

MARINA INTERNATIONAL SCHOOL

ART & DESIGN SCHEME OF WORK

YEAR 5 - TERM 1

WEEK	TOPIC	TOPIC DETAILS
1.1	Experiencing and making: practising drawing a human face	<p>Warm-up: are all faces the same?</p> <ul style="list-style-type: none"><input type="checkbox"/> Give each learner a large sheet of paper.<input type="checkbox"/> Ask them to draw the basic outline of a face, approximately the same size as the head of a learner sitting next to them.<input type="checkbox"/> Ask them to add to their drawing the individual features of the human head, including the eyes, lips and nose.<input type="checkbox"/> Support learners in making a realistic representation by asking them to discuss and check facial proportions. <p><input type="checkbox"/> As they draw, learners measure the facial proportions of the person they are sitting next to, using either a tape measure or string.</p> <p><input type="checkbox"/> They compare their findings with that of their partner and feedback any differences to the group.</p> <p><input type="checkbox"/> Encourage learners to reflect on whether the proportions of their drawing are correct and either refine their drawing or create a new drawing.</p>

WEEK	TOPIC	TOPIC DETAILS
2.1	Experiencing: portraiture	<p>*Show learners a selection of contrasting portraits.</p> <p>*Encourage discussion around the features of the subjects in the images and the emotions that they convey.</p> <p>*The suggested images are paintings, but you may wish to include local images and drawn and photographic images.</p> <p>Images might include:</p> <ul style="list-style-type: none"> • Fayum mummy portraits, Portrait of the Boy Eutyches (AD100–150) • Leonardo da Vinci, Mona Lisa (1503) • Hans Holbein the Younger, Edward VI as a Child (1538) • Unknown miniaturist, Prince with a Falcon (1600–1605) • Bartolome Esteban Murillo, The Young Beggar (1650) • Johannes Vermeer, The Lacemaker (1665–1675) • Joshua Reynolds, Portrait of Omai (1776) • Henri Matisse, Woman with a Hat (1905) • Pablo Picasso, The Weeping Woman (1937) • Frida Kahlo, The Two Fridas (1939) • Stanley Spencer, Self-Portrait (1939) • Andy Warhol, Marilyn Monroe (1967) • Elizabeth Peyton, Piotr on Couch (1997) • Julian Opie, Sam Schoolboy (2001) • Matt Adnate, For Today (2017)
3.1	Experiencing and making: observational drawings of facial expressions	<p>*This activity is an opportunity for learners to practise observational drawing skills of the facial expressions and emotions of real people.</p> <p>*Learners select from available drawing media (pencils, charcoal, or felt-tip pens) to create an expressive portrait of another learner or their teacher, or a self-portrait.</p> <p>*If creating a self-portrait, learners can use (unbreakable) mirrors to help them draw their own features. If acrylic sheets are available, learners can hold these in front of another learner and use a washable felt-tip pen to outline the face and its features.</p> <p>This could be an opportunity for learners to practise using different media and techniques, for example:</p> <ul style="list-style-type: none"> • pencils with different grades of hardness • coloured pencils or wax crayons to add colour • using thick and thin lines, hatching, spotting and shading. <p>Encourage learners to approach the same activity in different ways, for example different sizes of portraits, different types of pencil or adding colour, and to make a series of at least two drawings of lips or eyes which show contrasting emotions.</p>

