

MARINA INTERNATIONAL SCHOOL

ART & DESIGN SCHEME OF WORK

YEAR 3 - TERM 1

WEEK	TOPIC	TOPIC DETAILS
1.1	Experiencing: textiles	<p>To stimulate thought about what is meant by textiles, show learners a range of examples of textile work from around the world. These can include:</p> <ul style="list-style-type: none">• weaving• quilting• embroidery• sashiko stitching• batik• applique• local examples of textile art and craftwork. <p>You may want to initially hide the textiles so that learners can only feel the item and cannot see it. This can be achieved by using a blindfold, bag or box or learners can handle the fabric under the table so that they cannot see it.</p>
1.2	describing and representing the feeling of texture	<p>Making and thinking and working artistically: Ask learners to work in small groups. Provide each group with two or three items of texture or different types of fabric.</p> <p>In their groups, learners describe the feel, texture and surface of the items they have been provided with. They should then draw what they feel, by considering the materials they are using and how the marks they are making convey the texture of the surface. This can be carried out in learners' visual journals.</p> <p>Ask learners to feed back to the whole group. Collate key words somewhere visible in the classroom so learners can refer to them throughout the unit.</p> <p>Ask learners to record the key words in their visual journals and add related drawings, images or photographs.</p>

WEEK	TOPIC	TOPIC DETAILS
2.1	Experiencing and reflecting: colour and collage	<p>Ask learners whether they associate certain colours with particular countries (including their own country). Record learners' responses, which could be used in a follow-up session.</p> <p>How do colours work together? Ask learners to mix five colours. The aim is for these to be different to each other to generate a collection of colours to be shared in the class. Learners make enough of each colour to paint a medium-sized piece of paper or surface area of another material. Learners paint five sheets of paper, one for each colour.</p> <p>While the papers dry, ask learners to make notes in their visual journals on the personal colour associations they make when considering colours. Their notes can be informed by their responses to the following questions:</p> <ul style="list-style-type: none"> • What are your favourite colours? • What colours remind you of your home? • What colours do you associate with different countries? <p>Learners may want to consider relationships between countries, looking at flag designs (for example, the flags of Bangladesh, the Netherlands and Brazil, Belgium and Germany, China and North Macedonia, Bolivia and Portugal, etc.).</p> <p>Once the coloured papers are dry, learners share them to make a grid of three by three squares (cut from the original sheets), which are stuck onto a larger piece of paper. This will help learners explore how colours work in relation to each other. They can cut slightly smaller squares of different colours and stick them in the centre of the original squares to create more complex colour relationships. Remind learners to consider complementary colours, tonal values and gradation of colour.</p> <p>Learners display their work and discuss the colours they have used and how they feel they work together or how they produce contrast.</p>

WEEK	TOPIC	TOPIC DETAILS
3.1	Continuation on colour and collage	<p>Ask learners whether they associate certain colours with particular countries (including their own country). Record learners' responses, which could be used in a follow-up session.</p> <p>How do colours work together? Ask learners to mix five colours. The aim is for these to be different to each other to generate a collection of colours to be shared in the class. Learners make enough of each colour to paint a medium-sized piece of paper or surface area of another material. Learners paint five sheets of paper, one for each colour.</p> <p>While the papers dry, ask learners to make notes in their visual journals on the personal colour associations they make when considering colours. Their notes can be informed by their responses to the following questions:</p> <ul style="list-style-type: none"> • What are your favourite colours? • What colours remind you of your home? • What colours do you associate with different countries? <p>Learners may want to consider relationships between countries, looking at flag designs (for example, the flags of Bangladesh, the Netherlands and Brazil, Belgium and Germany, China and North Macedonia, Bolivia and Portugal, etc.).</p> <p>Once the coloured papers are dry, learners share them to make a grid of three by three squares (cut from the original sheets), which are stuck onto a larger piece of paper. This will help learners explore how colours work in relation to each other. They can cut slightly smaller squares of different colours and stick them in the centre of the original squares to create more complex colour relationships. Remind learners to consider complementary colours, tonal values and gradation of colour.</p> <p>Learners display their work and discuss the colours they have used and how they feel they work together or how they produce contrast.</p>
4.1	Experiencing: weaving from around the world	<p>Show learners examples of weaving from different countries. Examples include work such as:</p> <ul style="list-style-type: none"> • Anni Albers, Haiku (1961) or Black-White-Red (1965), • Gunta Stozl, Slit Tapestry Red-Green (1927-1928) or Design for a Runner (1923) • Ann Roth, Shadow of The Silk Road (2011). <p>*Highlight the use of materials, colour and forms. There may also be elements of representation and abstraction that can be discussed. This will give learners the opportunity to consider their own opinion and also reflect on their initial ideas about how to represent a country through design. The discussion can be supported by questions such as:</p> <ul style="list-style-type: none"> • How have the colours been used? • Do you notice a pattern in the use of colour? • What shapes and forms can you see? • Are there any repeating shapes, motifs or elements within the work?

