



**Cambridge Assessment**  
International Education

# Curriculum Framework

## Cambridge Primary

### Art & Design 0067

Published in September 2019.



---

## Why choose Cambridge International?

---

Cambridge International prepares school students for life, helping them develop an informed curiosity and a lasting passion for learning. We are part of the University of Cambridge.

Our Cambridge Pathway gives students a clear path for educational success from age 5 to 19. Schools can shape the curriculum around how they want students to learn – with a wide range of subjects and flexible ways to offer them. It helps students discover new abilities and a wider world, and gives them skills they need for life so they can thrive throughout their schooling work and life.

Our programmes and qualifications set the global standard for international education. They are created by subject experts, rooted in academic rigour and reflect the latest educational research. They provide a strong platform for students to progress from one stage to the next, and are well supported by teaching and learning resources.

Our mission is to provide educational benefit through provision of international programmes and qualifications for school education and to be the world leader in this field. Together with schools, we develop Cambridge learners who are confident, responsible, reflective, innovative and engaged – equipped for success in the modern world.

Every year, nearly a million Cambridge students from 10 000 schools in 160 countries prepare for their future with the Cambridge Pathway.



### Quality management

Cambridge International is committed to providing exceptional quality. In line with this commitment, our quality management system for the provision of international qualifications and education programmes for students aged 5 to 19 is independently certified as meeting the internationally recognised standard, ISO 9001:2015. Learn more at [www.cambridgeinternational.org/ISO9001](http://www.cambridgeinternational.org/ISO9001)

© Cambridge University Press & Assessment 2021

Cambridge Assessment International Education is part of Cambridge University Press & Assessment. Cambridge University Press & Assessment is a department of the University of Cambridge.

Cambridge University Press & Assessment retains the copyright on all its publications. Registered centres are permitted to copy material from this booklet for their own internal use. However, we cannot give permission to centres to photocopy any material that is acknowledged to a third party even for internal use within a centre.

---

# Contents

---

1	Why choose this curriculum framework? .....	2
	Key benefits .....	2
	Supporting teachers .....	3
	Progression through the Cambridge Pathway .....	3
	Teaching time .....	3
2	Curriculum overview .....	4
	Aims .....	4
	Overview of the strands .....	6
	Overview of teaching approaches .....	8
3	Learning objectives .....	9
4	Progression .....	10
	Stages 1 and 2 .....	11
	Stages 3 and 4 .....	15
	Stages 5 and 6 .....	19
5	Glossary .....	23
6	Changes to this curriculum framework .....	25

## Changes to this curriculum framework

For information about changes to this curriculum framework, go to page 25.

The latest curriculum framework is version 2.0, published August 2021.

---

# 1 Why choose this curriculum framework?

---

## Key benefits

Cambridge Primary Art & Design will enable learners to explore the limitless possibilities that exist both in art and in their own creativity. As art and design is a wide-ranging discipline that brings together skills and intellectual thought processes from across the curriculum, learners will also become experimental, reflective, critical and decisive thinkers. They will understand the benefits of concentration, perseverance and collaboration, as well as developing the motor skills that are generally associated with producing art. The enjoyable and collaborative nature of art and design will also provide them with many opportunities for social development.

Throughout history, art and design has evolved, embraced opportunities and made bold statements, therefore Cambridge Primary learners are encouraged to explore, push boundaries and express themselves through their artistic work. They will view the work of others with increasing curiosity and make connections between different perspectives, different genres and between art that has been created in different historical, geographic and cultural contexts. They will embrace art's potential for expressing things that cannot be captured in words and the links that exist between human feeling and creative output.

Through experimentation with materials and media, learners will begin to master techniques and processes. However, the focus is that they work with increasing autonomy to produce individual outcomes that articulate personal responses to stimuli, the available materials and their own imaginations. This personal and autonomous approach challenges negative views of failure or lack of natural artistic ability and allows learners to reflect upon and appreciate their progress, both as an artist and as a creative thinker.

