

MARINA INTERNATIONAL SCHOOL

ART & DESIGN SCHEME OF WORK

YEAR 2 - TERM 1

WEEK	TOPIC	TOPIC DETAILS
1.1	Experiencing: stories in the news	<p>*As a warm-up activity, give small groups of learners copies of local and national newspapers and magazines.</p> <p>*Learners find two or three photographs showing events that have happened recently.</p> <p>*They do not need to read the text (known as the 'copy') which accompanies the photographs to make their selections.</p> <p>Learners present their photographs to the whole group. They discuss:</p> <ul style="list-style-type: none">• why the photograph caught their eye• the story that the photograph tells• whether they needed to read the news story or article to know what the picture was about. <p>*Learners stick their found images onto a large sheet of paper to make a simple display for the wall.</p>

WEEK	TOPIC	TOPIC DETAILS
2.1	Experiencing: storytelling in artwork from the past	<p>*Display contrasting images from a range of media from different periods that portray events or lifestyles from a range of places and historical periods.</p> <p>*Tell learners the title of each work as it is shown and explain which country it is linked to. *Learners discuss what they see and how accurately it tells a story.</p> <p>Images might include:</p> <ul style="list-style-type: none"> • Gwion Gwion (also called Bradshaw, Giro Giro), Aboriginal rock art human figures (18000–8000 BC) • Sumerian arts, Standard of Ur, commemorative mosaic (2550 BC) • Chinese Qin dynasty, Terracotta Warriors (221–206 BC) • Japanese Yamato-e painting (794–1185) • Medieval tapestry, The Offering of the Heart (1400–1410) • Pieter Bruegel the Elder, Children's Games (1560) • Michel Colombe, marble altarpiece, Saint George and the Dragon (1508–1509) • Jacques-Louis David, The Coronation of Napoleon (1807) • John Trumbull, The Declaration of Independence (1817) • Christian Krohg, Leiv Eirikson discovering America (1893) • Los Angeles Daily News, Amelia Earhart and her plane (1928) • Diego Rivera, La Piñata (1953) • NASA, Moon landing photographs (1969) • Martin Parr, New Brighton, Merseyside (1985) • Les Johnson, Miners Rescue (2013) • Commemorative mugs and plates for events such as the Olympics. <p>Learners might also explore:</p> <ul style="list-style-type: none"> • posters of local sporting events • billboards of holiday destinations.

WEEK	TOPIC	TOPIC DETAILS
3.1	Thinking and working artistically and making: designing a poster	<p>*Learners work in pairs to design a coloured poster advertising a local or school event which captures the mood of the event and the people taking part in it within its main image.</p> <p>*They should begin by drawing two rough sketches of what might be in the poster, showing different layouts or pictures before making their poster using digital software.</p> <p>*The event might be a football game, a school drama performance, a cake sale, etc.</p> <p>Ask learners to:</p> <ul style="list-style-type: none"> • create one main graphic image using either photography, by drawing with felt-tip pens or by painting • write a small amount of accompanying text (the copy) • arrange pictures and text (composition). • A roll of paper is used to create a timeline of historical events in the learners' local area. • Learners draw or paint objects associated with the events and attach their paintings to the timeline. • Learners write a story for a school magazine or website and take photographs to accompany their text.
4.1	Reflecting	<p>*Learners create a display of their work on the wall.</p> <p>*They discuss their work comparing:</p> <ul style="list-style-type: none"> • the effectiveness of the main picture in 'telling the story' of the event • the arrangement of other elements such as colour and text in attracting the eye • what the poster tells the viewer of what people wear in the current century and what hobbies are followed.
5.1	TEST 1	ACROSS THE BOARD TEST 1 12th - 16th 2020