WEEK	TOPIC	TOPIC DETAILS
5.1	TEST 1	ACROSS THE BOARD TEST 1 12th– 16th October 2020
6.1	Experiencing and making: colour weaving	<ul style="list-style-type: none"> • Learners explore colour through paper weaving. • Demonstrate how to create a paper weave, using technical terms such as warp and weft. • Provide strips of coloured paper of various thickness. • Ask learners to consider the colour relationships and to explore different combinations of thickness in their lines. • Learners produce an initial sample using the coloured papers. • Once this has been completed ask them to produce a further sample using a more limited colour palette. • This will help them think about their colour selection and about how the colours work together. • This activity could progress to creating a weave using strips of fabric, wool, ribbons and threads if small hand looms or frames are available. • Temporary looms can be created by threading the material between the backs of two chairs. This would be a good activity for learners to do in pairs or in small groups. Larger or thicker strips of fabric will enable the piece to be created more quickly.
6.2	MID-TERM BREAK	MID-TERM BREAK 22nd-23rd October 2020

WEEK	TOPIC	TOPIC DETAILS
7.1	Experiencing, making and thinking and working artistically: applique, collage and quilts	<p>Display examples of work that employs applique or collaging with fabrics, such as:</p> <ul style="list-style-type: none"> • Valerie S Goodwin, Tale of Two Campuses, (2010) • Harriet Powers, Pictorial Quilt (1895–1898) • Cas Holmes, Field Margins (2011) • Gee’s Bend Quiltmakers, founded in 2003. <p>Using embroidery hoops to maintain control, demonstrate different ways to stitch two pieces of fabric together. Learners can refer to their colour grid or their weave from previous activities. Imagery can be built up of geometric forms or silhouettes and letter forms can be cut out from fabric of a contrasting texture or colour.</p> <p>Pieces of fabric can be stitched together with a simple running stitch, a blanket stitch or any other similar stitch that you are familiar with. There are a number of online resources which illustrate the various stitches and show how to make them.</p> <p>Ask learners to create a sample in response to their colour associations from their visual journals. This might be different squares of colour related to spices, different shapes and forms that reflect the local flora or learners can make an applique in response to the grid they made in the previous activity. You may need to provide imagery as a stimulus if they choose to work from their own ideas.</p> <p>You can allow learners to choose how they will approach the activity, or you can decide that all learners will use applique in response to the same stimulus such as the colour grid activity.</p> <p>Ask learners to consider the shapes and forms they are combining and use their colour knowledge to create an effective design.</p>

