their painting. Learners plan their composition and select tools and materials for painting.  This activity is an opportunity for learners to use a new medium (for example acrylic paint) to paint a landscape from the past in a naturalistic or realistic style.  Learners practise mixing colours in their visual journals to use for the main parts of the painting, for example sky, grass, stone surfaces. Ask learners to make notes in their visual journals of the combination of colours they use. For this activity, learners are aiming to mix colours that are as close as possible to the colours of the actual object or element.  Encourage learners to experiment with mixing by using only two or three colours. They share and discuss the results with the whole group.  Remind learners that, in an effective composition, the elements are arranged in a meaningful way. They may leave out some features in order to give emphasis to the main focus of their painting.  Learners paint their landscape, stopping at various stages so that they can gain feedback from you and from other learners. This also gives learners the opportunity to ask for advice, reflect on the quality of their work and refine it.  Experiencing and making: alternative activities in landscape composition and painting   * Learners make a visit to the local art gallery or museum to critique other artists' work or gather information or inspiration. * Learners visit nearby locations to take photographs which can be used as inspiration for a landscape. Suitable locations might include fields, beaches, neighbouring streets, parks, school grounds, factory units and river banks. Give learners advice or show an online tutorial on how to take an effective landscape photograph. This advice might include using the rule of thirds, noting light sources, positioning the main element of the photograph. * Learners sketch or paint a landscape outdoors (*en plein air).* * Learners create a timeline of artwork and photographs from different periods of history related to the local area. The timeline might include annotations about local artists and their style. The artwork might be extended to include portraiture.   Reflecting  Learners display their finished artwork on the wall along with the original photograph. Learners take time to view all the artworks displayed together.  Learners work with a partner to review each other's work. They write on a star (ideally a star-shaped sticky note) what they like best about their partner's painting. Learners place the star next to the painting. Learners might choose to write about one of the following:   * the colours that are used * the shapes and lines * the detail * the use of perspective.   Each learner writes on a square sticky note, how they might improve their own painting, for example:   * use a finer brush to sketch outlines * overpaint sections to correct errors * use lighter colours for the sky * clean the brush more often * give time for paint to dry. | Questions to prompt discussion might include:   * *Which landscape do you think is the oldest? Why?* * *Do you recognise the place represented in the painting or where the photograph was taken?* * *What clues tell you the painting or photograph is from the past?* * *What do you see in the landscape?* * *Would these activities be carried out differently today?* * *If there are people in the pictures, are they wearing modern or old-fashioned clothing?* * *Are any buildings in the picture the type that are being built today?* * *What might be different if that scene had been created today?*   You may need to check learners' understanding of the term 'landscape'. For these activities, the term landscape might encompass townscapes, cityscapes, industrial landscapes and seascapes. Some learners may have seen the term landscape on their computers in connection with page orientation (landscape, portrait) and be unaware of its artistic connotation.  Images of interest to learners need not be pure landscapes but could be portraits or images of events that have significance of place.  You may wish to look for online tutorials in technical skills on how to compose a landscape or use perspective.  Learners should store their sketches with brief notes in their visual journals. Their notes might record the inspiration behind their work or feedback given to learners by you or other learners.  Learners may carry out this research by:   * downloading an image from the internet * cutting an image from a newspaper or magazine * taking a photograph of the local environment * making a short video of the area * asking their relatives or friends for a photograph * photocopying an image in a local guidebook.   You may wish to look for online tutorials in technical skills on how to use acrylic paints and tools such as brushes, rollers and knives, how to use different brush strokes to create texture, how to mix colours, how to prepare a canvas.  Encourage learners to follow safe working practices, for example keep paint out of their eyes and mouth and washing hands thoroughly after use. Also encourage learners to follow other working practices such as washing brushes regularly or cleaning their palette if it gets too messy.  To support learners in understanding the artistic process you might give them the following list of instructions (which are **not** in an appropriate order). Ask the learners to work in small groups to discuss the instructions and place them in the order they should be followed. There are some instructions in the list below that may need to be carried out more than once.   * *paint people or animals* * *refine your work* * *practise drawing buildings or trees in a visual journal* * *paint features such as trees or buildings* * *ask the teacher for advice* * *plan the composition* * *sketch in the horizon line above or below the centre* * *discuss your work with other learners* * *mix colours and paint upper part of the sky* * *review your work* * *add a wash of neutral ground colour to the canvas* * *mix colours and paint the section of sky near to the horizon* * *paint features such as grass, water or pavement at the bottom of the landscape.* |
