

# MARINA INTERNATIONAL SCHOOL

## ART & DESIGN SCHEME OF WORK

YEAR 4 - TERM 1

| WEEK | TOPIC | TOPIC DETAILS |
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| WEEK | TOPIC  | TOPIC DETAILS  |
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| 1.1  | Experiencing and reflecting: encountering different artistic movements | <p>*Display a selection of work from different artists that represent three or four artistic movements through time. The selection should include artists from a range of cultures, such as:</p> <p>Art periods/<br/>movements Characteristics Artists and major works<br/>           Egyptian (3100 BC– 30 BC) Art with an afterlife focus: pyramids and tomb painting Bust of Nefertiti<br/>           Greek and Hellenistic (850 BC–31 BC) Greek idealism: balance, perfect proportions, architectural orders (Doric, Ionic, Corinthian) Parthenon<br/>           Indian, Chinese, and Japanese (653 BC–AD 1900) Serene, meditative art, and Arts of the Floating World Li Cheng<br/>           Abstract expressionism (1940s–1950s) and Pop art (1960s) Post-Second World War: pure abstraction and expression without form; popular art absorbs consumerism Pollock, Warhol, Lichtenstein, Corinne Michelle West, Marjorie Strider<br/>           Postmodernism and deconstructivism (from 1970) Art without a centre and reworking and mixing past styles Gerhard Richter</p> <p>*The artworks can be distributed or displayed in any order across a number of tables and learners rotate around the tables in small groups.<br/>           *They should discuss the images they see, looking at the subject, composition and materials used, and they should make comparisons that will enable them to begin to understand the concept of the evolution of art.</p> <p>Questions might include:</p> <ul style="list-style-type: none"> <li>• What is the subject of the work?</li> <li>• What art form is this piece of work? (for example, sculpture, drawing, painting, mosaic, etc.)</li> <li>• Does the subject provide an idea of the time period when this work was created?</li> </ul> <p>(Encourage learners to look out for details which may suggest a historical time period such as clothing/fashion, ethnicity, religion and objects, e.g. Ancient Greek art will illustrate wars with horses.)</p> <p>*Move around the groups, supporting the discussions while encouraging learners to use vocabulary that has been previously introduced to them during their artistic studies.<br/>           *Once learners have seen and discussed all the images, they work together as a whole class to construct a timeline depicting the order of these artworks from oldest to most recent.<br/>           *The images are to be placed on a timeline with the main dates displayed.<br/>           *This activity can be extended by asking them to add historical events that occurred during these times</p> |

| WEEK | TOPIC  | TOPIC DETAILS  |
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| 2.1  | Experiencing: pointillism                          | <p>*Display images of artwork representing pointillism.<br/>           *Learners discuss the techniques used in pointillism.<br/>           *Introduce artists such as Georges Seurat and Vincent van Gogh.<br/>           *Show learners when this movement was happening on the timeline.</p> <p>Show learners an example of pointillism such as A Sunday Afternoon on the Island of La Grande Jatte by Georges Seurat (1884–1886).</p> <ul style="list-style-type: none"> <li>• What can you see in the painting?</li> <li>• Where in the world do you think this painting is set? Why do you think this? (Encourage observations based on the landscape, clothing, ethnicity, etc).</li> <li>• When do you think this painting was created? Why do you think this?</li> <li>• How did the artist create this painting? What tools were used? Why?</li> </ul>   |
| 3.1  | Making and reflecting: a pointillism still life    | <p>*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.<br/>           *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.<br/>           *They share their selection with a partner and discuss any noticeable discoveries before sharing with the whole group.</p>  |
| 4.1  | 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"> <li>• What colours can you see?</li> <li>• Which colours stand out?</li> <li>• Do reds/oranges stand out more when they are next to green or blue?</li> </ul> <p>Display a blank six-part colour wheel.</p> <ul style="list-style-type: none"> <li>• Can you remember the three primary colours?</li> </ul> <p>*Fill the primary colours on your demonstration colour wheel.<br/>           *Explain that these three colours are the most important on the colour wheel as all other colours are mixed from them.</p> <ul style="list-style-type: none"> <li>• Can you remember which colour is created by mixing red and blue?</li> </ul> <p>*Explain that purple is a secondary colour and fill in purple on your colour chart.<br/>           *Continue with red and yellow, yellow and blue until the chart is finished.<br/>           *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.<br/>           *Georges Seurat often used complementary colours.</p> |