WEEK	TOPIC	TOPIC DETAILS
4.1	Reflecting and thinking and working artistically: sharing, reviewing and refining work	<p>*Learners display, compare and discuss their work.</p> <p>*They identify any successful techniques for making an accurate representation of their subject and capturing their expression. This discussion might include learners' success in:</p> <ul style="list-style-type: none"> • creating an accurate representation of the shape of the face and its features • using drawing techniques, for example shading, outlining and blending • adding detail • capturing the sitter's expression. <p>Learners reflect on their work and suggest how they might continue to develop their work.</p>
5.1	TEST 1	ACROSS THE BOARD TEST 1 12th– 16th October 2020
6.1	Thinking and working artistically: experimenting with the composition to make a design using facial features	<p>*This activity focuses on composition and how elements of composition (line, shape, colour, value, texture, form and space) are selected, balanced or emphasised to give a specific effect. *This effect may be intended to give a particular meaning, express a specific emotion or attract attention.</p> <p>*In the activity learners work in small design teams to create a design for a poster for an exciting but funny spy/detective film.</p> <p>*The 'client' wants the design for the poster or film to be unusual.</p> <p>*The client has suggested that a collage using images of an eye or eyes might attract attention.</p> <p>*As a starting point, learners work in pairs researching images of eyes on the internet or in magazines and select one image to show to the whole group.</p> <p>*You might also like to show learners images to promote discussion on composition.</p> <p>Images might include:</p> <ul style="list-style-type: none"> • Egyptian symbol, The Eye of Horus (15th–13th century BC) • Max Ernst, Gala Eluard (1924) • Rene Magritte, The False Mirror (1928) • Salvador Dali, The Eye (1945) • Marc Chagall, The Angel/Woman Angel from the Bible (1956) • US dollar bill, The Eye of Providence (1976).

WEEK	TOPIC	TOPIC DETAILS
7.1	Experiencing and making: medium of collage	<p>*Develop compositional and creative skills through the medium of collage.</p> <p>*In pairs, learners choose the main emotion they want to express in the design for the poster.</p> <p>*They cut out pictures from a magazine to create a large collage of an eye or eyes which will reflect their chosen emotion.</p> <p>*As part of the composition, learners will make a rough sketch of their ideas for the poster.</p> <p>*Before starting they should discuss and agree:</p> <ul style="list-style-type: none"> • the position of the eye within the composition • the use of colour • other objects they might wish to include that will reinforce the feeling they wish to express, for example words, objects connected to spying, other human features, such as lips.
8.1	Experiencing and making: experimenting with composition in a portrait	<p>Learners decide on what to do:</p> <ul style="list-style-type: none"> • Learners create a repetitive pattern for wallpaper or fabric using a face or selected facial features. • Learners research cartoon characters and create a series of drawings for their own cartoon character and comic strip which show different emotions, for example surprise, thoughtfulness, anger, happiness. • Learners create a poster for a school play.
9.1	Reflecting and thinking and working artistically:	<p>*Learners in small groups discuss their compositions.</p> <p>*Learners make notes on how they might change this particular composition or future compositions in light of feedback.</p> <p>Learners present their posters to the whole class and describe:</p> <ul style="list-style-type: none"> • the inspiration behind their work • a way in which this work has improved their technical and creative skills <p>their success in working with another person.</p> <p>Questions to prompt discussion might include:</p> <ul style="list-style-type: none"> • Did you prefer creating accurate observational drawings or more imaginative collage? Why was this? • Which images by other artists inspired your work and why?
10.1	TEST 2	ACROSS THE BOARD TEST 16th-20th November 2020

WEEK	TOPIC	TOPIC DETAILS
11.1	Experiencing, reflecting and thinking and working: the human face in 3D	<p>*Each learner sketches ideas for a head or bust of an imaginary person which expresses a particular emotion, for example happiness, good humour, anger, fear, tiredness.</p> <p>*Learners join with others in small groups of two or three to discuss their individual sketches and decide which emotion they would like to express in the bust they will make in the next activity.</p> <p>*To support the generation of their ideas, show learners a selection of images of busts and encourage learners to think how these images might influence their artwork.</p> <p>Images might include:</p> <ul style="list-style-type: none"> • Thutmose, Bust of Nefertiti (1345 BC) • Nigerian Iron Age figurines, Nok heads (500 BC–AD 200) • Rapa Nui people, Easter Island Heads (1100–1500) • Desiderio da Settignano, Laughing Boy (1464) • Frederic Auguste Bartholdi, The Statue of Liberty (1856) • Auguste Rodin, Monumental Head of Balzac (1897) • Constantin Brancusi, Sleeping Muse (1910) • Barbara Hepworth, Sculpture with Profiles (1932) • Alberto Giacometti, Head-Skull (1934) • Rene Magritte, Painted Plaster Mask (1935) • Germaine Richier, La Regodias (1938) • Elisabeth Frink, Goggle Head (1969) Amanda Shelsher, Me and My Parrot (2011)
12.1	Experiencing and making: the human face in 3D	<p>*Demonstrate to learners how to create a simple small head from clay.</p> <p>*Encourage learners to experiment with handling clay before they make their imaginative heads.</p> <p>*To help with this, show learners the techniques such as wetting and binding clay, using tools such as sticks, forks and toothpicks to mark the clay and adding paint detail.</p> <p>*Learners work in pairs or threes to make a head or bust of an imaginary person, referring to the sketches they made earlier</p>