WEEK	TOPIC	TOPIC DETAILS
6.1	Experiencing: narrative	<p>*As a warm-up activity, place learners into pairs and provide each pair with an envelope, with the frames of the same short storyboard cut up inside. *Ask the learners to arrange the frames in the correct order.</p> <p>*Learners compare their solution to that of learners near to them.</p> <p>*Show learners images that are like cartoon strips in that they use a series of images to tell a linear story.</p> <p>Images might include selections from:</p> <ul style="list-style-type: none"> • The Egyptian Book of the Dead (1280 BC) • The Bayeux Tapestry (1070s) • Walt Disney, Three Little Pigs (1933) (thought to be the first film storyboard) • David Lowery, storyboard artist, Jurassic World (2015) • Joe Johnstone, storyboard artist, Star Wars (1977–1983) • Mark Kennedy, storyboard artist, Tangled (2012) • Charles M Schultz, Peanuts comic strip (1950–2000).
6.2	MID-TERM BREAK	MID-TERM BREAK 22nd-23rd October 2020

WEEK	TOPIC	TOPIC DETAILS
7.1	Experiencing and making: our storyboard of everyday life	<p>*Learners practise making rough sketches of parts of the body, for example the head or hands and also rough sketches of a whole person in a setting such as a classroom, shop or playing field. The sketches do not be detailed.</p> <p>*Learners work in small groups to create a storyboard of between four and six frames showing a simple series of actions, such as:</p> <ul style="list-style-type: none"> • getting up in the morning (washing hands, getting dressed, cleaning teeth, brushing hair) • buying a bar of chocolate (picking up a bar, putting it on the counter, counting out money, putting it in a bag, leaving the shop) • making a snack (slicing bread, adding butter, adding a filling, putting the snack on a plate, eating the snack) • planting a flower (filling a flowerpot with soil, making a hole, putting the plant in the pot, watering the plant) • washing a car (putting water in a bucket, adding soap, washing the car, rinsing the car, polishing the car). <p>Give each group a different activity but do not explain the steps that make up the activity.</p> <p>*Learners can create the figures in the template by:</p> <ul style="list-style-type: none"> • drawing the general shape of the person or any object using general shapes (circles, ovals, rectangles) with limbs added on • drawing stick people with faces and details of clothing • cutting pictures of people and objects out of magazines or product catalogues • using a digital drawing package or graphics tablet to create simple figures. <p>*If they are drawing their figures, learners can select charcoal, pencils or felt-tip pens.</p> <p>*Each learner within a group creates one or two frames of the storyboard. Each frame should be A4 size.</p>

WEEK	TOPIC	TOPIC DETAILS
8.1	Reflecting	<p>*Learners share their work with other members of the group. *They decide how they might improve their work. For example, they might consider:</p> <ul style="list-style-type: none"> • simplifying the drawings or adding more detail • including more close-ups rather establishing views • adding more colour or detail • adding extra frames to tell the story. <p>*When they have finished their work, they arrange the frames in the correct order on a large sheet of paper and display it on the wall. *Other learners look at their storyboard and say what they think it is showing.</p> <p>*Learners add a simple script to their storyboards *They work in larger groups to act out the scenes in the frames and the performance is filmed either by you or by other learners using a single camera set-up.</p> <p>*Learners show their films to other learners and teachers to gain feedback on their storytelling.</p>
9.1	Thinking and working artistically: storytelling	<p>As a warm-up activity, learners work in groups of four on a large sheet of paper. *Each learner is numbered 1 to 4 and responds to the following instructions:</p> <ul style="list-style-type: none"> • Learner 1 – make a quick line drawing of an animal you like in the top left-hand corner of the paper • Learner 2 – make a drawing of a much smaller animal in the top-right hand corner • Learner 3 – make a larger drawing of an animal you dislike or fear in the centre of paper • Learner 4 – draw the outline of either sea waves, mountains, forest or the night sky with planets or stars where there is a space on the paper. <p>Tell learners that the animals they draw will be the main characters in a short story that they are going to write for very young children:</p> <ul style="list-style-type: none"> • Learner 1's animal will be the hero or heroine. • Learner 2's animal will be a friend of the first. • Learner 3's animal will be the villain. • The main part of the story will take place near or in the sea, mountains or forest, depending on what was drawn by Learner 4.
10.1	TEST 2	ACROSS THE BOARD TEST 16th - 20th 2020