| **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.  **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: landscapes in a non-realistic style  Learners work in small groups to create a mixed-media landscape using textiles and paper. This activity gives learners the opportunity to be more imaginative and experimental.  Show learners paintings of landscapes that are less realistic and discuss what makes them distinctive and unusual. They discuss what media are used in the paintings and the style of the painting.  Images might include:   * J. M. W. Turner, *Rain, Steam and Speed – The Great Western Railway* (1844) * Vincent van Gogh, *Enclosed Field with Ploughman* (1889) * Gabriele Munter, *The Blue Mountain* (1908) * Henri Rousseau, *The Flamingoes* (1907) * Joan Eardley, *Harvest* (1960) * Uzo Egonu, *Northern Nigerian Landscape* (1964) * Julian Opie, *Siren Radio Traffic* (2000)   Images using mixed media might include:   * Paul Nash, *Landscape at Large* (1936), (collage of envelope, pine bark and shale) * David Hockney, *Pearblossom Highway* (1986), (photographic collage) * Mark Bradford, *Los Moscos* (2004), (collage from discarded paper fragments) * Mike Bernard, *Trafalgar Square* (2016), (acrylic and paper)   Experiencing: style in art alternative activity  Learners create an electronic display showing different examples of style in landscapes from the Impressionists onwards. The styles might exemplify Impressionism, Post-Impressionism, Expressionism, Surrealism and Primitivism.  Experiencing and making: the mixed-media landscape  Learners work in small groups of three of four. They create an imaginative landscape that:   * celebrates their local area as it is now * combines acrylic paints with paper and/or textiles * draws inspiration from Impressionism, Post-Impressionism, Expressionism, Surrealism or Primitivism * creates a link with the past by using stories cut out of the local newspaper or their own photographs to form the shape of some features such as hills, buildings, walls or vehicles * possibly uses fabric or string to highlight features in their painting.   Learners manage their time independently to plan, select mixed media, paint, cut and stick. They stop making their artwork at regular intervals in order to discuss, review and refine their work.  Experiencing and making: alternative activities in landscape composition and painting   * The whole group works on different sections of a long roll of white paper to make one long mural to display on the wall. * Learners take short five-second video clips of their chosen landscape area and edit them into a continuous short video which can be looped to show in an exhibition. Encourage learners to shoot their selected scene from unusual angles. * Learners edit photos taken earlier. They manipulate the photos by cropping, changing the colour to black and white, possibly adding effects. They print out the edited photos and arrange them in a collage. They enhance the photos, using acrylic paints to enhance and connect the photographic images.   Reflecting  Learners show their completed landscapes to the whole group and explain their choice of design and media.  Learners include a photograph of their finished artwork in their visual journals and write a critique, which includes a suggestion of what their artwork might tell future generations about their area. | Questions to prompt discussion might include:   * *What is unusual in the composition?* * *Is the use of colour typical?* * *What makes the image unrealistic?* * *How much detail is there in the painting compared to others you looked at earlier?* * *How do you think the paint was applied to the canvas?* * *What mixed media has the artist used?* * *What does the style of the painting tell you about when it was painted?* * *Are there any ideas here that you might use in your own mixed-media landscape?*   Images of interest to learners need not be pure landscapes but could be portraits or images of events that have significance of place. Learners can also look at landscapes in ceramics such as Willow Pattern plates.  You may wish to remind learners that though they will be working independently they can ask you for advice at any time. |