WEEK	TOPIC	TOPIC DETAILS
13.1	Experiencing and making: alternative activities relating to the human face in 3D	<ul style="list-style-type: none"> • Demonstrate the use of any additional resources that might be available to make a larger bust, for example moulding a head in papier-mâché, creating a wire armature covered in plaster bandages (mod-roc), using a polystyrene head as a basis for a clay model. • For larger heads, show learners how to build their bust around an upright dowel stuck into a wooden base. • Learners make more heads, showing the subject with a different expression. • Learners create a head or bust of a relative or a famous person, working from a photograph. They might create a bust of a person they are studying in history or of someone who is well known where they live.
14.1	Reflecting	<ul style="list-style-type: none"> *Learners display the sculpted heads or busts and review their work. *They write a brief critique to accompany their work explaining who it represents, its artistic inspiration and how they made the sculpture. *Learners discuss their work with a partner and explain: <ul style="list-style-type: none"> • which emotion the work expresses • which elements of their bust are realistic or non-realistic and how this may emphasise an emotion • what they might do differently the next time • what skills they need to develop in sculpture.

ART & DESIGN SCHEME OF WORK

YEAR 5 - TERM 2

WEEK	TOPIC	TOPIC DETAILS
1.1	Experiencing: comparing human shapes	<p>Warm-up: contrasting images</p> <p>*Give small groups of learners two images of people, either real or imaginary, with contrasting shapes. Each group should have different images.</p> <p>*Give each group a set of cards with positive adjectives they could use to describe the images, for example:</p> <ul style="list-style-type: none">• strong, delicate, powerful, attractive, gentle, comical, exotic, fascinating, soft, comforting, sturdy, realistic, natural. <p>*Learners discuss the images and select the adjectives they think apply the best to the images. *They show their images to the whole group and share their reflections on the images.</p> <p>Images might include:</p> <ul style="list-style-type: none">• Stone Age artist, Woman or Venus of Willendorf (fertility figure) (30000 BC)• Egyptian artist, Group Statue of Seneb and his Family (2520 BC)• Myron, The Discobulus (sportsman) (450 BC)• Leonardo da Vinci, Vitruvian Man (drawing) (1490)• Auguste Rodin, The Thinker (sculpture) (1903)• Pablo Picasso, Le Rêve (oil painting) (1932)• Henri Matisse, Icarus (illustration) (1947)• Alberto Giacometti, L'Homme au Doigt (bronze sculpture) (1947)• Beryl Cook, Shoe Shop (2007)• Matt Groening, Lisa Simpson (cartoon character) (1987)• Herb Ritts, Naomi Campbell, Face in Hand, Hollywood (fashion photograph) (1990)• Stephen Hillenburg, SpongeBob Squarepants (animated character) (1999)Jennifer Packer, Eric (painting of a man) (2013).