WEEK	TOPIC	TOPIC DETAILS
8.1	Experiencing, making and thinking and working artistically: applique, collage and quilts (part 2)	<p>Display examples of work that employs applique or collaging with fabrics, such as:</p> <ul style="list-style-type: none"> • Valerie S Goodwin, Tale of Two Campuses, (2010) • Harriet Powers, Pictorial Quilt (1895–1898) • Cas Holmes, Field Margins (2011) • Gee’s Bend Quiltmakers, founded in 2003. <p>Using embroidery hoops to maintain control, demonstrate different ways to stitch two pieces of fabric together. Learners can refer to their colour grid or their weave from previous activities. Imagery can be built up of geometric forms or silhouettes and letter forms can be cut out from fabric of a contrasting texture or colour.</p> <p>Pieces of fabric can be stitched together with a simple running stitch, a blanket stitch or any other similar stitch that you are familiar with. There are a number of online resources which illustrate the various stitches and show how to make them.</p> <p>Ask learners to create a sample in response to their colour associations from their visual journals. This might be different squares of colour related to spices, different shapes and forms that reflect the local flora or learners can make an applique in response to the grid they made in the previous activity. You may need to provide imagery as a stimulus if they choose to work from their own ideas.</p> <p>You can allow learners to choose how they will approach the activity, or you can decide that all learners will use applique in response to the same stimulus such as the colour grid activity.</p> <p>Ask learners to consider the shapes and forms they are combining and use their colour knowledge to create an effective design.</p>

WEEK	TOPIC	TOPIC DETAILS
9.1	Experiencing: architecture and the environment	<p>In this activity, you will introduce learners to the theme of shapes and spaces using architecture and the environment.</p> <p>Explain the different print forms and what is meant by intaglio and relief, providing examples.</p> <p>Making: capturing a view</p> <ul style="list-style-type: none"> • Using a view from a window, ask learners to make some initial observation sketches which they can work from later. If working from direct observation is not possible (e.g. if there is a lack of available window space), use found images of architecture from books, reliable websites or prepared photographs. • Alternatively, learners can create monoprints from direct observation. • Start by demonstrating the method of inking up, drawing into the plate, making paper stencils and combining mark-making with structural lines. • Learners explore print method, experimenting with the different ways to create an image. • With monoprint, they can draw into the ink and place the paper over the top to take an impression or they can ink up the plate, place the paper over the ink and draw on the back of the paper to pick up the ink on the other side. • It is best to have thin sticky ink rather than thick wet ink as they will get a clearer image. • They can use different drawing tools to make marks in the ink, such as feathers, broken sticks, wheels from toy cars, cotton reels. • If using a printing press, you can show learners how to add low-relief texture through thin mesh and other surfaces such as rough paper, wool or tape, etc. • They should use paper stencils and/or torn paper to block out shapes and low-relief textures such as fabric and mesh to reflect the surfaces and contrast between structure and form. • This is to be taken from first-hand observation from the window or from the images provided.
10.1	TEST 2	ACROSS THE BOARD TEST 16th-20th November 2020

WEEK	TOPIC	TOPIC DETAILS
11.1	Experiencing and making: block printing	<ul style="list-style-type: none"> • Demonstrate how to create a block print using cardboard and craft foam. Demonstrate how to ink up the plate and how to print. • Ask learners to use the image they were given at the start of the activity, and the positive and negative spaces they have identified and marked, as a basis for creating a block print design. • Ask learners to experiment with overprinting their plate, overlapping and off-setting the image. They can also explore this through colour combinations. • Demonstrate how to draw into a block print plate. • Draw into the craft foam using a sharp pencil or pen or use an etching tool. • This will give the image fine detail. • Demonstrate how to ink up and print effectively. • Taking a section of one of their drawings from a previous activity, ask learners to recreate the linear aspects onto their block print plate. • Learners print the plate, exploring both monochrome and colour and experimenting with ways to print the plate to create a repeating pattern. • Learners could also work in small groups to create a range of repeat patterns putting all their tiles (print blocks) together in different formats.
12.1	Experiencing and making: collograph printmaking	<ul style="list-style-type: none"> • Show learners examples of the collograph print method from your own samples. • Ask learners to draw a range of surfaces through the exploration of mark-making. • Provide learners with a range of dry media such as graphite pencils, charcoal, wax crayon, fine liner pens and suggest different approaches. • You can demonstrate cross-hatching, making dots, using long dashes, using a broken line, scribble, curled marks, etc. • You could provide a grid so that they keep their studies small, this could then be stuck into their visual journals for future reference. • Using their knowledge of texture, learners create a low-relief collograph plate to develop a range of prints. • They can refer to images from previous activities, such as their observational drawings or the images used to create their block prints. • Demonstrate the construction of the collograph plate, the inking up process and the print method. • Learners refine the print method to achieve a good quality print from their plate and then explore how to print using two or three different colours within the same image.