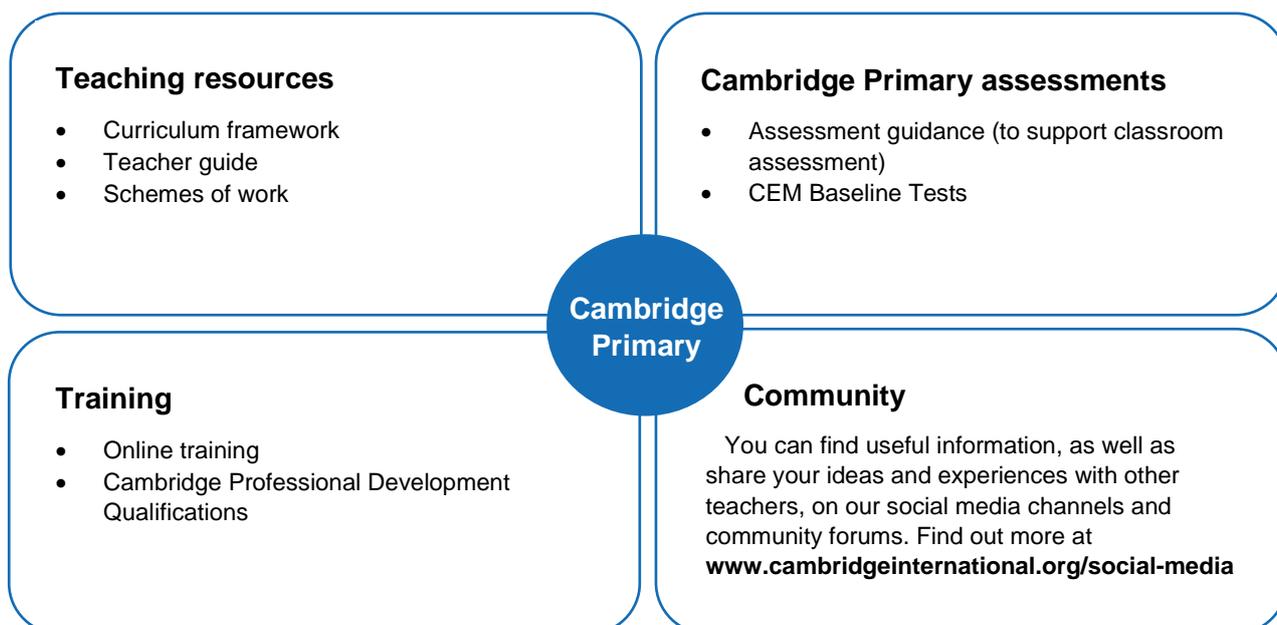
Cambridge Primary Art & Design provides a platform for personal expression and encourages learners to embrace every opportunity to pursue their own ideas. Learners will also benefit from regular opportunities for collaboration, sharing ideas and learning from others. They will collaborate with peers to solve problems, share experimentation and celebrate outcomes. The Cambridge Primary Art & Design classroom allows learners to work creatively with the confidence that comes from knowing that they have the support of their classmates.

As well as collaborating with peers, learners seek inspiration, solve problems, increase their understanding of the world and develop visual appreciation through viewing, reflecting upon and responding to the work of other artists. Learners should approach each encounter as an opportunity to gain inspiration, to consider approaches to solving problems, to pursue new approaches to their own work, and to make informed responses to what they see and feel. The ability to articulate their responses and to recognise the creative possibilities afforded by reflection will help learners throughout their education and as they move towards careers in a world where creative thinking is becoming increasingly valued.

## Supporting teachers

We provide a wide range of practical resources, detailed guidance, innovative training and professional development so that you can give your learners the best possible experience of Cambridge Primary Art & Design.

You will find most of these resources on the Cambridge Primary support site ([primary.cambridgeinternational.org](http://primary.cambridgeinternational.org)). Ask the Cambridge coordinator or exams officer in your school if you do not already have a log-in for this support site.



## Progression through the Cambridge Pathway

Our primary programme is part of the Cambridge Pathway. This pathway leads seamlessly from primary to secondary and pre-university years. Each step of the pathway builds on the learners' development from the previous one or from other educational systems. This curriculum framework is typically for learners aged 5 to 11, but it may be appropriate to use it for slightly different ages to suit your context.

## Teaching time

For guidance, this curriculum framework is based on learners having about 1 hour of art and design per week (or about 30 hours per stage). Your actual number of teaching hours may vary according to your context.

---

## 2 Curriculum overview

---

### Aims

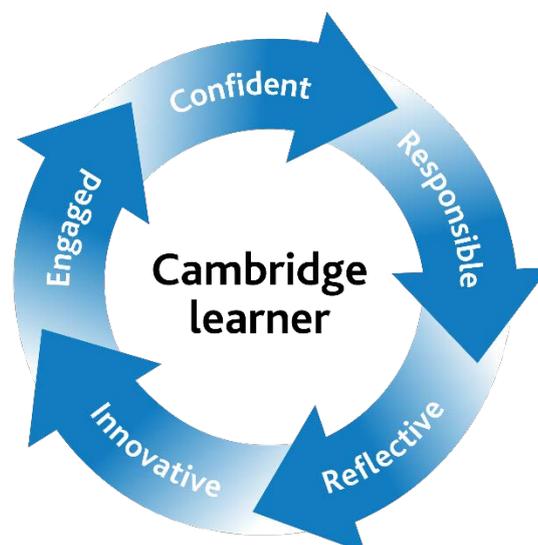
Following the Cambridge Primary programme helps learners to lay the foundations for lifelong learning, including:

- curiosity about the world around them and enthusiasm for learning
- knowledge, understanding and skills that can be applied in and across subjects
- effective and confident communication skills, including in English
- understanding of their personal and local context, as well as having global awareness.

In Cambridge Primary Art & Design, learners:

- see themselves as artists and become increasingly independent and reflective
- develop the skills needed to express creative ideas and to communicate visually
- understand their place and the place of others in an interconnected, creative and innovative world
- make increasingly informed decisions about creative practices and products and about the art and design they encounter, engage with and generate
- understand the roles of creative arts in society
- analyse and reflect on creative intentions and ideas, practices and outputs from different perspectives.

The Cambridge approach encourages learners to be:



Cambridge Primary Art & Design supports learners to become:

**Responsible** – They begin to take responsibility for their own learning, for their own research and for developing the competencies and creative thinking that will begin their development both as an artist and as a learner.

**Innovative** – They understand the benefits of experimenting and of taking risks with ideas and materials in order to develop and refine their intentions.

**Confident** – They are able to recognise their own strengths by building upon their initial ideas and stimulus to create artworks and designs that demonstrate originality and increasing technical competence.