WEEK	TOPIC	TOPIC DETAILS
1.2	Warm-up: proportions within the human form	<p>*Learners brainstorm the moveable parts of the human body they will draw, i.e. head, neck, upper torso (shoulders and chest), lower torso (below the waistline), upper and lower arms, hands, upper and lower leg parts, feet.</p> <p>*Working in pairs, learners measure the length of each other's head, torso, arms and legs. During a discussion they compare their findings.</p>
2.1	Experiencing and making: drawing contrasting human shapes	<p>*This activity is an opportunity for learners to experiment with using different drawing media. *There is a focus is on the proportions of the human body rather than accuracy of detail (facial expression or clothing, for example)</p> <p>*Learners use pencils, charcoal or fibre-tip pens to draw a simple human form which might be that of a child their own age.</p> <p>*Learners work in pairs to review their work so far. They discuss the proportions of different parts of the human body.</p> <p>*Learners use their imaginations to make two more drawings that show contrasting body shapes, for example taller and shorter, rounder and thinner.</p> <p>Alternative activities for drawing the human body</p> <ul style="list-style-type: none"> • Learners experiment with using a different medium, for example charcoal, pastels or felt-tip pens. • Learners add colour to their drawings using coloured pencils, crayons or felt-tip pens. • Learners draw the human form from different angles and in different positions, for example sitting down, possibly using a wooden mannequin to aid them. • Learners draw cartoon characters which exaggerate the shape of the body and the positioning of the limbs, for example a very round figure with tiny legs. • Learners place shapes of different parts of the body on photosensitive paper to create a photographic image of the body in silhouette. • Learners investigate the human skeleton. With a photocopy of a skeleton they use coloured pencils to show where muscles are attached. <p>*Learners experiment with drawing hands in different positions, for example open hand, fist, the palm of the hand, holding an object such as a ball or brush.</p> <p>*They might experiment with using a continuous line to draw one of their own hands, looking at the hand they are drawing and not at the paper</p>

WEEK	TOPIC	TOPIC DETAILS
3.1	Reflecting and thinking and working artistically: sharing, reviewing work	<p>*Learners cut out their figures and stick them on a roll of white paper to create a frieze for the wall.</p> <p>*Learners discuss and compare their work:</p> <ul style="list-style-type: none"> • Are the proportions correct? • Which were the most successful media for drawing and why? • How might they improve their work? <p>*Remind learners to store their drawings in their visual journals or sketchbooks.</p>
4.1	TEST 1	ACROSS THE BOARD TEST 25th January 2021
5.1	Experiencing contrasts and complements: painting the human form	<p>*In this activity learners paint the human form, experimenting with colour and also with positive and negative space.</p> <p>*They have the opportunity to experiment with paints, including acrylics, ready-mixed paints or poster paints.</p>
5.2	Experiencing and making contrasts and complements:	<p>Using colour</p> <p>*Learners split into small groups.</p> <p>*Each group experiments by mixing one of the following combinations:</p> <ul style="list-style-type: none"> • two primary colours together to create a secondary colour • three primary colours together • a primary colour with a secondary colour • black and white with other colours to create tints • primary colours with white to create skin tones. <p>*Learners paint the results of their experiments in their visual journals along with notes about which colours they used and if they used more of one colour than another in their mix.</p>

WEEK	TOPIC	TOPIC DETAILS
5.3	Reflecting and thinking and working artistically:	<p>Reviewing and refining work</p> <ul style="list-style-type: none"> *Each group shares and discusses the results of their experiments. *They compare colours and identify any surprising results. *Show learners a series of paintings using contrasting and complementary colours and ask them to suggest which type of colours have been used. *Learners mix colours to match one or two colours seen in one of the images. <p>Images might include:</p> <ul style="list-style-type: none"> • Angelica Kauffmann, Self Portrait (1770–1775) • J M W Turner, Rain, Steam and Speed – The Great Western Railway (1844) • Vincent van Gogh, Irises (1890) • Claude Monet, The Water Lily Pond (1899) • Wassily Kandinsky, Cossacks (1910–1911) • Paul Klee, Redgreen and Violet-Yellow Rhythms (1920) • Piet Mondrian, Composition II in Red, Blue and Yellow (1929) • Diego Rivera, The Flower Carrier (1935) • Yves Klein, Fire Painting (1961) • Chéri Samba, La Femme Conduisant le Monde (1999).
6.1	Experiencing contrasts and complements: positive and negative space	<p>Warm-up: illusions</p> <ul style="list-style-type: none"> *Learners look at examples of optical illusions in which negative space is used to confuse the viewer. *Use the artwork to prompt a discussion on what learners see and introduce the concept of positive and negative space. <p>Images might include:</p> <ul style="list-style-type: none"> • Edgar Rubin, Rubin's Vase (1915) • Noma Bar, Red Riding Hood from Negative Space (2012). <p>The illustration Icarus by Henri Matisse might be a starting point or inspiration for the next activity.</p>
6.2	Making contrasts and complements: positive and negative space	<ul style="list-style-type: none"> *Learners create a painting of a simplified human form. *They choose a primary colour which will fill the negative space around the human form and paint a simple outline of a body using this colour. *They fill in the rest of the negative space with the same colour. <p>*Learners paint within the contour (the positive space) using a contrasting colour.</p> <p>*Learners paint a second version of the human body using complementary colours.</p>