| WEEK | TOPIC   | TOPIC DETAILS   |
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| 5.1  | TEST 1  | ACROSS THE BOARD TEST 1<br>12th- 16th October 2020  |
| 6.1  | MID-TERM BREAK  | MID-TERM BREAK<br>22nd-23rd October 2020  |
| 7.1  | Making and reflecting: using complementary colours in pointillism | <p>*Provide learners with a selection of still life objects and ask them to create a pointillism composition using wax crayons in their visual journals.</p> <p>*They can use the same object as they did in the previous activity or a new object.</p> <p>*They should make several sketches so that they can practise consistency of their representation and develop their skill.</p> <p>*When learners have created the outline of their object, they create texture and tone using pointillism to capture the detail of the object.</p> <p>*Learners should use this task as an opportunity to explore ways of creating a composition in response to pointillism.</p> <p>*Each learner should choose two of their compositions that they think best represent both their still life and pointillism.</p> <p>*They share their selection with a partner and discuss any noticeable discoveries before sharing with the whole group.</p> |
| 8.1  | 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).</p> <p>*Learners discuss the similarities and differences between the pop art movement and pointillism.</p> <ul style="list-style-type: none"> <li>• What colours can you see?</li> <li>• Where are these on the colour wheel?</li> </ul> <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>  |

| WEEK | TOPIC                                   | TOPIC DETAILS   |
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| 9.1  | Making: pop art self-portraits          | <p>*Learners take portrait photographs of themselves which capture just the head and shoulders and are printed as A4 images.</p> <p>*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.</p> <p>*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>  |
| 10.1 | TEST 2                                  | ACROSS THE BOARD TEST<br>16th-20th November 2020  |
| 11.1 | Reflecting: pop art self-portraits      | <p>*Ask learners questions to help them reflect on their work, for example:</p> <ul style="list-style-type: none"> <li>• What colours did you associate with certain emotions?</li> <li>• What was challenging during this process?</li> <li>• What skills did you have to develop and apply during this artistic response?</li> </ul> <p>Experiencing and making:</p> <ul style="list-style-type: none"> <li>• Learners create a short comic strip influenced by Lichtenstein.</li> <li>• Learners create a self-portrait using strips of coloured paper and recycled materials (they can develop this further by adding details in black pen in response to the work of Lichtenstein).</li> </ul> |
| 12.1 | Experiencing: mark-making with charcoal | <p>*Give learners charcoal and paper and ask them to explore the different marks they can make.</p> <p>*In groups learners discuss what they have found:</p> <ul style="list-style-type: none"> <li>• What effect does the charcoal create when using it for a composition?</li> <li>• How does using charcoal compare to using wax crayons and paint?</li> </ul>   |
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| WEEK | TOPIC   | TOPIC DETAILS  |
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| 13.1 | Experiencing:<br>capturing motion                                     | <p>*Show a series of work by artists that capture motion in their artwork.<br/>*Learners identify and discuss the techniques the artists have used to capture motion in their artwork.</p> <p>Images might include:</p> <ul style="list-style-type: none"> <li>• Giacomo Balla, Dynamism Of A Dog On Leash (1912)</li> <li>• Hokusai, The Great Wave of Kanagawa (1829–1833)</li> <li>• Umberto Boccioni sculpture, Unique Forms of Continuity in Space (1913)</li> <li>• Heather Hansen, Emptied Gestures series (2012 onwards)<br/>(There are videos available online which show Hansen composing this piece from this series.)</li> <li>• Jackson Pollock, Autumn Rhythm (1950), Echo (1951), Untitled (1950), Yellow Islands (1952).</li> </ul>  |
| 13.2 | Making and reflecting: capturing motion in drawings                   | <p>*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.</p> <p>Learners evaluate their work discussing the process and answering questions such as:</p> <ul style="list-style-type: none"> <li>• How did you find this activity? What did you do?</li> <li>• Which artist's work influenced you?</li> <li>• What words would you use to describe your work?</li> </ul> <p>What was the main challenge and how did you overcome this?</p>  |
| 14.1 | Making and reflecting: capturing movement inspired by Jackson Pollock | <p>*For this activity it is helpful if learners work in pairs, taking it in turns to make the image with support from their partner.</p> <p>*Learners tape a large sheet of paper to the inside of a flat box using masking tape (the flat box is to work as a secure base for both the paper and the paint to be supported during the artistic process).</p> <p>*They add about a teaspoon each of two colours of their choice onto the sheet of paper anywhere they wish.</p> <p>*Then they place a marble in the paint and roll it around by moving the box. As the marble moves it will leave paint markings across the sheet.</p> <p>*Once complete, they add another colour of paint, and use a larger ball (such as a rubber band ball or a golf ball).</p> <p>Learners evaluate their work discussing the process and answering questions such as:</p> <ul style="list-style-type: none"> <li>• How did you find this activity? Discuss the process.</li> <li>• Do you think Jackson Pollock's artwork was intentional or unpredictable?</li> <li>• What do you think of your response to Jackson Pollock? Can you interpret a story or underlying theme in your painting?</li> <li>• What was challenging and how did you overcome this?</li> </ul> |