| **Experiencing**  **E.02** Explore media, materials, tools, technologies and processes.  **E.03** Gather and record experiences and visual information.  **Making**  **M.01** Learn to use a range of media, materials, tools, technologies and processes with increasing skill, independence and confidence.  **M.02** Select appropriate media, materials, tools, technologies and processes for a purpose.  **Reflecting**  **R.01** Celebrate artistic experiences and learning.  **Thinking and working artistically**  **TWA.01** Generate, develop, create, innovate and communicate ideas by using and connecting the artistic processes of experiencing, making and reflecting.  **TWA.02** Embrace challenges and opportunities, working with growing independence. | Thinking and working artistically and experiencing: found objects and the past  Display and discuss a selection of artworks that include or are inspired by objects that artists have found. Found objects might include natural or man-made items. Include examples from different periods and some examples of trash art or junk art, (a sub-genre of found objects).  Images might include:   * Mary Delaney, *The Sea Daffodil* (1778), (coloured paper mosaics) * Jane and Mary Parminter, *The Shell Gallery* (c.1785-1811) * Pablo Picasso, *Guitar* (1914) * Salvador Dali, *Lobster Telephone* (1936) * Henry Moore, *Animal Head* (1951) * Judy Chicago, *The Dinner Party* (1979) * Joseph Beuys, *The End of the Twentieth Century* (1985) * Damien Hirst, *The Physical Impossibility of Death in the Mind of Someone Living* (1991)   Learners work in pairs or small groups to brainstorm examples of found objects that might be used in an artwork, that relate to their local areas. This might include:   * articles of clothing or food items that are made locally * books or maps about the area * local flora and fauna * local minerals * packaging with names of local shops * household items in most people homes.   Ask each group or pair to choose two objects from their brainstorm that they think are inspirational or visually attractive in their own right and make a spontaneous rough sketch of them. The learners explain to the whole group:   * what their choices tell about their locality * how their choices might be arranged, for example each object as a single item or pre-positioned, on a chair, attached to a wall, on the floor, on a coloured sheet of paper, on a fabric sheet.   Making: multi-media artwork using found objects  Provide learners with a range of objects from the list above. The found objects might include:   * clothing (e.g. socks) made in local factories * old magazines or books about the local area * feathers found in local woodland * stones from the teacher’s garden * clean fast food packaging.   Learners work in pairs or small groups and select between one and three items and display them as a work of art.  Experiencing and making: alternative activities related to found objects and the past   * Learners work in a group to make land art or earth art, where the art is made directly in the landscape, sculpting the land itself into earthworks or making structures in the landscape using materials such as rocks or twigs. Learners might visit a local beach and make a design using sand, pebbles and driftwood. Learners might build structures using dead branches and foliage in a local wood or in a school garden. * Learners work with a willow artist to create a willow sculpture in the school grounds. * Learners make a case study of an artist such as Henry Moore who used stones, shells, and bits of tree root to inspire his sculptures. They use his work to create a sculpture that reflects their local area. * Learners make a short video about how they developed their ideas and made artwork using found objects. * Learners experiment with light-sensitive photographic paper to make silhouettes of small found objects. They add detail to their images using pens or crayons.   Reflecting: presentation of found objects  Learners write a caption on small cards with a title to accompany their artwork.  Learners present their artwork to the whole group and explain the title and how the artwork is linked to their local area or school.  The other groups give feedback. Learners record the feedback in their visual journals. | Questions to prompt discussion:   * *What are the found objects you see?* * *Are these objects natural or man-made?* * *Can the actual found objects be seen in the artwork or are the objects an inspiration?* * *What makes the objects inspirational?* * *Is the found object on its own or is it combined with other objects?* * *How is meaning created by combining objects?* * *What can these objects tell you about life in the past?*   There are important health and safety considerations associated with the creation of trash art or art using found objects.  Discarded items can be contaminated or toxic. Some items such as tin cans or bottles may have sharp edges. Electronic or computer components may contain lead.  Learners should not be encouraged to collect items even from parks or beaches without adult supervision as they may be tempted to pick up potentially harmful items.  For some suggested activities, you may need to get permission from an authorised person, such as a park or woodland manager in order to collect materials.  If you ask learners to bring in items from home to use in any artwork, parents or carers should be asked for permission to use these items as learners may bring in small items of monetary value such as jewellery or items that are vulnerable to damage such as clothing.  Consider asking learners to collect items from within the school that have been discarded, for example unclaimed clothing from lost property, no-longer used equipment such as rulers, pencils, old notices. |