WEEK	TOPIC	TOPIC DETAILS
7.1	Reflecting and thinking and working artistically: reviewing and refining work	<p>Each learner presents one of their paintings to the group. Each learner explains:</p> <ul style="list-style-type: none"> • why they have chosen certain colours • how these complementary or contrasting colours give meaning to the painting • how the use of colour by other celebrated artists or by other learners might inspire them in the future.
7.2	MID – TERM BREAK	MID – TERM BREAK 17th-19th February 2021
8.1	Experiencing and reflecting: contrasts	<p>This activity challenge learners to make an imaginative three-dimensional figure that combines natural and man-made elements either in its visual appearance or in its materials.</p> <p>Introductory activity: understanding contrasts</p> <ul style="list-style-type: none"> *Learners are shown a series of pairs of contrasting images. *Alternatively, they might be given objects that demonstrate contrasts. *Learners identify and discuss the contrast between them. <p>Images might highlight contrasts in:</p> <ul style="list-style-type: none"> • pattern: lines and circles in wallpaper, waves of the sea or the still surface of a lake • texture: a smooth pebble and a rough rock, a piece of silk and a piece of sandpaper • shape and size: a grape and an apple, a banana and a pear • natural and man-made items: a fruit tree and a can of tinned fruit, a piece of leather and a piece of plastic, a human being and a robot • natural and man-made problems: erupting volcano and a building on fire, a garden with hedges for wildlife and a multi-storey car park • issues and solutions: rubbish in streets and a waste bin, smog in streets from cars and people cycling to work.

WEEK	TOPIC	TOPIC DETAILS
9.1	Experiencing and reflecting: contrasts	<p>As a starting point for their project, learners reflect on and discuss images of a human form that include natural and man-made or non-realistic elements:</p> <ul style="list-style-type: none"> • Ancient Greek sculptor, Nike, The Winged Victory of Samothrace (marble sculpture of torso with wings) (190 BC) • Rembrandt van Rijn, Beggar with Wooden Leg (etching) (1630) • Enrico Mazzanti, Pinocchio (original illustration for The Adventures of Pinocchio by Carlo Collodi) (1883) • Andy Scott, Minotaur (2017) • Don Heck and Jack Kirby, Iron Man (cartoon of injured human wearing a suit of armour with special powers) (1963) • George Lucas, C-3PO (humanoid robot in Star Wars film) (1977) • Nick Knight, Access-able (photo of model with wooden legs, wearing clothes by Alexander McQueen) (1998) • Antony Gormley, The Angel of the North (contemporary sculpture) (1998) • David Finch, Wolverine (promotional artwork of character with contractible claws for The New Avengers) (2005) • Pixar Animation Studios, WALL-E (rubbish-collecting animated cartoon character) (2008) • Reuters, Bob Radoy of TRS Inc. holds a basketball with a prosthetic hand (2009) • Wheelpower blog, Tanni Grey-Thompson (photo of sportswomen in racing wheelchair) (2018) • Sophie de Oliveira Barata, Alternative Limb Project (creative designs for prosthetic limbs) (2016) • Hanson Robotics, Sophie (a humanoid robot) (2016) <p>Alfie Bradley, Knife Angel (sculpture made from recycled knives) (2018).</p>
10.1	ASSESSMENT	<p>MID YEAR ASSESSMENT WEEK 8th-12th March 2021</p>