WEEK	TOPIC	TOPIC DETAILS
13.1	Reviewing print outcomes as a class	<p>Learners select their most successful print and share it with the group, explaining reasons for their choice. Stimulus questions might include:</p> <ul style="list-style-type: none"> • What do you think makes a good print? • Is it the image? The quality of the print (consistent application of colour/clear image)? The way you have placed the image on the paper? The way you have experimented with layering the prints?
14.1	Thinking and working artistically: generating ideas	<p>Ask learners to work in small groups to mind map their ideas in relation to the theme of shapes and spaces. Stimulus questions might include:</p> <ul style="list-style-type: none"> • What spaces make good compositions for exploring positive and negative spaces? • What environments have a good range of patterns that can be explored through print? • Do you like close-up images to show texture? • What surfaces do you like and where can these be found? • How can you use different perspectives to give a specific atmosphere? <p>Collate the feedback and share the various ideas with the whole class. This will help ensure that all learners can consider and develop their own ideas alongside those of their peers.</p>

ART & DESIGN SCHEME OF WORK

YEAR 3 - TERM 2

WEEK	TOPIC	TOPIC DETAILS
1.1	Experiencing: pointillism	<p>Display images of artwork representing pointillism. Learners discuss the techniques used in pointillism. Introduce artists such as Georges Seurat and Vincent van Gogh. Show learners when this movement was happening on the timeline.</p> <p>Making and reflecting: a pointillism still life Provide learners with a selection of still life objects that offer interesting shapes and colours and ask them to create a pointillism composition using paint (poster paint or acrylic paint are recommended) on a selection of paper. They should make several compositions so that they can practise consistency of their representation and develop their skill.</p> <p>Each learner should choose two of their compositions that they think best represent both their still life and pointillism. They share their selection with a partner and discuss any noticeable discoveries before sharing with the whole group.</p>

WEEK	TOPIC	TOPIC DETAILS
2.1	Experiencing: complementary colours in pointillism	<p>Show learners A Sunday Afternoon on the Island of La Grande Jatte (1884–1886) again or other work by Georges Seurat. Ask learners:</p> <ul style="list-style-type: none"> • What colours can you see? • Which colours stand out? • Do reds/oranges stand out more when they are next to green or blue? <p>Display a blank six-part colour wheel.</p> <ul style="list-style-type: none"> • Can you remember the three primary colours? <p>Fill the primary colours on your demonstration colour wheel.</p> <p>Explain that these three colours are the most important on the colour wheel as all other colours are mixed from them.</p> <p>*Can you remember which colour is created by mixing red and blue?</p> <p>Explain that purple is a secondary colour and fill in purple on your colour chart.</p> <p>Continue with red and yellow, yellow and blue until the chart is finished.</p> <p>Explain that the colours that are opposite to each other are called ‘complementary colours’. Complementary or opposite colours appear more vivid together than when they are apart. Georges Seurat often used complementary colours.</p> <p>Learners can create their own colour wheels in their visual journals.</p>
3.1	Experiencing: pop art	<p>Provide learners with a selection of pop art images, for example Roy Lichtenstein, Girl With Hair Ribbon (1965) and Andy Warhol, Shot Marilyns (1964). Learners discuss the similarities and differences between the pop art movement and pointillism.</p> <ul style="list-style-type: none"> • What colours can you see? • Where are these on the colour wheel? <p>Elicit that in pop art the artists often use primary colours and complementary colours.</p> <p>Learners should also refer back to the timeline to suggest when the pop art movement was current.</p> <p>Making: pop art self-portraits</p> <p>Learners take portrait photographs of themselves which capture just the head and shoulders and are printed as A4 images. The portraits can be serious or humorous.</p> <p>Using the images of themselves, learners create a self-portrait in the style of Lichtenstein.</p> <p>They do this by first tracing over their photos, using tracing paper, and then transferring these onto dotted paper. Then, using paint, learners create their self-portraits in response to Lichtenstein’s pop art.</p> <p>Once completed, a black marker pen can be used to add line details.</p>