# Unit 6.3 Can art create change?

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| Outline of unit: |
| Art has the potential to change the way we feel as well as the way in which we react. In this unit, learners investigate the power of art and design within advertising to attract our attention and convince us to buy products. Learners will also explore how artists use their work to promote social change. Learners will choose to design a poster or web page that encourages people to think about a local social issue or to advertise a product or service.  Learners are introduced to product design and how the artistic skills used by designers have changed the way we live and have also changed the style of items in our schools and homes. Learners will design the visual appearance of a product of their choice for the mass market.  Learners will reflect on how art has changed them as people. What skills have they learned from this and other units? How might they use these skills in the future? They will create a piece of art which describes their development as artists. They will also have the opportunity to create an exhibition or mini-gallery of their work.  In this unit, learners are encouraged to be confident and independent in selecting genres and media to express their ideas. All activities provide opportunities for learners to use digital technology. Learners will show understanding of the artistic process through their willingness to review and refine their own work when they make promotional materials. Learners will be able to gather information and use it as a source of inspiration and starting point for experimentation, especially when they are designing a product for the mass market. In the making process, learners will demonstrate an understanding of the properties of the media they use, the different processes and will justify their choices. In collaborating with each other to exhibit their work, learners will reflect on the artistic experiences and the development of others as well as themselves. |
| Knowledge, understanding and skills progression: |
| This unit focuses on the individual learners’ ability to explore what interests them, to make choices and work either with others or independently. They will gain understanding of how artwork is produced for audiences and consumers. They will develop design skills and digital skills.  Learners will have the opportunity to build on art and design skills they might have developed in earlier stages, including:   * patterns * expressing/celebrating viewpoints * connecting cultures. |
| 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:   * digital cameras * software packages for basic page layout, drawing, CAD * flipchart paper for planning activities * access to computers to make invitations, posters, leaflets, captions for artwork, etc. |
| Language: |
| * Vocabulary related to advertising (selling point, consumers, target audience, logos, slogans, brand identity) * Vocabulary related to page design (white space, font, typeface) * Vocabulary related to cartoon drawing (action lines, speech bubbles) * Vocabulary related to product design (mass production, craft, sustainability, ethics, ethical manufacturing, recycling, up-cycling) |

| 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.  **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. | Experiencing: art and change  Discuss with learners how creating and viewing art and design can be more than just a pleasurable experience. It can also change the way we feel and behave.  Small groups of learners compete to identify 20 logos of famous companies and charities, for example fashion companies, car manufacturers, takeaways, overseas aid charities, environmental organisations.  Ask each group to pick two of the logos and describe what makes them memorable and what they represent to consumers. Learners discuss the logos.  Show learners a selection of images that were part of a successful marketing campaign or part of a campaign aimed at changing public feelings about an issue. You might also include images from current campaigns for comparison.  Images might include:   * Coca Cola, *advertising* (1940s) * UK Egg Marketing Board, *Go to work on an egg* (1950s) * Norman Rockwell, *The Problem We All Live With* (1964) * Steve McCurry, *Afghan Girl* (1984) * Bob and Roberta Smith, *Make Art Not War* (1997) * Banksy, *Show me the Monet* (2005) * NHS, *Change4Life* * Innocent Mpofu, *Hey, I have to eat!* (cartoon for social change) (2016) * Oxfam, *Ripe for Change* campaign poster (2018) * Veg Power, *Eat Them to Defeat Them* (healthy eating campaign) (2019)   Learners work in pairs to analyse the images and suggest why they are successful. Each pair might explore different aspects of the images, for example:   * composition – the main focus of the image, the inclusion of objects and people * the style – contemporary or evocative of different periods and/or cultures * colour * the inclusion of written words and their contribution * audience or consumer – who or what does the image influence?   Each pair report back their findings to the whole group.  