WEEK	TOPIC	TOPIC DETAILS
11.1	Thinking and working artistically and making: contrasts and complements in a 3D figure	<p>*Learners work in small design teams to discuss ideas for designing their own three-dimensional figure which will combine the human form with robotic or man-made elements.</p> <p>They might choose to make:</p> <ul style="list-style-type: none"> • a clay sculpture combined with man-made materials • a papier-mâché puppet made from recycled paper and new materials • a figure made from recycled materials and natural objects. <p>*Each learner should make a rough sketch relating to their individual idea before the group negotiates and selects one idea to take to the next stage.</p> <p>*Learners consider whether they will add paint details or other material such as fabric to their figure.</p> <p>*Learners create their three-dimensional sculpture.</p> <p>*They select media and materials from a range that is available.</p> <p>*They add detail using paint and other materials.</p> <p>Learners can explain how to:</p> <ul style="list-style-type: none"> • use any new materials that might be available, e.g. felt, clay, recycled materials • use new techniques, e.g. how to create a maquette from card, how to build a wire armature to support a clay sculpture • follow safe working practices, e.g. work tidily, do not run with scissors, mop up spilt water <p>work independently in their groups but ask for help when appropriate.</p>
12.1	Reflecting and thinking and working artistically:	<p>*After sketching their initial ideas, learners show their work to another group to gain feedback and refine their work.</p> <p>*They repeat this review and refine process when making their final three-dimensional figure.</p> <p>*When all figures are completed, learners create a mini-sculpture gallery.</p> <p>They look at and discuss each group's work.</p> <p>Learners explain:</p> <ul style="list-style-type: none"> • the inspiration for their ideas • how showing their work in progress to other learners and looking at others' work changed their ideas or finished figure • how they refined their work • what they would do differently in the future.

ART & DESIGN SCHEME OF WORK

YEAR 5 - TERM 3

WEEK	TOPIC	TOPIC DETAILS
1.1	Experiencing: art and culture	<p>*Learners discuss what is encompassed by the word the words 'art' and 'design'.</p> <p>*They explore the place of art and design in their everyday world.</p> <p>*Working in small groups, give learners five minutes to make a list of artists and designers from the past or present day who are known globally.</p> <p>*Learners compare and discuss their lists.</p> <p>*Learners suggest which cultures these artists represent and identify on a world map or globe where the culture exists or originated.</p>
1.2	Experiencing and reflecting: researching Ancient Greek vases	<p>*The following activity relates to Ancient Greek vases but alternative topics from other cultures which could be of more interest to learners are listed.</p> <p>Show learners examples of Ancient Greek vases. Examples might include:</p> <ul style="list-style-type: none">• Exekias, Achilles and Ajax Playing a Board Game (540–530 BC)• Terracotta amphora, Musician (Metropolitan Museum) (490 BC)• Panathenaic amphora, Greek Runners (Getty Museum) (320 BC). <p>Each learner finds at least two examples of Ancient Greek vases which have different subjects such as:</p> <ul style="list-style-type: none">• hunting and war• dancing• sport and Olympic games• music and entertainment• eating• education• religion and mythology. <p>Each learner makes a rough sketch of at least one vase, showing the shape of the vase and its design.</p>