**Engaged** – They investigate, disrupt and reform primary and secondary sources to engage with and create work that demonstrates both their research and their own personal vision.

**Reflective** – They review their own ideas and the artistic expressions and practices of others to create work that not only reflects local and global culture, but that also demonstrates their own recognition of themselves as an artist. They are also able to reflect upon the emotional and affective benefit of art and design.

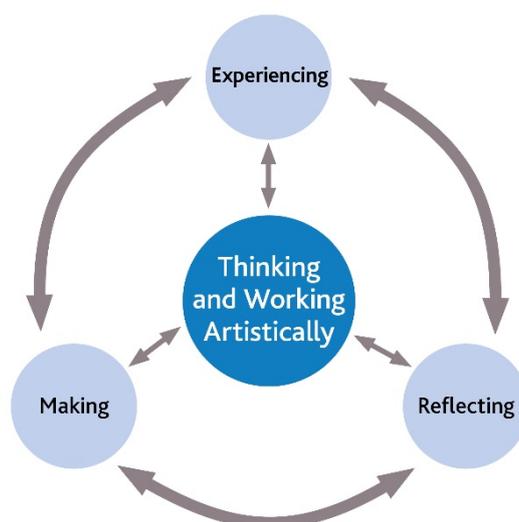
## Overview of the strands

This curriculum framework provides a comprehensive set of learning objectives for Cambridge Primary Art & Design. These give a structure for teaching and learning and a reference against which learners' attainment and skills development can be checked.

We have divided the learning objectives into four main areas called 'strands' which run through every primary stage. These are:

- Experiencing
- Making
- Reflecting
- Thinking and Working Artistically.

Although each strand is discrete, they are all intimately connected due to the holistic focus on the development of the learner as an artist and upon the overall artistic process. These connections, and the role of each strand in the artistic process, is illustrated by the following diagram:



The **Experiencing**, **Making** and **Reflecting** strands represent the stages of the artistic process, which can take place in any order and in an iterative way. The 'making' of each piece of work will be informed by 'experience' of encounters with materials, processes and stimuli. The making process will also allow learners to develop their technical artistic skills. 'Reflection' considers all of the aspects of the process and, as well as informing a learner's future work, allows them to celebrate their learning and achievements and provides them with an opportunity to share their developing knowledge for the benefit of their peers.

The **Thinking and Working Artistically** strand represents the broad principles that are incorporated throughout the curriculum. The learning objectives in this strand require that curiosity be applied to each piece of work and that learners explore the limitless possibilities that are presented by each new task. The learning objectives within the Thinking and Working Artistically strand therefore require each learner to personalise their work, by expressing their own intentions, and by making constant checks to ensure that those intentions are being conveyed.

The fundamental concepts and approaches of art and design apply equally to learners at all stages of their artistic development. For this reason, the same set of learning objectives is used through all of the primary and lower secondary stages. Learners will demonstrate their progress, their evolving creativity and their ability to express themselves as they work with more skill on more complex pieces (see Section 4 for more information).

## Overview of teaching approaches

Cambridge Primary Art & Design is taught through a broad range of investigative, art-making and reflective activities. These include a range of study areas, for example painting, print making, model making or digital art, but you can also apply the curriculum content to your local context and to the resources that you have available.

Overall, a learner's experience of Cambridge Primary Art & Design should be one of stimulating possibilities. Therefore support them to experiment with the resources that are available and, as they progress through the stages, to seek resources of their own. The journey should be as much about the creativity and experimentation as it is about the development of technical excellence.

When preparing for this freedom to experiment, it is important to consider the potential for risk. The Cambridge Primary Art & Design classroom should be a space in which learners are free to move around in order to gather resources, view the work of their peers and to express themselves through movement. Therefore it is important that a risk assessment be carried out and that appropriate safeguards are in place.

It is also advisable to have a clear set of rules that learners must adhere to in every Cambridge Primary Art & Design lesson. These rules can range from safety aspects, such as not walking while carrying scissors, to a list of expected behaviours related to the support and encouragement that they provide to their peers within the creative space of the Cambridge Primary Art & Design classroom.

You can find more information and ideas for teaching and learning activities in the *Cambridge Primary Art & Design Teacher Guide* and schemes of work available on the Primary support site ([primary.cambridgeinternational.org](http://primary.cambridgeinternational.org)).

The teacher guide will support you to plan and deliver lessons using effective teaching and learning approaches.

The scheme of work for each stage of Cambridge Primary Art & Design 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 the schemes of work to teach Cambridge Primary Art & Design. However, you should aim to support learners, as far as time and resources allow, to explore possibilities to their fullest extent.

The scheme of work activities are designed to indicate the types of activities you might use, and the intended depth and breadth of each learning objective. These activities are not designed to fill all the teaching time for each primary stage.

---

## 3 Learning objectives

---

The learning objectives for Cambridge Primary Art & Design describe the concepts and approaches that apply to artists of all ages and levels of expertise. For this reason, the same learning objectives are used to structure learning from Stage 1 to Stage 6.

These learning objectives are:

### Experiencing

- **E.01** Encounter, sense, experiment with and respond to a wide range of sources, including a range of art from different times and cultures.
- **E.02** Explore media, materials, tools, technologies and processes.
- **E.03** Gather and record experiences and visual information.

### Making

- **M.01** Learn to use a range of media, materials, tools, technologies and processes with increasing skill, independence and confidence.
- **M.02** Select appropriate media, materials, tools, technologies and processes for a purpose.