WEEK	TOPIC	TOPIC DETAILS
4.1	TEST 1	ACROSS THE BOARD TEST 25th January 2021
5.1	Mark-making with charcoal	Experiencing: mark-making with charcoal Give learners charcoal and paper and ask them to explore the different marks they can make. In groups learners discuss what they have found: <ul style="list-style-type: none"> • What effect does the charcoal create when using it for a composition? • How does using charcoal compare to using wax crayons and paint?
6.1	Making and reflecting: capturing motion in drawing	Experiencing: capturing motion Show a series of work by artists that capture motion in their artwork. Learners identify and discuss the techniques the artists have used to capture motion in their artwork. Learners draw a model (visitor or teacher) who moves while they are drawing. Learners can use charcoal and large sheets of sugar paper, to capture the model's continuous movements. Learners evaluate their work discussing the process and answering questions such as: <ul style="list-style-type: none"> • How did you find this activity? What did you do? • Which artist's work influenced you? • What words would you use to describe your work? • What was the main challenge and how did you overcome this?
7.1	MID-TERM BREAK	MID-TERM BREAK 17th-19th February 2021
8.1	Making and Reflecting: Responses to Cubism	Give each learner an A4 sheet of brown paper, card or sugar paper and a range of pre-cut shapes (cubes and triangles, made from brown paper and card). Learners create a response to the artists by layering the pre-cut shapes and sticking them on top of the paper or card in order to create an image. They should layer up their image and experiment with different shapes and sizes in order to understand what works. Learners have the opportunity after their responses to reflect on their work produced. Encourage learners to evaluate their work discussing the process and answering questions such as: <ul style="list-style-type: none"> • How did you find this activity? Describe the process. • What skills did you use during this activity? Did you learn any new skills? If so, which? Did you use any skills you have used before? If so, which? • What did you find challenging about this activity? How did you overcome this? Learners annotate their visual journals with their evaluations, using artistic vocabulary where possible.

WEEK	TOPIC	TOPIC DETAILS
9.1	Experiencing and working artistically: drawing cubes	<p>Give learners either squared or dot paper and demonstrate how to draw a cube. Allow learners to have several attempts at creating successful cube sketches before moving on.</p> <p>Ask learners to stick images of cubes into their visual journals (approximately two A4 sheets per learner with six printed cubes on each sheet). They then list the objects around them within the learning environment which the cube could be made into.</p> <p>Learners sketch over the cubes in order to resemble an object within the learning environment, for example a table, bin, book, window, building, etc.</p> <p>Once the learners have created sketches over the cube template, they then use the ballpoint pen to dominate the lines that detail the object created.</p>
10.1	ASSESSMENT	MID YEAR ASSESSMENT WEEK 8th-12th March 2021
11.1	Creating a landscape with perspective	<p>Demonstrate a simple method for using a horizon and vanishing point to create perspective.</p> <p>Take learners to a location which offers a view of a setting which will be suitable for creating a landscape with perspective (alternatively provide images of local areas that can be used for reference).</p> <p>Give learners sheets of paper with the pre-drawn vanishing point and horizontal line. Learners decide on the centre of the landscape they are looking at and begin recreating their landscape on their sheet. This can be done in monochrome with pencil.</p> <p>Resources:</p> <ul style="list-style-type: none"> • Sheets of paper with pre-drawn vanishing point and horizontal lines to support learners' landscape responsive sketches • Sketching pencils.