Making: the school or campaign poster or web page  This activity is an opportunity for learners to explore page layout for printed or electronic publications. It is also an opportunity for learners to practise cartoon drawing or digital photography.  Elements for the page might include:   * an image, for example a photograph, cartoon, line drawing, graphic design such as a logo * text: captions, headings, body copy, slogans, logos * colour and white space.   Demonstrate how elements can be arranged on the printed or web page. This might include:   * manipulating an image, for example scaling, adding effects, cropping * selecting an appropriate font style and size * positioning of images and text.   Learners choose to make either an advertisement or poster either:   * promoting their school or a school event * supporting a school campaign on health or an issue such as bullying.   Learners will need to consider:   * their target audience * their main message or selling point * the required response from the reader * the genre of art which will appeal to the target audience, for example a cartoon, a photograph, an abstract design.   Experiencing and making: alternative activities related to making a school poster or web page   * Learners analyse television advertisements. They work in small groups to video their own television advertisement relating to their school or a school campaign. * Learners work with a local charity to create campaign posters. * Learners work with a visiting mosaic or graffiti artist to create a mural for their school celebrating learners’ successes. * Learners create a poster and leaflet to promote the mini-gallery they will create in the third activity of this unit.   Reflecting: presentation of posters or web pages  Learners present their advertisements or posters to the whole group for discussion. They refine their work in light of feedback.  In order to get feedback from a wider group of learners, posters could be copied and distributed around the school or web pages could be uploaded to the school intranet. | Questions to prompt discussion:   * *What attracts your eye the most, the shape of the logo or the colour?* * *How important is the actual brand name?* * *Has a logo made you want to buy something?* * *Do logos change the way you feel about a product or service?* * *What does the style of the logo tell you about the product?* * *Does wearing something with a logo make you feel you belong to a certain set of people?* * *What is the main purpose of the organisation the logo represents, e.g. to sell you something, to get you to donate money, to get you to support changes in the world?*   Questions to prompt discussion:   * *What do you think were the artists' intentions in the images?* * *Is there art in television programmes or in magazines?* * *Can a newspaper photograph be art?* * *Why does the advertising industry use lots of images?* * *How you ever been shocked by images in a marketing advert for a charity?* * *Have you seen art that puzzles you?* * *How does enigmatic or abstract art make you feel?* * *Does art influence fashion and trends?* * *What would a world without art be like?* * *How has advertising changed over the decades?*   You may wish to look for online tutorials on page layout and web page design.  In order to develop learners’ independence, if resources are available, learners should be given the choice to select whether they wish to use:   * digital technology, e.g. mobile phone cameras, graphic design software, page layout software * paper-based artwork, e.g. line drawings, painting, hand-drawn cartoons, collage techniques * a mixture of digital and non-digital techniques.   Online tutorials on cartoon drawing should demonstrate how to create:   * facial expressions * body shapes * action and motion lines * symbolic objects, e.g. speech bubbles, ideas bubbles, mood indicators such as stars, hearts and clouds.   Online tutorials on photography might demonstrate:   * framing, e.g. use of rule of thirds, using natural lines * using natural light or flash.   Questions to prompt discussion:   * *How does the poster or web page catch your eye?* * *Is the message clear?* * *Is any text easy to read?* * *Is the poster or web page memorable?* * *How does it make you feel?* * *Will the poster or web page make you behave differently?* * *What could be improved?* |
| **Experiencing**  **E.01** Encounter, sense, experiment with and respond to a wide range of sources, including a range of art from different times and cultures.  **E.03** Gather and record experiences and visual information.  **Making**  **M.02** Select appropriate media, materials, tools, technologies and processes for a purpose.  **Reflecting**  **R.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: art and change – product design  Demonstrate the link between art and product design through discussion of the artistic skills and qualities needed by designers, for example creative skills, a good eye for detail, visual and spatial awareness, an ability to sketch, a willingness to experiment, good communication skills.  