### Reflecting

- **R.01** Celebrate artistic experiences and learning.
- **R.02** Analyse, critique and connect own and others' work as part of the artistic process.

### Thinking and Working Artistically

- **TWA.01** Generate, develop, create, innovate and communicate ideas by using and connecting the artistic processes of experiencing, making and reflecting.
- **TWA.02** Embrace challenges and opportunities, working with growing independence.
- **TWA.03** Review and refine own work.

Although the learning objectives are the same in each stage, learners will be expected to show progression in the knowledge, skills, competence and independence that they demonstrate.

Descriptions of how learners might demonstrate progression against each learning objective are given in Section 4.

## 4 Progression

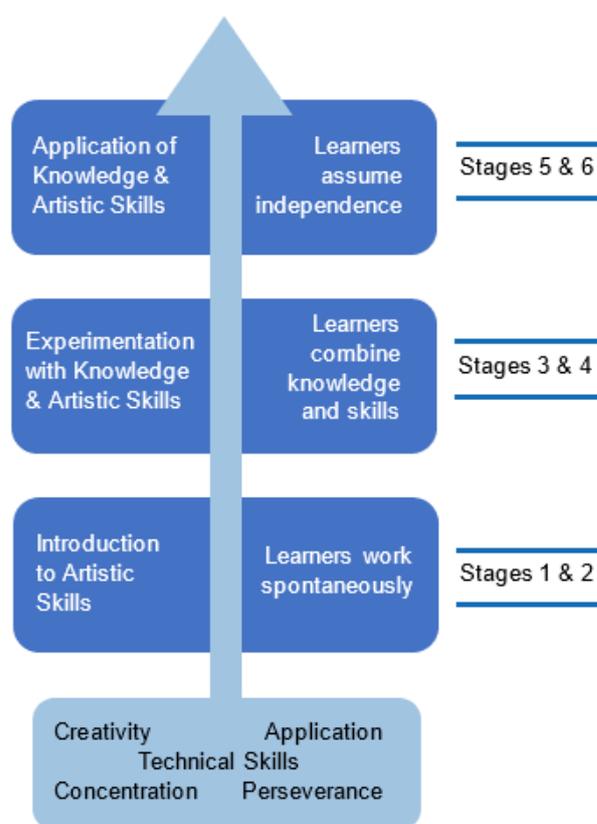
Each learning objective of the Cambridge Primary and Lower Secondary Art & Design curriculum is underpinned by the same core principles throughout all nine stages. As learners progress through each stage, they should be able to demonstrate and appreciate their growth both as an artist and as a rounded learner. This approach will help learners develop and display increasing levels of confidence, technical skill and independence. It will also help them to refine their judgement when taking creative risks, when imaginatively embracing creative opportunities and when reflecting upon their own work and that of other artists.

The diagram on the right provides an overview of how learners will progress in Art & Design through the six primary stages. Learners will start by working spontaneously as they begin to understand the skills of an artist. They will then start to make links between their knowledge and skills through experimentation. By Stages 5 and 6 they will be able to assume the independence that enables them to apply their knowledge and skills and to feel empowered to be creative.

Learners' skills in all the areas that run through the centre of this diagram are expected to grow as they progress through the six primary stages and this growth will continue as they move through lower secondary and beyond.

Throughout the primary stages, learners should experience a broad range of activities that will inform their future creative development. They will have imaginative ideas but may lack the dexterity to translate those until they are older. However, creative thinking and problem solving are important aspects of their development throughout the primary stages and these will help to prepare them for the transition to lower secondary.

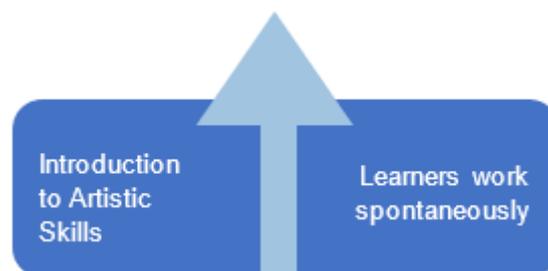
On the following pages, you will find examples of how learners may demonstrate their progress through each of the learning objectives at the primary stages. Some learners will become proficient artists more quickly than others, but progression in terms of understanding and adopting the artistic process should be evident for all.



## Stages 1 and 2

The following guidance provides examples to illustrate the attainment that learners can be expected to demonstrate as they progress through Stages 1 and 2.S

These are not a teaching plan and suggested teaching activities are included in the scheme of work for each stage.



### Experiencing

#### **Encounter, sense, experiment with and respond to a wide range of sources, including a range of art from different times and cultures.**

Simple formal elements of art, such as texture, are encountered and discussed, as is art and design in a range of forms, and from different times and cultures. Learners should make experimental responses to the ideas that they encounter.

Encounters can be introduced through a visit to a local gallery or by having an 'art corner' in the classroom that contains a range of artists' work. Encounters can also include visits to natural environments, such as parks and gardens.

Visual journals are used to collect sources of inspiration and so that learners have an early opportunity to see and to talk about progression in their own work.

#### **Explore media, materials, tools, technologies and processes.**

A range of media and materials are explored spontaneously while core processes, such as joining and connecting materials in model making, are demonstrated to the learners. Learners are encouraged to touch, feel and experience the materials and begin to understand their properties.