ART & DESIGN SCHEME OF WORK

YEAR 3 - TERM 3

WEEK	TOPIC	TOPIC DETAILS
1.1	Making: using watercolours to create depth and distance	<p>Learners choose one colour they want to work with throughout this process. They mix and water down the colour to create a very pale and diluted shade of the chosen colour.</p> <p>This shade is then painted directly onto the sheet of paper, creating silhouettes of either buildings or trees starting from the middle of their sheet.</p> <p>Learners should experiment with the height and shapes of their buildings/trees. If they want to include details such as branches, then learners should use a thinner brush to ensure the details are prominent and clear.</p> <p>Once the first layer has become partially dry, learners add more pigment of colour to their shade before painting another set of buildings/trees starting from a few centimetres lower than the first shade.</p> <p>This is repeated twice, with the last colour starting from the base of the paper. Each time, the learner minimises the dilution of their colour in order to create a gradient effect.</p>

WEEK	TOPIC	TOPIC DETAILS
2.1	Making: using black ink and tracing paper to create depth and distance	<p>Learners use black ink, acrylic or poster paint, to paint a simple backdrop of their choice onto a sheet of cartridge paper (forest landscapes work well with this technique).</p> <p>Learners draw another layer of forestry on a sheet of tracing paper, cut to the same size as the original cartridge paper. They do this without reference to the previous work. They repeat this process on as many pieces of tracing paper as they choose.</p> <p>To construct their work, learners layer their sheets of tracing paper on top of one another to see the effect that it has as a whole composition.</p> <p>Learners can experiment with changing the layering of their compositions, appreciating the different effects this creates, and witnessing how the use of tracing paper also acts as a tool to add the illusion of depth to a composition.</p> <p>Learners can also experiment with incorporating others' work and amalgamating a variety of layers consisting of a mixture of learners' paintings to create a group composition, i.e. select a collection of sheets produced by a variety of learners, and layer them on top of one another to create a collaborative layered landscape.</p>
3.1	TEST 1	ACROSS THE BOARD TEST 26th April 2021
4.1	Making: using viewfinders in abstract photography	<p>In this activity learners use their viewfinders to create abstract photography using digital photographic equipment (i.e. cameras or mobile devices).</p> <p>Using the artists' work as inspiration, learners explore their surroundings and with the use of their viewfinders, take photographs which create an abstract and 'manipulated' effect (for example, by taking close-up images of objects and landscapes, the learners will remove context from their images, therefore manipulating the image and the object's perspective).</p> <p>Firstly, learners use their viewfinders to decide on the photographs they want to take. Then, depending on the size of the device and lens, learners place the viewfinder in front of the lens, using the cut-out to frame their desired image.</p> <p>Learners select some of their images and add these to their visual journals. They can annotate them with their reflections and evaluations.</p>
5.1	MID-TERM BREAK subject to Eid-al-Fitr	MID-TERM BREAK subject to Eid-al-Fitr 10th-14th May 2021

WEEK	TOPIC	TOPIC DETAILS
6.1	Experiencing and making: perspective in collage	<p>Display examples of collage, for example:</p> <ul style="list-style-type: none"> • Luis Chan, Ping Chau (1976) • David Hockney, Pearblossom Highway #1 (1986) • Seana Gavin, 'Popup Magazine' commission (2016) (to illustrate Jonathan Rose reading from his book The Well-Tempered City). <p>Discuss the learner's responses to the collages. Questions to prompt discussion might include:</p> <ul style="list-style-type: none"> • What have the artists created? • What media have they used to create their art? • Have they used more than one media? How do you know? • What is similar about their work? What is contrasting? • What effect do these paintings create for the viewer? • What is the name of this type of art? <p>Note that even though these pieces of art may look surreal (unreal/bizarre), the use of perspective creates a sense of reality within the composition. Explain to learners that they are to do the same thing in their own work.</p> <p>Learners experiment with composing a collage. They can rip or cut coloured card and textured paper in order to create a landscape. Then they can use whatever they want in order to build on the foreground (e.g. recycled paper and illustrations cut out from magazines and newspapers). Throughout, they should remember to maintain perspective within their compositions.</p> <p>Resources:</p> <ul style="list-style-type: none"> • Textured paper, coloured card, recycled paper • Images from magazines, newspapers or other recycled sources • Glue.
7.1	Making: self-portraits	<p>*Learners use digital cameras to take self-portraits. These images are then digitally manipulated so when printed there is a subtle image of the learner's face (e.g. printed as 'black and white' with the colour 'saturated').</p> <p>*Remind learners of Kusama's polka dot-inspired art, and ask them to create a self-portrait inspired by her work. You might wish to show learners examples of Chuck Close's portraits which he creates using similar techniques.</p> <p>*Encourage learners to work with a similar colour palette to that of Kusama, using bright blues, pinks, reds, oranges, yellows and greens. The erasers on the end of pencils can be used to create a defined and textured dot. These can be layered with larger dots or other colours to create an overlapping pattern.</p> <p>Resources:</p> <ul style="list-style-type: none"> • Digital cameras, printer and printer paper • Thick card • Pencil with rubber end for each learner • Selection of poster paints/acrylic paints