Learners play a game in pairs or small groups. Each learner is given a small object, for example a ballpoint pen, a pencil sharpener, a pencil case, a phone case, a sandwich box, a key fob, a notebook. They have a minute to 'sell' the product to their group by describing:   * its colour, shape and style * what it is made from * its cost * how useful it is * how fashionable it is * how strong it is * if it is mass produced or an exclusive design.   Learners negotiate to select one object they like the most and show it to the whole group and explain their choice.  Show learners images of effective product design by designers from different periods and cultures. Encourage discussion about the products, their designers, what inspired the designs and if they still influence today's designers.  Images might include:   * William Morris, *Trellis* wallpaper design (1862) * Earl R. Dean, *Coke Contour Bottle* (1915) * Marcel Breuer, *The Wassily Chair* (1925–6) * George Carwardine, *The Anglepoise lamp* (1932) * Pierre Jules Boulanger, *Citroen 2CV* (1948) * Lucienne Day, *Calyx* fabric design (1951) * Coco Chanel, *Suit with collarless cardigan* (1954) * Gillis Lundgren, *IKEA three-legged, leaf-shaped side table* (1956) * Leslie Buck, *Greek Diner Coffee Cup* (1963) * Margaret Calvert and Jock Kinneir, *Road signs* (1967) * Michael Graves, *Tea Kettle* (1984) * Philippe Starck, *Alessi Juicy Salif* (1990) * Sir Jonathan Ive, *iPod* (2001)   Experiencing: alternative activities related to art and product design   * Depending on the interest of your learners, you might focus on one or two types of product, for example fashion, furniture, cars, household products. Learners might explore chairs from Ancient Rome up to the present day. This could be a whole class project. * Learners explore a movement such as Arts and Crafts, Bauhaus or ethical manufacturing movements to gain understanding of how artists have influenced the objects we have in our homes. * Learners explore product designs from a specific country or continent, for example Sweden or Africa. * Learners visit a local manufacturer, crafts centre or their local museum to investigate local product design.   Thinking and working artistically and making a design  This activity is an opportunity for learners to practise using simple CAD or drawing software.  Learners design a product for the mass market. They should select a product:   * which they might use at school or at home, for example an item of school uniform, a school sports bag, ceramic mug, bicycle, purse, phone case, bracelet, sandwich box, wallpaper, furnishing fabric * which is environmentally friendly, for example made from sustainable materials, made from recycled materials, or up-cycles existing products.   Learners:   * carry out their own research in magazines and on the internet to gain ideas * make rough line drawings by hand showing at least three different ideas * discuss their ideas with a partner and choose one idea to develop * create a detailed coloured design either by hand or digitally, using a drawing software package * label their design with information, for example measurements, who might use it, its purpose, what material it is made from and how much it might cost in a shop.   Experiencing and making: extension activities related to designing a product   * Learners make their product or a prototype of their product. * Learners make a mood board showing colour swatches and examples of materials from which the product might be made. * Learners write a report on how products similar to their chosen product are manufactured commercially.   Thinking and working artistically and reflection  Learners show their designs (and their finished product if they have made it) to the whole group.  Learners create and distribute a group questionnaire which they use to gain feedback on their designs. They compare and discuss responses and suggest how they might refine their design. | You might wish to carry out a skills and knowledge audit through a tick list, followed by verbal discussion.  The purpose of the warm-up activity is to encourage learners to think about the many aspects of product design in a fun way and also to encourage them to communicate within a group.  Questions to prompt discussion:   * *Are these designs still popular today?* * *How have these products changed over the years?* * *Are these products environmentally friendly?* * *Which is most important in these products – their appearance or their usefulness?* * *Do you think these products are expensive or cheap?* * *Can these products be mass produced?* * *How do these designs differ from existing products in the market?*   You may wish to look for online tutorials on how to use simple CAD or drawing software programs to:   * draw outlines * model in 3D * add colour * change scale.   A questionnaire might ask respondents to rank on a scale of 1 to 10 how much they like different features of the product, for example:   * shape * colour * overall style * usability * whether they might buy it.   The questionnaire should also ask questions relating to gender and age and give space for the respondent to comment. |