WEEK	TOPIC	TOPIC DETAILS
11.1	Thinking and working artistically: storytelling	<p>*Explain that the story will have a short beginning, a longer middle and a short ending.</p> <p>*Learners should write a few simple sentences for each section which two- to three-year-old children can understand.</p> <p>In the beginning section learners might:</p> <ul style="list-style-type: none"> • give the names of the two main characters • use adjectives to describe their characters (for example friendly, brave) • describe where their characters live. <p>In the main section learners might:</p> <ul style="list-style-type: none"> • name and describe the villain (for example bad-tempered, cruel) • identify what they do that is bad to the hero or heroine (for example bully, steal) • describe how the friend helps the hero or heroine to defeat the villain. <p>In the ending, learners might:</p> <ul style="list-style-type: none"> • describe how the characters feel. <p>Learners collaborate in their groups to write a very short story which they then read to the other groups</p>
12.1	Experiencing: illustrated short stories for young children	<p>*Show learners examples of illustrated short stories for young children.</p> <p>*They discuss the stories and the illustrations.</p> <p>Examples of books for young children (which have been translated into multiple languages) might include:</p> <ul style="list-style-type: none"> • Antoine de Saint-Exupéry, author and illustrator, <i>The Little Prince</i> (1943) • Maurice Sendak, author and illustrator, <i>Where the Wild Things Are</i> (1963) • Judith Kerr, author and illustrator, <i>The Tiger Who Came to Tea</i> (1968) • Eric Carle, author and illustrator, <i>The Very Busy Spider</i> (1984) • Julia Donaldson, illustrated by Axel Scheffler, <i>The Gruffalo</i> (1999).

WEEK	TOPIC	TOPIC DETAILS
12.2	Making and thinking and working artistically: storytelling	<p>Learners revisit their drawn characters for their group story and refine them. They might experiment by:</p> <ul style="list-style-type: none"> • using a medium which is new to them such as pen (pen brush) and ink, coloured chalk, pastels • cutting out a template to use as a basis for the animal shape • combining media such as painting and collage for the body of a character (a technique used by Eric Carle in <i>The Very Hungry Caterpillar</i> (1969)) • adding fabric to the animal bodies so that young readers have a sensory experience • turning the animals into fantasy creatures or monsters. <p>Learners decide:</p> <ul style="list-style-type: none"> • how many pages they need for their 'book'. The book will consist of a series of A4 pages, glued together back to back to create the leaves • a title and front cover design • how text and illustrations will be combined on the page • which media they will use to create their illustrations. <p>Learners gather their resources and create the cover and individual pages of their books. The pages are then glued to form leaves and are attached together using a stapler or plastic binder.</p>
13.1	Reflecting and reviewing	<p>Learners pass their book to other groups to read.</p> <p>Each group gives written feedback by writing on sticky notes:</p> <ul style="list-style-type: none"> • two things they liked about the book • one way in which the book might be improved. <p>At the end of the activity, learners place their feedback by the books.</p> <p>Learners write the feedback relating to their book in their visual journals. They make a note on what new skills they have learned and what skill they need to improve.</p>
14.1	Recreation	<ul style="list-style-type: none"> *Learners choose an activity from their previous lesson. *Learners work in pairs to review their works and redo the work using different media