# ART & DESIGN SCHEME OF WORK

## YEAR 4 - TERM 2

| WEEK | TOPIC                                      | TOPIC DETAILS  |
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| 1.1  | Experiencing: perspective and cubism       | <p>Display a range of images and encourage learners to discuss why these artists and pieces of work may be related to perspective. Possible images include:</p> <ul style="list-style-type: none"><li>• Pablo Picasso, Girl with a Mandolin (1910)</li><li>• Albert Gleizes, L'Homme au Balcon, Man on a Balcony (Portrait of Dr. Théo Morinaud) (1912)</li><li>• Jean Metzinger, La Femme au Cheval, Woman with a Horse (1911–1912)</li><li>• Bridget Riley, Movement in Squares (1961).</li></ul> <p>Questions to prompt discussion might include:</p> <ul style="list-style-type: none"><li>• What have the artists tried to create?</li><li>• What is similar about their work? What is contrasting?</li><li>• What effect do these paintings create for the viewer?</li></ul>   |
| 1.2  | Making and reflecting: responses to cubism | <p>*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).</p> <p>*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.</p> <p>*They should layer up their image and experiment with different shapes and sizes in order to understand what works.</p> <p>*Learners have the opportunity after their responses to reflect on their work produced.</p> <p>*Encourage learners to evaluate their work discussing the process and answering questions such as:</p> <ul style="list-style-type: none"><li>• How did you find this activity? Describe the process.</li><li>• 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?</li><li>• What did you find challenging about this activity? How did you overcome this?</li></ul> <p>Learners annotate their visual journals with their evaluations, using artistic vocabulary where possible.</p> |