It is important that learners have opportunities to talk about the materials, tools and processes so that they can gain confidence, self-correct and work collaboratively with others, while reflecting on what they have learned.

Responses to simple questions, relating to materials, properties, the senses and about their own emotions are expected from learners while they work.

Common materials and tools, for example water-based paints and brushes, chinks, clay, scissors and glues, are introduced in a way that will build learners' confidence and will allow easy and safe use in the classroom.

## Experiencing (continued)

### Gather and record experiences and visual information.

A wide variety of gathering and recording experiences and visual information is shared and the experience of each should encourage inquisitiveness, enjoyment, problem solving and celebration.

Experiences and observations are recorded in spontaneous, visual and multi-sensory ways. This could be through mark making or by producing imaginative representations in a range of media, such as clay, paint and technology or learners could even manipulate their bodies through dance or movement.

Guidance is given about different ways to gather and record experiences. Gathering may involve sorting or ordering in response to the formal elements of art (e.g. line, tone, colour, pattern, texture, scale), while recording may involve film, photography, audio, mark making or the keeping of a visual journal.

## Making

### Learn to use a range of media, materials, tools, technologies and processes with increasing skill, independence and confidence.

As wide a range of media, materials, tools, technologies and processes as possible are introduced. These could include media such as paint, print and sculpture; materials such as paper, clay and felt; tools such as drawing/ animation applications, brushes, sponges and rollers; technologies such as computer devices, microscopes, musical instruments, sound recorders and cameras; and processes such as weaving, felting and sculpting.

Basic skills in using the selected media, materials, tools, technologies and processes are also demonstrated.

Learners are encouraged to develop their skills, both independently and with support, and should be praised for trying new things, and for showing confidence.

### Select appropriate media, materials, tools, technologies and processes for a purpose.

Simple decisions about the creation of artwork are encouraged. For example, from a prepared selection of media, materials, tools and technologies, learners choose those that are appropriate to represent an object or feeling.

Experimentation with materials that show different textures (e.g. hard, soft, squashy), or with the mixing of colours are also encouraged.

Learners are encouraged to review their selections through discussion with others.

## Reflecting

### Celebrate artistic experiences and learning.

Learner responses to artistic encounters are spontaneous and can be expressed visually, verbally and physically.

Each experience is also celebrated through recording, such as by making marks to capture ideas, and by revisiting these recordings in later contexts. In some environments, learners could also collect items, for example fallen leaves when visiting woodland, to represent their experience.

Simple strategies for celebrating and reflecting on learning and experiences are shared. These include making basic comparisons, ordering work into colours or categories, or grouping work in response to the feelings that they generate. Learners are also supported to make celebratory comments so that they begin to understand the language and vocabulary of art.

### Analyse, critique and connect own and others' work as part of the artistic process.

Experimentation will lead to mistakes and learners should reflect on these. Guidance and positive support is provided through the asking of questions such as 'Why wouldn't those two items join together?' or 'Let us try mixing red and blue. What happened?'

Learners begin to critique and connect their own and others' work as part of the artistic process, for example by suggesting simple reflections about their creative work, by making basic changes to alter their work or by forming connections between their own work and that of a peer or other artist.

Basic strategies for analysing and making connections between works of art are introduced. For example, learners connect their work with that of another artist by being asked to describe the similarities and differences and to give a reason for their answers.

## Thinking and Working Artistically

### Generate, develop, create, innovate and communicate ideas by using and connecting the artistic processes of experiencing, making and reflecting.

Learners begin to generate and communicate ideas artistically. For example, they may spontaneously create a painting that shares their personal feelings on a particular classroom topic.

Simple ways for developing work are introduced, but learners are also encouraged to innovate by exploring simple strategies of their own. As examples, they may decide to add collage to a painting to show texture, such as to create their subject's hair on a painting of a person, or they may decide to add another tone of paint to make their observation more accurate.

Thinking about artistic processes begins to occur but may need to be encouraged or supported. For example, learners could be questioned about their successes and challenges and be encouraged to consider innovative techniques that are being trialled by others.

## Thinking and Working Artistically (continued)

### Embrace challenges and opportunities, working with growing independence.

The broad purpose of materials, techniques and tools are identified and discussed. Learners will be shown skills that will enable them to embrace opportunity and begin to demonstrate independence. For example, they may investigate the creation of different textures of paint by adding rice, flour, sugar, water, etc.

Learners will collaborate to solve simple challenges and will make simple choices of their own, such as the selection of collaging materials based upon the representation of colour.

### Review and refine own work.

Simple ways that work may be refined are identified and shared throughout the process of working on a particular task. Learners are encouraged to discuss how they have solved problems in different ways.

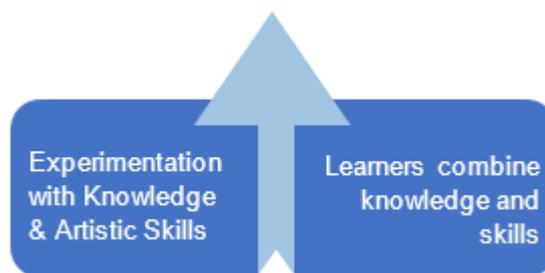
Work is reviewed and refined collectively so that discoveries, progression and suitable strategies are shared.

Comparisons of quality across learner work or in learners' and artists' work are avoided. The process of review and refinement should be a positive experience that focusses upon enjoyment and development.