ART & DESIGN SCHEME OF WORK

YEAR 2 - TERM 2

WEEK	TOPIC	TOPIC DETAILS
1.1	Experiencing: sound waves	<p>*Give small groups of learners a percussion instrument such as a drum, a tambourine, a triangle, maracas, Indian bell cymbals, etc.</p> <p>*Briefly state that sounds are produced by vibrations which cause sound waves.</p> <p>*Ask learners to make a sound with their instrument and feed back to the other groups which part of the instrument moves and causes vibrations.</p> <p>Demonstrate a common way to use lines to represent sound waves:</p> <ul style="list-style-type: none">• big waves for loud sounds• small waves for quiet sounds• waves close together for high sounds• waves far apart for low sounds. <p>*Learners use pencils to draw different types of sound wave in their visual journals</p> <p>*Show learners examples of artists who use sound waves as inspiration and explain how their work was made.</p> <p>Images might include:</p> <ul style="list-style-type: none">• Jean Shin, Sound Wave (2007)• Magda Stawarska-Beavan, Mother Tongue II (2009)• James Clar, Soundwave (Rolex Tower) (2010)• John Davies, SOUNDSCAPE: The Physical Sounds of Manhattan (2014)• Colin Hendee, Amen Break Waveform (2015)• Eirik Brandal, Composition #11 (2017). <p>Learners might explore the sound waves art of Tim Wakefield who has created sound wave pieces for many musicians including ABBA, Queen, Coldplay and Lily Allen. His work starts with making a recorded wave form produced by a rhythm in a song. The artist listens to the music, the lyrics and the tempo to decide what colours and shapes to use.</p>

WEEK	TOPIC	TOPIC DETAILS
2.1	Experiencing: colour and texture in painting	<p>*Explain that although some painters like to use a wide range of colours in their paintings, others use a limited palette or monochrome.</p> <p>*Explain that monochrome is the use of one colour and different shades (tones) of that colour to make a drawing, painting or photograph.</p> <p>*You might show paintings by the artist Yves Klein, who was particularly interested in the colour blue.</p> <p>*Learners compare and discuss these paintings with those by artists who painted in response to sounds or music.</p> <p>Explain that the artist Wassily Kandinsky had a condition called synaesthesia in which hearing can trigger another sense, such as sight. This meant that he saw colours when he heard music and music when he painted. He described yellow as warm and blue as cold. Georgia O'Keeffe liked to listen to classical music as she painted. She thought that music and art could convey emotions without representing real sounds or real objects.</p> <p>Images might include: Wassily Kandinsky, Improvisation 10 (1910) Wassily Kandinsky, Composition IV (1911) Georgia O'Keeffe, Music, Pink and Blue No. 2 (1918) Georgia O'Keeffe, Blue and Green Music (1919–1921) Yves Klein, Blue Monochrome "Londres 50" (M 28) (1950) Yves Klein, Untitled Blue Monochrome (IKB 181) (1956) Yves Klein, Anthropométrie de l'Époque Bleue (ANT 82) (1960).</p> <p>Demonstrate different techniques in painting, including:</p> <ul style="list-style-type: none"> • create a tint by taking a primary colour and mixing it with white • create a tone by adding a very small amount of black to a primary or secondary colour • draw a line or shape in wax crayon on paper and then paint over the page using watercolour – the wax resists the paint and the line will still show through • use ready-mixed sugar syrup to draw a line, then use a paint brush to dab paint onto the sugar syrup line – the line will spread (bleed) to create an interesting effect • spread salt on the paper both before and after painting to create texture. <p>Learners experiment with these techniques in their visual journals.</p>

WEEK	TOPIC	TOPIC DETAILS
3.1	Thinking and working artistically and making: recreating sounds visually	<p>*Learners listen to a short clip (few bars) of recorded music or a loop of synthesised sounds. *They create their own expressive sound wave art in response to the sounds or music.</p> <p>*Working individually, learners select colours and painting techniques to recreate a sound wave which travels along a large sheet of paper in landscape position.</p> <p>Techniques might include the use of:</p> <ul style="list-style-type: none"> • monochrome • contrasting colours • wax relief • bleeding effects using sugar syrup • adding salt to create texture. <p>*Learners join their paintings end-to-end to form a mural of a long sound wave which they display on the wall.</p>
4.1	TEST 1	ACROSS THE BOARD TEST 25th January 2021
5.1	Reflecting	<p>Learners write in their visual journals:</p> <ul style="list-style-type: none"> • what they enjoyed about the sound wave project • which famous artists' work they liked the most and why • two new skills they have learned • why they chose certain colours to use in their work.
6.1	Experiencing: the creations of sound artists	<p>Learners discuss the visual appeal and the sounds made by the three-dimensional artworks of sound artists.</p> <p>Images and film clips might include:</p> <ul style="list-style-type: none"> • Douglas Hollis, Sound Garden (1982–1983) • Jean Tinguely and Niki de Saint Phalle, Stravinsky Fountain (1983) • Peter Richards and George Gonzales, Wave Organ (1986) • Pinuccio Sciola, Sounding Stones (1996) • Mike Tonkin and Anna Lui, Singing Ringing Tree (Panopticons) (2006) • Susan Philipsz, Lowlands (2008–2010) • Luke Jerram, Aeolus, acoustic wind pavilion (2011) • Yuri Suzuki, Sonic Playground (2018). <p>If possible, learners might also visit a local gallery or park where there are interactive sculptures for children that allows them to experiment with sound. Suitable pieces in parks might include:</p> <ul style="list-style-type: none"> • giant wooden chimes • spaces such as holes in rocks in which children can make echoes • pipes of different size which can be beaten with sticks to make different sounds • gravel paths to make crunchy noises <p>water fountains and pools in which children make splashing noises.</p>