| WEEK | TOPIC  | TOPIC DETAILS  |
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| 2.1  | Experiencing and working artistically: drawing cubes | <p>*Give learners either squared or dot paper and demonstrate how to draw a cube.</p> <p>*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).</p> <p>*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>  |
| 3.1  | Thinking and reflecting: responses to own work.      | <p>*Learners could also add further detail such as texture and shading with the use of the ballpoint pen to support their three-dimensional-inspired sketches.</p> <p>*Encourage learners to evaluate their work by discussing the process and answering questions such as:</p> <ul style="list-style-type: none"> <li>• How did you find this activity? Describe the process.</li> <li>• What skills did you use during this activity? Did you learn any new skills? If so, which? Did you use any skills you have used before? If so, which ones?</li> <li>• What did you find challenging about this activity? How did you overcome this?</li> <li>• How could you build on this activity to develop your sketches?</li> </ul> <p>*Learners annotate their visual journals with their evaluation, using artist vocabulary where possible.</p> |
| 4.1  | TEST 1   | ACROSS THE BOARD TEST<br>25th January 2021   |
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| WEEK | TOPIC  | TOPIC DETAILS  |
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| 5.1  | Experiencing and reflecting: perspectives in landscapes                  | <p>Display a range of landscapes by different artists. For example:</p> <ul style="list-style-type: none"> <li>• Ernest Concepcion, Deluge of Druids (2013)</li> <li>• M C Escher, Relativity (1953)</li> <li>• Vincent van Gogh, Café Terrace on the Place du Forum (1888)</li> <li>• Giorgio de Chirico, Piazza d'Italia (1956)</li> <li>• Francillon Lameur, Bidonville, After the Earthquake (2010)</li> <li>• David Hockney, Nichols Canyon (1980).</li> </ul> <p>Encourage learners to discuss the images in groups and then feed back. For example:</p> <ul style="list-style-type: none"> <li>• What have the artists created?</li> <li>• What is similar about their work? What is contrasting?</li> <li>• What effect do these paintings create to the viewer?</li> <li>• Do the images show a certain direction?</li> <li>• Do the images look flat? If not, how have they created a sense of depth and perspective?</li> </ul> |
| 5.2  | Thinking and working artistically: 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.</p> <p>*Learners decide on the centre of the landscape they are looking at and begin recreating their landscape on their sheet.</p> <p>*This can be done in monochrome with pencil.</p> <p>Resources:</p> <ul style="list-style-type: none"> <li>• Sheets of paper with pre-drawn vanishing point and horizontal lines to support learners' landscape responsive sketches</li> <li>• Sketching pencils.</li> </ul>  |
| 6.1  | Experiencing and reflecting: using colour to create depth and distance   | <p>Demonstrate how colour is another way to help create the illusion of depth and distance by displaying a selection of the following artworks:</p> <ul style="list-style-type: none"> <li>• Ian Scott Massie, Edinburgh (2018)</li> <li>• Chitra Merchant, Shores III (2017)</li> <li>• Zhang Quanzong, Spring Wishes Come True</li> <li>• Ted Harrison, Passage (1984)</li> <li>• Matt Jukes, Way Down South (2019).</li> </ul> <p>Elicit from learners how these artists have created an illusion of depth.</p>   |

| WEEK | TOPIC  | TOPIC DETAILS  |
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| 6.2  | Making: using watercolours to create depth and distance                | <p>*Learners choose one colour they want to work with throughout this process.</p> <p>*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.</p> <p>*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.</p> <p>*Each time, the learner minimises the dilution of their colour in order to create a gradient effect.</p>   |
| 7.1  | MID – TERM BREAK   | MID – TERM BREAK<br>17th-19th February 2021  |
| 8.1  | 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.</p> <p>*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> |