## Stages 3 and 4

The following guidance provides examples to illustrate the attainment that learners can be expected to demonstrate as they progress through Stages 3 and 4.

These are not a teaching plan and suggested teaching activities are included in the scheme of work for each stage.



### Experiencing

**Encounter, sense, experiment with and respond to a wide range of sources, including a range of art from different times and cultures.**

Talking about and responding to artistic experiences, possibly through using visual journals, is encouraged. For example, learners discuss their emotional responses to works of art and discuss, trial or document the materials, techniques and processes that an artist has used, before applying these observations to their own work and experiments.

Comparisons are made between works of art and design from different times and cultures, to identify features such as the use of media or the subject that is being represented.

Interconnections start to be seen between experiencing the formal elements of art and experimenting with materials. Learners begin to combine knowledge and skill when learning about and making art.

**Explore media, materials, tools, technologies and processes.**

Opportunities for exploration are extended, including the revisiting of materials from previous stages so that the level of understanding can be deepened. For example, a range of graphite pencils of various hardness could be explored to develop the representation of tone.

Considered explorations are made with a select range of media and materials. For example, charcoal could be used to capture tone when drawing in response to first-hand experiences.

Skill development will also occur. For example, if learners were previously introduced to simple ways to manipulate clay, they would now be taught how to join clay, how to make marks and how to create reliefs.

### **Gather and record experiences and visual information.**

A repertoire of ways for recording experiences and gathering visual information is developed and used with growing independence.

The use of a visual journal to support the process of gathering and recording experiences, that can be developed into other artworks or used to solve problems, is encouraged. For example, using a visual journal to record the patterns found on the surfaces of different buildings and then developing this in a print design could be one way of gathering, recording and developing artwork.

The visual journal also becomes a growing document that is used to explain progressions in a learner's work.

## **Making**

### **Learn to use a range of media, materials, tools, technologies and processes with increasing skill, independence and confidence.**

Knowledge and understanding of a range of media, materials, tools, technologies and processes is demonstrated. For example, simple inferences are made about effective media, materials, tools, technologies or processes for a specific task or intention. Learners may also demonstrate that an outcome can be achieved in several ways, suggest reasons for differences or make basic judgements about effectiveness. Some learners may achieve this independently but others may require support and guidance.

Development of work is demonstrated, for example by showing a series or sequence of stages towards an outcome in a visual journal or portfolio. These recordings may draw out developments in knowledge, skill and creative independence.

### **Select appropriate media, materials, tools, technologies and processes for a purpose.**

Strategies are developed that will assist with decision making, for example trialling experiments in visual journals, making mock-up designs, creating plans or reflecting on developments using annotations or peer review.

Decisions about media, materials, tools, technology and process selection is informed by experience and through teaching. For example, learners recognise that the parts of a model that come under stress will need to be made of thicker cardboard.

Visual journals and portfolios are used to document knowledge, experimentation, development, process and reflection. These are revisited, independently and with peers, in order to review and progress work and to make comparisons between the approaches used in different projects. For example, learners may show a photographic diary of sculptural development and use this to revise construction techniques for model making in a later project.

## Reflecting

### Celebrate artistic experiences and learning.

A range of strategies and processes are used for celebrating works of art and these are applied to a learner's own work and to that of their peers and other artists. This could include the use of reflective statements, the identification of personal progress in a visual journal, the creation of art in response to the work of another or the use of a technique or skill from the work of another.

Practice is celebrated through recognition of how changes can help to bring success. As a result, simple alterations will be made to work, such as changing a colour scheme or the scale of a component in their drawing.

The learner's voice, both visual and verbal, is valued and they should feel confident when sharing or articulating their experiences. They begin to do this to help others and should offer praise and guidance with confidence.

### Analyse, critique and connect own and others' work as part of the artistic process.

The trialling of different ideas, techniques or outcomes in the artistic process is demonstrated, as a means of analysis and critique.

Simple strategies for critiquing work are developed to help support progress. This could include self-assessment against success criteria or against a set of developmental skills. A learner could also document their personal reflections about their progress in drawings, annotations or notes within their visual journal.

Preferences and justifications, which are informed by analysis, critique and connections made to the work of others, are reflected in artistic processes and outcomes. For example, a learner may be able to articulate how the work of peers or other artists has helped them to move forward.

## Thinking and Working Artistically

### Generate, develop, create, innovate and communicate ideas by using and connecting the artistic processes of experiencing, making and reflecting.

The range of materials, skills and techniques that learners use will increase, and this will be done experimentally at times. Some outputs may show original ideas (e.g. using a skill that has not been demonstrated) or be developments upon existing techniques (e.g. discovering that layers could be added to a painting by adding pen marks on top).

Work is created for different purposes and in response to different problems or stimuli. This could include a mural design to enhance a wall or an individual print that will then form part of a collaborative textile work.

Processes and developments are articulated. This could include learners explaining the stages that they followed when making a printing block and the resulting print, or how they changed their mural design after they had considered both their audience and their intended message. Some support or modelling may be required to help and encourage learners with this.

Learners spontaneously connect the artistic processes and confidently seek advice or share ideas about how tools can be used effectively.

### **Embrace challenges and opportunities, working with growing independence.**

Learners use their knowledge of artistic terms, processes and the work of other artists in refined ways to challenge themselves in their own art making.