WEEK	TOPIC	TOPIC DETAILS
7.1	Thinking and working artistically and making: wind chimes	<p>*Learners work in groups to make wind chimes using recycled materials.</p> <p>*They select objects for the chimes which might include metal tubes or bolts, old keys, small tins, bells, circles of dried clay.</p> <p>*Using nylon cord or string, they suspend the chimes from a straight stick or circular frame.</p> <p>*They decorate their chimes with other visual elements such as shells, ribbons, feathers or beads.</p> <p>*Learners suspend their chimes outdoors in the wind or suspend them in the classroom in front of a fan in order to listen to the sounds they make.</p>
7.2	MID – TERM BREAK	MID – TERM BREAK 17th-19th February 2021
8.1	Reflecting and thinking and working artistically	<p>Learners discuss:</p> <ul style="list-style-type: none"> • the sounds their chimes make • the visual appeal of the decoration they used • how they might improve their chimes • how they might design their own sound garden for the outside play area of their school.
9.1	Experiencing: musical instruments	<p>*Ask learners to list the names of instruments they have seen played.</p> <p>*Show learners either an image or a real example of:</p> <ul style="list-style-type: none"> • an instrument with strings, for example guitar, violin • a brass or woodwind instrument, for example trumpet, flute • a percussion instrument, for example timpani, shaker • a traditional local instrument, for example bagpipes, bull roarer, didgeridoo, gayageum, gong, madal, horse-headed fiddle, pan flute, rubab, sitar, sopilka, zhaleika, etc. <p>Also display film clips of unusual instruments made by sound artists and musicians.</p> <p>Film clips might include:</p> <ul style="list-style-type: none"> • Luigi Russolo, Intonarumori (1913) • Leland W Sprinkle, The Great Stalacpipe Organ (1956) • Jean Tinguely, Homage to New York (1960) • Stomp, physical theatre performance (1991) • The Viennese Vegetable Orchestra (1998) • Paul Drescher, Hurdy Grande (2011) • William Close, The Earth Harp Collective (2011) • Martin Molin, The Wintergatan Marble Machine (2016).
10.1	ASSESSMENT	MID YEAR ASSESSMENT WEEK 8th - 12th March 2021

WEEK	TOPIC	TOPIC DETAILS
11.1	Experiencing and making: decorative instruments	<p>*Learners work in small groups to make a simple string, wind or percussion instrument using clay or recycled materials. The instrument can be of their own choice.</p> <p>*They should start by following simple instructions.</p> <p>*This allows learners to experiment and support each other in making a basic instrument.</p> <p>*Challenge learners to make their instrument individual and original either in its structure or in its decoration.</p> <p>□ Simple instructions to make an ocarina (wind instrument) might include:</p> <ul style="list-style-type: none"> • Make two small round pinch pots of clay. • Score and wet the rims of the pots and join them together to make a sphere or egg shape. • Flatten the sphere. • Make a short mouthpiece by folding clay over the middle lollipop stick. • Insert another lollipop stick into the flattened sphere to create an opening. • Join the mouthpiece to this opening. • Make three round holes on the top side of the ocarina. • When the clay is hardened learners can paint and play their ocarina. <p>□ Simple instructions to make a shoebox guitar (stringed instrument) might include:</p> <ul style="list-style-type: none"> • Cut a large oval sound hole in the centre of the shoe box lid. • Paint your box and decorate with glitter, or glue on images cut out of magazines (decoupage). • Place four large strong elastic bands around the sound hole so that they run along the length of the shoebox. • Cut a hole of about 3cm at the end of the box. Insert about 5cm of long cardboard tube into the hole to make the neck of the guitar. • Play the guitar. <p>□ Simple instructions to make a drum (percussion) might include:</p> <ul style="list-style-type: none"> • Find a cylindrical shape container of metal or hard plastic. • Paint or decorate the container using collage. • Create the skin of the drum by criss-crossing strips of masking or electrical tape over the top. • Make drumsticks by taping a ball of tissue paper on the end of a pencil. • Play the drum. <p>Learners share their work with others as it progresses and discuss problems. They have the opportunity to remake their instruments to improve them.</p>