| WEEK | TOPIC                                | TOPIC DETAILS   |
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| 9.1  | Experiencing and making: viewfinders | <p>Display images of Sim Chan’s work (City_No.1–3 (2008) and SimSky No. 49 (2011)). Encourage group discussion focusing on what they think Chan has created</p> <p>Questions to prompt discussion might include:</p> <ul style="list-style-type: none"> <li>• What can you see?</li> <li>• How do the images make you feel?</li> <li>• What is effective? Why?</li> <li>• How has Chan created these pieces of work?</li> </ul> <p>*Introduce the idea of viewfinders by relating them to smart phones and cameras.</p> <p>*When taking a photograph, learners will probably have used the built-in viewfinders to support what they want the image to capture, what takes centre, what is in the forefront and background, and what is featured in the composition as a whole.</p> <p>*In photography, a viewfinder is what the photographer looks through to compose and, in many cases, to focus the picture.</p> <p>*Learners create their own viewfinder.</p> <p>*A standard square can be used or if learners would prefer to take inspiration from Chan’s work, they can choose a more abstract shape or design.</p> <p>*Learners may wish to save the cut-out piece in case they wish to change their viewfinder later on.</p> <p>*Using a piece of thick card, learners create the shape of their viewfinder.</p> <p>*They place their card on a cutting mat and use a sharp knife to carefully cut out their shape.</p> <p>*Then learners use the sharp knife to make two incisions a few centimetres apart in the centre of all four sides of the cardboard.</p> <p>*Learners then use a thin string or similar (such as dental floss or elastic bands) to make a cross-hatch effect across the whole of the viewfinder (using the incisions as guides).</p> <p>*The string can then be secured with masking tape.</p> <p>Resources:</p> <ul style="list-style-type: none"> <li>• A sheet of thick card per learner</li> <li>• Rulers, cutting mats and sharp knives (e.g. Stencil knives)</li> <li>• Thin string (or dental floss or elastic bands)</li> <li>• Masking tape.</li> </ul> |
| 10.1 | ASSESSMENT                           | <p>MID YEAR ASSESSMENT WEEK</p> <p>8th-12th March 2021</p>  |
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| WEEK | TOPIC   | TOPIC DETAILS  |
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| 11.1 | Experiencing: abstract photography                | <p>Display examples of abstract photographs, such as:</p> <ul style="list-style-type: none"> <li>• Jørn Allan Pedersen Exhibition – Ice (2019)</li> <li>• Joni Järvinen Stairs (2011)</li> <li>• Lennon Baksh Blue Hole (2019)</li> <li>• Mazin Alrasheed Alzain, Petals (2018)</li> <li>• R J (Rob) Harris, Texture (2014)</li> <li>• Dmitry Chemyakin, The Map (2011)</li> <li>• Todd Wall, Sea Fan (2015).</li> </ul> <p>Ask learners to discuss the effect the photographer has created.</p> <ul style="list-style-type: none"> <li>• What have the artists tried to create?</li> <li>• What is similar about their work?</li> <li>• What effect do these photographs have on the viewer?</li> <li>• Do their composition choices make the objects photographed more abstract/interesting? Explain.</li> </ul>   |
| 11.2 | 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.</p> <p>*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.</p> <p>*They can annotate them with their reflections and evaluations.</p> |
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| WEEK | TOPIC   | TOPIC DETAILS  |
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| 12.1 | Experiencing and making: perspective in collage | <p>Display examples of collage, for example:</p> <ul style="list-style-type: none"> <li>• Luis Chan, Ping Chau (1976)</li> <li>• David Hockney, Pearblossom Highway #1 (1986)</li> <li>• Seana Gavin, 'Popup Magazine' commission (2016) (to illustrate Jonathan Rose reading from his book The Well-Tempered City).</li> </ul> <p>Discuss the learner's responses to the collages. Questions to prompt discussion might include:</p> <ul style="list-style-type: none"> <li>• What have the artists created?</li> <li>• What media have they used to create their art?</li> <li>• Have they used more than one media? How do you know?</li> <li>• What is similar about their work? What is contrasting?</li> <li>• What effect do these paintings create for the viewer?</li> <li>• What is the name of this type of art?</li> </ul> <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.</p> <p>*Explain to learners that they are to do the same thing in their own work.</p> <p>*Learners experiment with composing a collage.</p> <p>*They can rip or cut coloured card and textured paper in order to create a landscape.</p> <p>*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).</p> <p>*Throughout, they should remember to maintain perspective within their compositions.</p> <p>Resources:</p> <ul style="list-style-type: none"> <li>• Textured paper, coloured card, recycled paper</li> <li>• Images from magazines, newspapers or other recycled sources</li> <li>• Glue.</li> </ul> |