New opportunities are embraced and learners use their developing skill set and knowledge of artistic terms, processes and the work of other artists to respond to challenges with independence. They have the confidence to share a number of outcomes to a problem, for example by showing that a simple textile design could be produced through weaving, sewing or by fusing materials together. Learners will therefore be using the skills that they have previously discovered, or have been shown, during all of the stages of their learning to date.

### **Review and refine own work.**

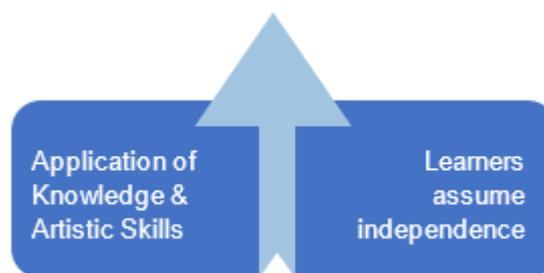
Visual journals may be used to help review or refine work that is in progress or to evaluate, adapt or enhance either final work or the processes that have been used. Positive development and review is fostered throughout the teaching and learning.

As well as working by themselves, learners will engage with group work. They will learn to express their ideas in positive and supportive ways, by helping to refine ideas, skills and art making together.

## Stages 5 and 6

The following guidance provides examples to illustrate the attainment that learners can be expected to demonstrate as they progress through Stages 5 and 6.

These are not a teaching plan and suggested teaching activities are included in the scheme of work for each stage.



### Experiencing

**Encounter, sense, experiment with and respond to a wide range of sources, including a range of art from different times and cultures.**

Understanding of materials and processes is extended through structured exploration of two- and three- dimensional opportunities. Learners experiment with, and then select, appropriate materials.

While independently working with and selecting materials, learners confidently use appropriate vocabulary when describing formal elements. For example, they collaboratively create a transient sculpture by selecting natural materials and to produce a work that adheres to guidelines about geometric shape, line and tone.

Learners research art and design using books, the internet and, where possible, gallery visits. Appropriate vocabulary is used to describe findings and to discuss art from a number of contexts. Contrasting responses to art are also researched and this could then be used as the basis of a role-play debate.

Understanding of sources is evident throughout the visual journals and verbal interactions, and will be demonstrated through the creation of interpretations of the original rather than the making of direct copies.

**Explore media, materials, tools, technologies and processes.**

Experiments with media, materials, tools, technologies and processes are conducted without prompt, and learners ask appropriate and focussed questions in order to enrich their knowledge and understanding. A number of possible developments are tested before settling on an idea to pursue to completion and choices are articulated, with reference being made to a range of experiential activities.

The full range of experiences are articulated and understanding is demonstrated through experiments that make use of the formal elements in visual journals. For example, learners experiment with representing the tonal changes, scale and texture of the inside of a piece of fruit, using different media, in preparation for producing an enlarged study of that fruit.

**Gather and record experiences and visual information.**

Learners can explain the importance of experimenting. Enjoyment of the artistic process, including the benefit of learning from experiments and mistakes, is demonstrated through pride in and ownership of visual journals and portfolios.

A wide variety of ways of gathering, recording and applying visual information is evident in a learner's portfolio, while the visual journals hold a record of all ideas and attempts to find solutions.

**Making****Learn to use a range of media, materials, tools, technologies and processes with increasing skill, independence and confidence.**

Skill and independence is applied through curious and creative thinking and through the recognition of the development stages needed to make a final piece. This includes learning from previous mistakes and recognising how these have enabled the current levels of attainment and confidence to be reached.

Developing skill and independence is demonstrated through visual journals and through discussion with others, including through the considered guidance that is sought.

**Select appropriate media, materials, tools, technologies and processes for a purpose.**

Through a series of related projects, appropriate strategies for selecting and using materials and processes are demonstrated.

Learners can justify the decisions that they make about the selection of process and materials. Learners work more independently and, although guidance may still be needed, this is far less than in the previous stages. For example, learners are able to discuss what they know about the properties of oil pastels and, with support, they are able to model techniques for using them to blend, layer and to create tones and textures.

The benefit of learning from mistakes is acknowledged and visual journals are enhanced by the decisions and experiments that have proved to be unhelpful.

## Reflecting

### **Celebrate artistic experiences and learning.**

Visits to galleries and tabletop galleries, and the selection of work to keep in a portfolio are conducted with confidence. Learners may also engage in curating exhibitions. For example, a letter could be written to invite a gallery to display one piece of a learner's work. This letter will include an explanation and critique of the work and suggestions for how it should be displayed and of other artists whose work could be displayed alongside it.

Thoughts and feelings are explained and the relationship between artworks and the artists that produce them is recognised.

An understanding of scale, perspective and sculptural forms is used and described when celebrating achievement.

Positive encouragement is regarded as an essential aspect of development and mutual praise, appreciation and celebration is expected.

### **Analyse, critique and connect own and others' work as part of the artistic process.**

Strong reflective practice is demonstrated when discussing art, art making and appreciation. Learners question what they see, what they understand and the skills needed to make art. They will make appropriate associations, such as considering that there is more than one way of interpreting a work of art and being aware that people could have different perspectives towards a particular work. They may even be able to articulate where they position their own opinion in comparison with the other perspectives that they encounter.

How other artists take inspiration from their surroundings, experiences and peers is understood and appreciated.

Overall, learners speak confidently about their own development and that of others. Critical appreciation is positive, encouraging and demonstrates knowledge and understanding. Learners also appreciate that all of their peers are engaged in the same development process.