WEEK	TOPIC	TOPIC DETAILS
12.1	Experiencing: art and music in traditional ceremonies	<p>*Explain to learners how music has been used in feasts and celebrations since prehistoric times.</p> <p>*Archaeologists have found stone instruments such as gongs in many countries including Vietnam and Mali.</p> <p>Learners suggest ways in which they celebrate festivals and events with art and music such as:</p> <ul style="list-style-type: none"> • sending a birthday card and singing Happy Birthday • wearing a specially designed football shirt and singing a football anthem • wearing wedding clothes and dancing • celebrating a new year with music and dragon dancing. <p>Learners look at and discuss images of traditional ceremonies that use sand paintings and chanting as the focus of a celebration. Images might include:</p> <ul style="list-style-type: none"> • Navajo sand paintings (dry paintings) used as part of a healing ceremony • Tibetan monks' mandala sand paintings representing the transitory nature of life. <p><input type="checkbox"/> Reflecting</p> <p>Learners look at each other's work as it is being created and try to guess what event is being celebrated.</p> <p>Learners compare their work with that of the Navajo or Tibetan sand paintings.</p>

ART & DESIGN SCHEME OF WORK

YEAR 2 - TERM 3

WEEK	TOPIC	TOPIC DETAILS
1.1	Experiencing: environments and dwellings	<p>Show learners images of houses in different environments from around the world. They discuss the images.</p> <p>Images might include:</p> <ul style="list-style-type: none">• Inuit domed igloo made from snow blocks• Scandinavian log cabin with sloping roof• Saharan African round mud houses with thatch• Japanese Shoji houses constructed from panels made from a wooden frame and translucent paper• Native American tepee with poles covered with skins• Stilt houses in Assam India• Chinese Tanka junk boat. <p>Display copies of the images on the walls so that learners can see them while completing this activity.</p> <p>*Learners work in small groups of two or three learners to build a model of one of the homes from the list above.</p> <p>*Give each group a cardboard box with different materials in it.</p> <p>*The challenge is for them to work out which home they can build from the materials.</p> <p>*All groups have access to string, sticky tape, glue and scissors.</p> <p>The different boxes might include:</p> <ul style="list-style-type: none">• lollipop sticks to make walls and a roof (log cabin)• short wooden craft dowelling sticks, paper and card (Shoji house)• sugar cubes and transparent bubble wrap (igloo)• wooden dowelling rods and faux leather cloth (tepee).