| **Experiencing**  **E.02** Explore media, materials, tools, technologies and processes.  **E.03** Gather and record experiences and visual information.  **Making**  **M.01** Learn to use a range of media, materials, tools, technologies and processes with increasing skill, independence and confidence.  **Reflecting**  **R.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 reflecting: art and personal change  Referring to their visual journals, learners complete a knowledge and skills audit. They reflect on Stage 6 and earlier stages. They individually identify personal development in:   * knowledge of art genres and movements * use of different media * understanding of artistic processes, for example observation, research, creating, reviewing and refining * understanding the purpose of art.   Thinking and working artistically, experiencing and making  Learners are given free choice to create artwork to exhibit in a pop-up gallery. Their choice should reflect the knowledge and skills they identified in the previous task.  This artwork can:   * be 2D or 3D * use one or more media * use digital art, non-digital techniques or a mixture of the two * be realistic, surreal or abstract * be a development or refinement of artwork already carried out or something completely new and experimental * be created individually, in pairs or in small groups * reflect the theme of “*How art has changed me!*”   Suitable pieces of artwork might include:   * a sculpture using recycled material showing the learner's concern about the environment * an abstract painting inspired by a learner's feelings about art * a black and white photograph of another pupil working, demonstrating a personal interest in photography as art * an acrylic painting showing a personal appreciation of the Impressionist movement * a digitally-created cartoon character showing a personal interest in contemporary art culture * a graffiti design that shows an interest in using art in the local community.   The only limits to learners’ ideas are time and resources. Learners work independently to research, design and produce the artwork.  Experiencing and reflecting  Learners plan and run a pop-up gallery of their artwork with the theme of “*How art has changed me*!”  Learners split into groups to discuss and prepare the exhibition and they agree on a plan. Actions can be recorded on flipchart paper and displayed on the wall. Learners use this plan as a checklist. If learners have experience of visiting an exhibition in a local art gallery or museum, they can consider how the exhibition worked. Alternatively, they can explore some large art galleries online.  Learners may decide to remain in the groups above to take responsibility for:   * displaying the artwork * advertising the exhibition * sending out invitations * showing visitors around and recording feedback from visitors.   Learners could also take photographs or video clips of their pop-up gallery to show on the school website.  Learners ask visitors for feedback and record their comments. Afterwards they share feedback from visitors with the whole group and discuss the success of their individual artwork and the pop-up gallery. Learners each identify one way in which they would like to develop and use their artistic knowledge and skills in the future. | Questions to prompt discussion  Group 1:   * *What is the exhibition about?* * *What will you call it?* * *What artwork do you want to include in the exhibition, e.g. all the artwork or one best piece from each learner?* * *Will you include sketches and other preparation work to show how the work was made?* * *Will you include work from learners in other stages?*   Group 2:   * *What is the date and time of the pop-up gallery?* * *Who will visit it?* * *Who can you invite to see the gallery?* * *How will you send invitations, e.g. word-of-mouth, posters, personal email?* * *Will you make a poster or leaflet advertising the exhibition to attract visitors?* * *Is there a list of VIPs (Very Important Persons, e.g. the school head, or Chair of Governors, local press) to invite?*   Group 3:   * *How will you arrange the pop-up gallery?* * *In what order will the artwork be arranged?* * *How are the exhibits displayed?* * *What resources do you need to exhibit the artwork?*   Group 4:   * *What information will accompany the artwork?* * *Have you considered health and safety, for example ensuring that people will not trip over and that exhibits are secure on walls and tables?* * *Who will show visitors around the gallery?* * *Do you need to make name labels for learners and visitors?* |

# 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** | The task demonstrates the link between art and science. Learners develop observational and drawing skills using charcoal. There is a focus is on practising technique in using charcoal to make an observational drawing of a natural object. |
| **Prior knowledge / Previous learning** | Learners need to be able to hold a pencil correctly and draw basic shapes. They will build on drawing skills practised in previous units, for example lines, patterns and textures. Learners’ individual abilities will be checked during the main part of the activity through observation and immediate feedback and support. |