## Thinking and Working Artistically

### Generate, develop, create, innovate and communicate ideas by using and connecting the artistic processes of experiencing, making and reflecting.

All work demonstrates confidence and some originality. It communicates ideas well and demonstrates some audience awareness. For example, learners create a poster that aims to convince their community to think about an issue that is of interest to them personally.

Learners can describe the processes they are using and how their ideas are developing. For example, if they are felting, learners are able to explain both the felt-making process and the formal art elements that they are using.

They demonstrate autonomy by testing ideas and embracing artistic practices without encouragement or prompt.

### Embrace challenges and opportunities, working with growing independence.

Independence is demonstrated through the enjoyment of new challenges and through the application of experience, knowledge, skills and understanding when meeting those challenges.

Learners demonstrate personal control by making sure they invest time and effort to extend their experiences through every project. For example, when painting on canvas, learners will choose a painting style that they think is most appropriate to the subject (e.g. pointillism or impressionism) and will then employ that style with skill and refinement.

Despite their increased autonomy, learners also have the confidence to seek help and advice when trying out new ideas.

### Review and refine own work.

Visual journals document the stages of each development and demonstrate an appreciation of the need for review and refinement.

Refinements are undertaken willingly and should demonstrate the full range of a learner's prior learning. The considered views of others should be actively sought and a positive approach taken to all discussions with peers.

When work is improved through self-correction, any resulting insights are readily offered to other learners. Convincing reasons are given for why each particular insight is useful.

---

## 5 Glossary

---

This glossary is provided to support your understanding of the content of this curriculum framework. The definitions are intended to be sufficient to guide an informed reader.

**Annotations** – written explanations that are added to art to communicate explanation or further thought.

**Blend** – the technique of gently combining two or more colours at their edges to create a soft graduation from one to the next.

**Enlarged study** – an artwork which depicts an object at a scale that is larger than the object's normal proportions.

**Formal elements** – the parts used to make any piece of art. The formal elements in art are line, shape, form, tone, texture, pattern, colour and composition. The application of these elements determines the appearance of a final piece of work.

**Layering** – the application of layers of paint on top of one another. For example, the first layer could be the background colour, the second layer could create the outline shape of the object that is being represented and subsequent layers could add various levels of detail to that object.

**Learning objectives** – statements from the curriculum framework of the expectations of knowledge, understanding and skills that learners will develop; they provide a structure for teaching and learning, and a reference against which to check learners' attainment and skills development.

**Mark making** – the lines, dots, patterns etc. that are made in the process of making art. The term can apply to any material that is used on any surface.

**Materials** – the specific items that are used to make art. For example, if working in the media of collage, the scraps of paper, fabric and other items involved in creating the work, including the glue, are the materials.

**Medium or media** – the dominant material(s) that are being used to create art. For example, paint, collage or clay.

**Perspective** – has two meanings in art and design, as follows:

- the representation of space, size or distance within a work of art
- the different backgrounds, experiences or views that can influence an individual's opinion about, or approach to, a work of art.

**Portfolio** – a compiled collection of an artist's work.

**Scheme of work** – support materials for each stage of Cambridge Primary Art & Design. Each scheme of work contains a suggested long-term plan, a medium-term plan with suggested teaching and learning activities and sample short-term (lesson) plans.

**Stimulus or stimuli** – anything that is used by an artist or designer to generate new ideas. This could include another work of art or design, a piece of text or music, a person or place, a historical event or period, or an entire culture.

**Strand** – a collection of learning objectives in the curriculum framework that forms an area of learning.

**Tabletop gallery** – a small scale display used to present artworks to learners, including those that have been produced by the learners themselves. This is very helpful for generating discussions about the development of next steps.

**Teacher guide** – a document providing support in using the curriculum framework to plan and deliver lessons using effective teaching and learning approaches.

**Tools** – the items used by an artist that are not consumed in the art-making process. For example, paint is consumed as soon as it has been applied, whereas the brush that was used to apply the paint can be washed and used again. The brush is therefore the tool in this example.

**Transient sculpture (or any transient art)** – non-permanent work that can be manipulated. Loose parts are an important aspect to any transient art.

**Visual journal** – a book which contains both words and artistic expressions to create a record of an artist's thoughts and experiments.

## 6 Changes to this curriculum framework

---

This curriculum framework has been amended. The latest curriculum framework is version 2.0, published August 2021.

- We have made changes in order to make the curriculum framework digitally accessible. For example, we have increased the font size and spacing and added alternative text to images and tables.

There may be other minor changes that do not affect teaching and learning.

We are committed to making our documents accessible in accordance with the WCAG 2.1 Standard. We are always looking to improve the accessibility of our documents. If you find any problems or you think we are not meeting accessibility requirements, contact us at [info@cambridgeinternational.org](mailto:info@cambridgeinternational.org) with the subject heading: Digital accessibility. If you need this document in a different format, contact us and supply your name, email address and requirements and we will respond within 15 working days.

Cambridge Assessment International Education  
The Triangle Building, Shaftesbury Road,  
Cambridge, CB2 8EA, United Kingdom

t: +44 (0)1223 553 554

[www.cambridgeinternational.org](http://www.cambridgeinternational.org)

© Cambridge University Press & Assessment 2021



8 9 0 9 7 9 7 2 5 9