WEEK	TOPIC	TOPIC DETAILS
2.1	Experiencing: architect-designed buildings	<p>Explain that the role of an architect is to design the overall look of a building.</p> <p>Give groups of four or five learners a set of cards. On each card is written a skill that an architect needs. These might include:</p> <ul style="list-style-type: none"> • mathematical skills • science skills • design skills • team-building skills • communication skills • problem-solving skills • creative skills • financial skills • CAD skills. <p>*Learners discuss the list in groups and negotiate to list the skills in order of priority with the most important skills at the top and the least important skills at the bottom. They compare their lists with those of other groups.</p> <p>*Learners justify their choices by giving examples of when these skills are used, for example science skills are needed so that architects know the properties of the materials from which the building is constructed.</p> <p>Tell learners that they will have the opportunity to design their own building and to make a model of it.</p> <p>Learners discuss the designs of famous buildings by well-known architects and describe the geometric shapes used in their designs. Support the discussion by displaying images, such as:</p> <ul style="list-style-type: none"> • Imhotep, Step Pyramid of Djoser, Sakkara (27th century BC) • Iktinos, Kallikrates and Karpion, The Parthenon, Athens (432 BC) • Ustad Ahmad Lahauri, Taj Mahal, Agra (1653) • Antoni Gaudí, La Sagrada Familia, Barcelona (1883) • Walter Gropius, Bauhaus School of Design, Dessau (1926) • Shreve, Lamb and Harmon, The Empire State Building, New York (1931) • Eero Saarinen, JFK terminal, New York (1962) • Richard Rogers, Pompidou Centre, Paris (1977) • Norman Foster, Khan Shatyr Entertainment Centre, Astana (2006) • Jeanne Gang, The Aqua Tower, Illinois (2009) • Renzo Piano, The Shard, London (2012) • Zaha Hadid, The Heydar Aliyev Center, Baku (2012). <p>Learners make a rough sketch of their two favourite designs in their visual</p>
3.1	TEST 1	ACROSS THE BOARD TEST 26th April 2021

WEEK	TOPIC	TOPIC DETAILS
4.1	Thinking and working artistically and making: architectural designs	<p>*Each learner designs an imaginative facade for a public building in an imaginary city.</p> <p>*The designs should be inspired by the buildings that they have discussed.</p> <p>*They make an initial rough sketch of their idea and share and discuss these with a partner. *Learners must make at least one suggestion for a change to each other's design.</p> <p>*Their designs should be for a range of different public buildings that might be found in a city, for example a shopping centre, sports centre, bank, hospital, theatre, cinema, block of flats.</p> <p>*Show learners examples of architectural plans which can be downloaded from the internet. *Learners discuss how these plans have been drawn, e.g. by hand, using a ruler or using a CAD package.</p> <p>*Learners redraw their initial sketches neatly using either a pencil and ruler or a CAD package. They include the change suggested by their partner.</p>
5.1	MID-TERM BREAK subject to Eid-al-Fitr	MID-TERM BREAK subject to Eid-al-Fitr 10th-14th May 2021
6.1	Thinking and working artistically and making: planning and making a mini-city	<p>*Learners work in two groups to create mini-cities.</p> <p>*They review the homes they made earlier in the activity and decide:</p> <ul style="list-style-type: none"> • whether they want their city to have homes in one style or a range of styles • whether they might decide on a totally different design • how they might make public buildings using design features from their architectural drawings. <p>Learners can complete this project by:</p> <ul style="list-style-type: none"> • making a few public buildings and more homes for their city using craft and recycled materials • arranging the buildings on a large sheet of plastic • painting roads and green areas • making trees using dowelling rods and tissue paper • adding small toy figurines of people or cars.

WEEK	TOPIC	TOPIC DETAILS
7.1	Experiencing: pointillism	<p>*The painting technique pointillism uses tiny separate dots of primary and secondary colours.</p> <p>*When lots of these dots are placed close together, from a distance the colours will appear to blend. This illusion is known as optical mixing.</p> <p>*Demonstrate the effect of colour contrasts on the eye.</p> <p>*Ask learners to look intently at a coloured piece of paper, such as yellow on a white background. After a minute of staring at the paper, learners will begin to see a flickering purple colour.</p> <p>*They can experiment by drawing a blue or red dot and staring at it to see what other colour will appear.</p> <p>*Working in pairs, one learner paints random red and blue dots close together within a small square or circle while their partner stands at a distance and describes which colour they see (purple).</p> <p>*Remind learners to use a clean brush to paint the different colours and make sure the colours do not mix on the paper.</p> <p>*The learners swap roles and the second learner experiments with different colours such as red and yellow or orange and blue.</p> <p>The learners share the results of their experiments with other pairs.</p> <p>Display images created using the pointillism technique. Introduce learners to the work of Seurat and Signac, two major artists who were pioneers in pointillism. Display each image electronically so that learners can see an enlarged version. Images might include:</p> <ul style="list-style-type: none"> • Georges Seurat, Le Bec du Hoc, Grandcamp (1885) • Camille Pissarro, Eragny Landscape (c.1886) • Georges Seurat, The Seine seen from La Grande Jatte (1888) • Charles Angrand, Hay Ricks in Normandy (1889) • Paul Signac, Saint-Tropez, Fontaine des Lices (1895) • Paul Signac, The Pine Tree at Saint-Tropez (1909) • Yayoi Kusama, Fields in Spring (1988) • Angelo Franco, Virginia Forest Abstraction 1 (2011) • Ton Dubbeldam, Elysian Fields (2013).