**Plan**

| **Lesson** | **Planned activities** | **Notes** |
| --- | --- | --- |
| **Introduction** | Show learners four images by artists and scientists. Demonstrate a link between art and science and encourage discussion around what learners observe in the images and the skills needed to make them.  Share the objectives of the lesson.  As a warm-up activity, ask learners to make a quick drawing from memory of a section of one of the images they have seen. They show their drawings to a partner who has to guess which image it relates to. | Internet access to show images |
| **Main activities** | Demonstrate how to draw contour lines with charcoal pencils and sticks and how to use charcoal powder to create shadows and darker areas. Show how to use a white charcoal pencil to create highlights and how to use a blending stump and an eraser. Explain how detail can also be added by shading and hatching.  Learners practise sketching in charcoal.  Learners work individually to make an observational drawing of a natural object using charcoal. The drawing will be large enough to show detail.  Circulate around the group and if necessary, prompt learners on how they might improve their work.  If learners have not completed their drawing, this task can be continued in the next lesson.  This activity can be extended by the learners repeating the task in a different way, for example drawing the object in a different size or orientation. | Charcoal pencils  White pencils  Erasers  Blending stumps  Sketching paper  Natural objects: shells and flowers |
| **End/Close/ Reflection/ Summary** | At the end of the lesson, learners show their work to a partner. They discuss their success in:   * creating the correct shape * accuracy in scaling-up * using techniques (e.g. shading, outlining and blending).   Tell learners that in the next session they will have an opportunity to create at least one more drawing and refine their work  Remind learners to tidy their workspace and to store all work in their folders. | Learners' folders to store 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 went really 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.   **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. |
| **Lesson focus /**  **success criteria** | There is a focus on accuracy and detail in observational drawing. Learners will use charcoal for drawing with increasing independence and confidence. |
| **Prior knowledge / Previous learning** | Learners will build on observational drawing skills practised in the previous session. |

**Plan**

| **Lesson** | **Planned activities** | **Notes** |
| --- | --- | --- |
| **Introduction** | Show learners two images by artists and scientists (different from the ones shown in the previous lesson). Encourage learners to discuss the images in more depth, relating the images to the work they carried out in the previous lesson on making an observational drawing.  Share the objectives of the lesson. | Internet access to show images |
| **Main activities** | Show learners how to accurately scale-up a small drawing using a piece of string to check lengths.  Learners complete the drawing they started in the previous lesson and make at least one more drawing either of a different natural object or they redraw the original natural object they selected in a larger scale or orientation.  Learners' drawings in this lesson will be large enough to show detail. Learners use a magnifying glass to help them observe and record detail.  Circulate around the group to give feedback and encourage other learners to look at the work of other learners near to them. Learners reflect on their work and have the opportunity to improve at least one section of their drawing.  This task can be extended by learners working in small groups to make a collection of related natural objects. They might photograph each ‘specimen’ in their collection and decide together how to present their objects and images as a source of information. | Charcoal pencils  White pencils  Erasers  Blending stumps  Sketching paper  Natural objects: shells and flowers  Magnifying glasses  Digital cameras |
| **End/Close/ Reflection/ Summary** | Learners select one of their completed drawings and display it on the wall.  Learners compare their work and identify similarities and differences between different natural objects. They might consider:   * patterns * colouring * shapes such as spirals * textures such as wrinkles or scales.   Review ideas about observing and recording in science and art; a discussion of the effects of changes in scale and/or of manipulating images in various ways; and a sharing of any visual work learners have made. Learners suggest how they might continue to develop their work. | Sticky tack displaying work  Fixative for spraying finished charcoal drawings |

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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 went really 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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