# ART & DESIGN SCHEME OF WORK

## YEAR 4 - TERM 3

| WEEK | TOPIC  | TOPIC DETAILS   |
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| 1.1  | Reflecting and thinking and working artistically: what is art? | <p>*Give each learner a sticky note (ideally using a variety of colours for the class).</p> <p>*Ask learners to write their answer to the question What is art? on their sticky note.</p> <p>*Encourage personal responses and welcome a range of responses (single words as well as poignant memories and definitions).</p> <p>*One by one, learners take their sticky note and attach it to a blank wall (or object if preferred). *Watch as the 'feature wall' or object builds up.</p> <p>*Once each response has been added, ask learners to stand back and review the resulting display.</p> <p>Questions to prompt discussion might include:</p> <ul style="list-style-type: none"><li>• What is art?</li><li>• What have you created together?</li><li>• What is collaborative art? (You may want to remind learners of their earlier experiences together.)</li><li>• Is what we've created a piece of art itself? Why or why not?</li></ul> <p>*Display examples of 'art' that have developed over time and have resulted in celebrated works of collaborative art such as:</p> <ul style="list-style-type: none"><li>• Love Locks at the Pont Des Arts</li><li>• Place (2007), a digital piece created by Reddit users.</li></ul> <p>*The activity could be developed further by inviting the learners to work collaboratively to curate their sticky note artwork however they wish to present it.</p> <p>*They could take the whole piece apart and reassemble it in order to become something entirely different, perhaps even abstract, or amend it slightly to remain a piece of visual information.</p> <p>Resources:</p> <ul style="list-style-type: none"><li>• Sticky notes in a variety of colours</li></ul> |

| WEEK | TOPIC  | TOPIC DETAILS   |
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| 2.1  | Reflecting and thinking and working artistically: what do you see? | <p>*Display photographs or a time lapse video of Yayoi Kusama's The Obliteration Room (2011). *Explain that visitors to the exhibition were given coloured stickers to place on the original white surfaces of the room, the colour was added over the course of a few weeks.</p> <p>Questions to prompt discussion might include:</p> <ul style="list-style-type: none"> <li>• What can you see?</li> <li>• What is this? Is this art? Discuss.</li> <li>• Who is the artist? Is it Yayoi Kusama or the public contributors or both?</li> </ul> <p>*Encourage learners to share their opinions with the whole group.</p> <p>*You may also like to show learners examples of (non-collaborative) work by Takashi Murakami (e.g. Shangri-la Shangri-la Shangri-la Pink, 2016) and Gerhard Richter (e.g. 4900 Colors, detail, 2007). Ask learners to discuss the different works:</p> <ul style="list-style-type: none"> <li>• What is similar about their work? What is contrasting?</li> <li>• What effect do these paintings create for the viewer?</li> <li>• How do each of the artworks make you feel as an observer?</li> <li>• Which do you prefer? Why?</li> </ul> <p>Elicit or explain that Murakami's and Kusama's work incorporate the use of circles while Richter worked with cubes. Ask learners:</p> <ul style="list-style-type: none"> <li>• Do these contrasting shapes offer contrasting feelings towards the painting?</li> </ul> |
| 3.1  | TEST 1   | ACROSS THE BOARD TEST<br>26th April 2021  |
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| WEEK | TOPIC                                 | TOPIC DETAILS   |
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| 4.1  | Making: self-portraits                | <p>*Learners use digital cameras to take self-portraits.</p> <p>*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.</p> <p>*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.</p> <p>*The erasers on the end of pencils can be used to create a defined and textured dot.</p> <p>*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"> <li>• Digital cameras, printer and printer paper</li> <li>• Thick card</li> <li>• Pencil with rubber end for each learner</li> <li>• Selection of poster paints/acrylic paints</li> </ul> |
| 5.1  | MID-TERM BREAK subject to Eid-al-Fitr | MID-TERM BREAK subject to Eid-al-Fitr<br>10th-14th May 2021   |
|      |                                       |   |