WEEK	TOPIC	TOPIC DETAILS
8.1	Experiencing and making: synaesthesia art	<p>*This activity is based on synaesthesia art (a movement which embodies other senses as well as sight including sound, touch, smell and taste and the cooperation of all these senses in order to create art). In this activity, learners will specifically explore sound and its influence when creating art.</p> <p>*Before learners arrive for the lesson, prepare by stretching a large roll of white paper across the learning area, with a selection of colours set up around it. You will also need to select a piece of music for learners to respond to, for example the piano 'songs' of Ludovico Einaudi or Yiruma.</p> <p>*Start by asking learners to listen to the selected song at least twice, perhaps with their eyes closed. While they listen, ask them to try to visualise the art in response to the music. Reassure learners that there is no right or wrong way to do this exercise and support their thinking and reflection with questions such as:</p> <ul style="list-style-type: none"> • How does the music make you feel? • Close your eyes. What colours do you visualise as you listen to the music? • Imagine you are the conductor. How would you move to lead the orchestra playing the music? How could you make similar movements with your paint brush? <p>Encourage personal reflections from learners, as opposed to group discussion, in order to achieve more personal and individual responses.</p> <p>*With the song on a continuous loop, encourage the learners to begin their responses on the large sheet of paper. It may be interesting to allow for their responses to overlap or to interact if they wish so that the whole sheet is covered.</p>
9.1	ASSESSMENT	END OF YEAR ASSESSMENT 7th -11th June 2021
10.1	Making and experiencing: using clay	<p>Demonstrate how to use clay to construct a figure through either coiling or using armature. Show learners how to create a generic figure. All learners then follow the instructions to get used to the materials and create one generic figure. Learners can then use this experience to create their individual character.</p> <p>Support learners to explore the medium and find ways to create their individual character using this material and process. Provide tools to create texture and show them how to build the shapes they will need to create their character.</p> <p>This can also be carried out using recycled materials and taping or gluing the elements together and painting over in a base colour before adding features.</p> <p>Learners show their character and gather feedback from their peers. They also reflect on the activity and the materials, asking themselves:</p> <ul style="list-style-type: none"> • Was this the appropriate medium for the character? <p>Would it work better using different 3D materials or a different approach?</p>

WEEK	TOPIC	TOPIC DETAILS
11.1	Reflecting and thinking and working artistically	<p data-bbox="437 170 1437 282">Ask learners to think about what their character looks like – whether they are human, animal or robot. They may even be a hybrid, e.g. a human and animal mix like a character from mythology.</p> <p data-bbox="437 327 1445 439">Ask learners to work in pairs. One learner describes what their character looks like and the other draws what they hear. The pairs can swap roles so that they each have a turn at describing and drawing.</p> <p data-bbox="437 483 1477 629">Learners discuss what they think of the character that has been drawn and if it relates to their original idea of what they were describing. Learners should note down any differences and whether they would incorporate this into their original idea.</p> <p data-bbox="437 674 1469 786">To develop their ideas further, learners could re-work the drawing to refine their idea and include some of the elements expressed in the drawing created by their partner.</p>