WEEK	TOPIC	TOPIC DETAILS
8.1	Experiencing: experimenting with pointillism to create a tree	<p>*Learners draw the outline of a small tree with three or four main branches on a piece of A4 white paper.</p> <p>*They select colours and use pointillism to colour the tree trunk and the leaves.</p> <p>*They can use a small round-ended brush or the end of a dowelling stick to paint the dots.</p> <p>*Ask some learners to experiment by using small dots (as in the work of Georges Seurat and others) or by using large dots (as in the work of Yayoi Kusama).</p> <p>*If some learners complete their work before others, they might look at the artwork of Ana Enshina, who paints animals using pointillism, and create their own pointillist painting of an animal of their choice.</p> <p>*They might use a template to draw the shape of the animal to save time.</p>
9.1	ASSESSMENT	<p>END OF YEAR ASSESSMENT 7th-11th June 2021</p>

WEEK	TOPIC	TOPIC DETAILS
10.1	Experiencing, making and reflecting: designing and making a tea bowl from clay	<p>*Show learners a short film of a traditional Japanese tea ceremony (Ocha). Learners discuss what they have seen.</p> <p>*Demonstrate how to make a clay bowl out of a ball of clay using the pinching, rolling or coil pot method.</p> <p>For the pinching method:</p> <ul style="list-style-type: none"> • Use a tool to poke a hole in the centre of the bowl large enough to get a thumb in. • Keeping turning the cup and pinching the walls of the bowl until the intended shape is achieved. • Make sure the bottom is flat so that the bowl does not fall over. <p>For the rolling method:</p> <ul style="list-style-type: none"> • Roll out a ball of clay. • Cover a small plastic bowl or pot with the clay. • Cut away any extra clay at the bottom that is not needed. <p>Leave the clay to dry and then remove the plastic mould.</p> <p>For the coil pot method:</p> <ul style="list-style-type: none"> • Flatten a small ball of clay to make the bottom of the bowl. • Roll the remaining clay into long snakes. • Coil the snakes around the bottom of the bowl until the shape is built up. • Squeeze the coils together and to the bottom circle so that there are no gaps where liquid could escape. <p>*Tell learners that they should scratch their initials on the bottom so that they know which bowl is theirs after it has been left to dry.</p> <p>*Learners make their tea bowls and leave them to dry. They then decorate their bowls using acrylic paints.</p> <p>*Learners might also fill their bowls with water to test whether they are fit for purpose.</p>

WEEK	TOPIC	TOPIC DETAILS
11.1	Reflecting: Japanese tea ceremony.	<p>Learners celebrate the project by using their bowls to create a performance based on the Japanese tea ceremony.</p> <p>Some learners might act as narrators and describe:</p> <ul style="list-style-type: none"> • how tea and tea ware spread around the world • how their bowls were made • the inspiration behind their designs • what is happening during their tea ceremony. <p>The rest of the group will perform in pairs with one learner making the tea and one learner pretending to drink the tea.</p> <p>Learners plan:</p> <ul style="list-style-type: none"> • how they will sit • what actions they will perform to show how tea is made • what they will wear • what other tea ware they might need • whether to play soft Japanese music in the background. <p>Learners perform their tea ceremony to an invited audience of other teachers and learners.</p>