| WEEK | TOPIC  | TOPIC DETAILS   |
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| 6.1  | 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).</p> <p>*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.</p> <p>*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.</p> <p>*While they listen, ask them to try to visualise the art in response to the music.</p> <p>*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"> <li>• How does the music make you feel?</li> <li>• Close your eyes. What colours do you visualise as you listen to the music?</li> <li>• 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?</li> </ul> <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.</p> <p>*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> |
| 7.1  | Reflecting and thinking and working artistically: can you paint emotion? | <p>*As a whole class, learners could discuss and evaluate their work, and the collaborative piece as a whole, and analyse the responses and the possible similarities and difference that have come to light:</p> <ul style="list-style-type: none"> <li>• How did you find the activities? Discuss the process.</li> <li>• How did you feel when responding to the music through art? Was it easier or harder to portray your response through art rather than words? Discuss.</li> <li>• Are there any evident similarities between your response and the responses of other learners?</li> <li>• What was the most challenging part of the process?</li> <li>• Are there any specific responses which stand out to you? Discuss why.</li> </ul> <p>Resources:</p> <ul style="list-style-type: none"> <li>• choice of music and technology to play it to learners on a loop</li> <li>• large roll of white paper (can use the reverse side of a roll of wallpaper)</li> <li>• paint – a selection of types and colours for learners to choose from (including black and white)</li> <li>• paint brushes of various sizes.</li> </ul>  |

| WEEK | TOPIC  | TOPIC DETAILS   |
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| 8.1  | Thinking and working artistically:<br>'synaesthesia record shop' | <p>*This activity is a collaborative piece in which learners create a 'synaesthesia record shop'.</p> <p>*Each 'record' is an image by a learner (or group of learners) which represents a particular piece of music.</p> <p>*Viewers of the installation are invited to 'hear' all of the pieces with their eyes.</p> <p>*To create this installation learners need to select a song that resonates with them and which they would like to represent and respond to through art.</p> <p>*Each learner will have a piece of card or canvas roughly the size of a CD cover (e.g. 10 cm x 10 cm) although the size can be altered depending on the space available for the installation.</p> <p>*Learners should be able to listen to their song on a loop while working.</p> <p>*The most convenient way is to do this through headphones and individual music devices.</p> <p>*If this is not possible then learners can work in groups, with the song choices of each group played in turn to the whole class in rotation.</p> |
| 9.1  | ASSESSMENT   | END OF YEAR ASSESSMENT<br>7th-11th June 2021  |
| 10.1 | Experiencing and making:<br>synaesthetic songs                   | <p>*Provide learners with a wide range of media and tools so they can select what to use in response to their song.</p> <p>*They need to decide which media would be most effective to incorporate within their work.</p> <p>*Aim to allow enough time for learners to create and refine their pieces, reflecting on their work during the process.</p> <p>*Once the artwork is complete, learners could create artwork labels to support their work, detailing information such as:</p> <ul style="list-style-type: none"> <li>• the artists' name(s)</li> <li>• the title of the artwork and the song that it is in response to</li> <li>• the year it was created</li> <li>• the media used</li> <li>• a short synopsis to welcome the viewer into the meaning behind the painting, discussing responses such as the choice of colours, the composition and the markings in response to the song.</li> </ul>   |

| WEEK | TOPIC  | TOPIC DETAILS   |
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| 11.1 | Thinking and working artistically: we are curators and creators. | <p>*As a class, learners could then discuss how they would like to display their artwork as an exhibition.</p> <p>*Invite visitors to come to the exhibition (such as parents or learners from other classes).</p> <p>*Use this as an opportunity to celebrate the learners' development as artists over the stage.</p> <p>Resources:</p> <ul style="list-style-type: none"> <li>• Audio recordings of learners' choices of music and equipment for them to listen to their choice on a loop while making their artwork (e.g. Headphones)</li> <li>• White card or canvas squares for each learner roughly the size of a cd cover (e.g. 10 cm x 10 cm)</li> <li>• As many resources as possible that have previously been used in this stage (e.g. Paints, pencils, charcoal, ink, digital photography, etc.).</li> </ul> |