WEEK	TOPIC	TOPIC DETAILS
2.1	Experiencing and making: a contemporary design for a vase in an Ancient Greek style	<p>*Show learners images of ceramics from later centuries by artists influenced by Ancient Greek vases. Learners compare the images reflecting on:</p> <ul style="list-style-type: none"> • the shape of the vases • the decoration on the vases: colour and detail • the subject of the decoration. <p>Examples might include:</p> <ul style="list-style-type: none"> • Jean-Claude Duplessis (designer) Sèvres factory, 'Hébert' potpourri vase (Louvre) (1769–1770) • John Flaxman (designer) Josiah Wedgwood factory, The Blue Jasper Pegasus Urn (British Museum) (1786) • Pablo Picasso, ceramic Taureau (Bull) (Gallery of Modern Art, Milan) (1955) • Betty Woodman, Three Princesses with Shadows (1984). <p>*Learners draw a large-scale outline of the shape of one of the Greek vases they sketched earlier.</p> <p>*They draw or paint a design on this vase shape that shows a scene from their life, for example working on a computer, watching television, being driven in a car.</p>
3.1	TEST 1	ACROSS THE BOARD TEST 26th April 2021
4.1	Review and refine own work.	<p>Reflecting and thinking and working artistically Learners present their work to the whole group. They describe:</p> <ul style="list-style-type: none"> • how their design is connected to the work of earlier artists • how their designs might be improved. <p>Learners make changes to their designs in light of feedback.</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 thinking and working artistically: hats and masks	<p>Show learners a selection of images related to masks and hats.</p> <p>Hats:</p> <ul style="list-style-type: none"> • Tall hats: steeple hats of the Mongolian warrior queens, Western European medieval hennins, conical hats of the Spanish Inquisition, Welsh women's tall hats, Halloween witches' hats, Disney princesses • Islamic turbans, Sikh turbans, Afghan turbans, Nepalese turbans, North African turbans, Western European eighteenth-century turbans, 1920s fashion turbans • French berets, Spanish berets, Scottish tam o'shanter, Rastafarian berets, berets worn by the Romans and Ancient Greeks, berets worn by soldiers or the police, school berets, artists' berets, political berets or caps (for example the beret worn by Che Guevara and caps worn by Chinese revolutionaries), knitted fashion berets. <p>Masks:</p> <ul style="list-style-type: none"> • African and Polynesian Tiki masks used for religious ceremonies • Japanese and Korean war masks • Asian and Greek stage masks • Aztec and Roman death masks • Medieval plague masks and North American Iroquois healing masks • Venetian and Halloween carnival masks • Modern protective masks (gas masks, skiing balaclavas, kendo masks). <p>*Learners compare similarities and differences between hats and masks of different cultures in terms of purpose and style.</p> <p>*Learners make an initial design for their own hat or mask for a specific purpose, influenced by one of the images they have seen. This might be:</p> <ul style="list-style-type: none"> • a sporting hat • a mask for a character in a play • a hat for a ceremony such as a wedding • a hat for a party.
7.1	Experiencing and making: hats and masks	<p>This is an opportunity for learners to use a new medium (for example papier-mâché or felt).</p> <p>*Learners make their hat or mask.</p> <p>*This might include:</p> <ul style="list-style-type: none"> • creating the basic shape, possibly using either papier-mâché or a textile such as felt • applying the main colour(s) using paints or textiles • using glue or stitching to add extra features • painting or dyeing fabric from which to make a hat such as a turban • adding decoration using appliqué, studs, pins, beads, feathers, ribbons, recycled materials.

WEEK	TOPIC	TOPIC DETAILS
8.1	Reflecting and thinking and working artistically	<p>*Learners work in pairs.</p> <p>*They try on their hats and masks and their partner writes down their thoughts about the hat or mask such as:</p> <ul style="list-style-type: none"> • its purpose • how it makes them feel, for example scared, amused, impressed • which culture has influenced its style • possible improvements. <p>*Learners show their hats or masks to the whole group and discuss what these tell them about how cultures from the past and from other countries affect their own customs and ideas.</p>
9.1	ASSESSMENT	<p>END OF YEAR ASSESSMENT</p> <p>7th-11th June 2021</p>

WEEK	TOPIC	TOPIC DETAILS
10.1	Experiencing and thinking and working artistically: accessories and jewellery	<p>*In this activity learners, working in pairs or small groups, have the opportunity to design and make an item of jewellery or an accessory of their own choice. The design will show the influence of another culture.</p> <p>Suitable choices might include:</p> <ul style="list-style-type: none"> • a keyring • a necklace or bracelet • a mobile phone case • a coin purse or wallet • a pencil case • a fan • a small box to hold earphones. <p>Learners research similar items from other cultures considering:</p> <ul style="list-style-type: none"> • shape • pattern • colour • materials. <p>Areas of research might include:</p> <ul style="list-style-type: none"> • Japanese netsuke • African necklaces • Native American beadwork • Scandinavian cross stitch • Chinese embroidery • South American leatherwork • Spanish fans • Maori tattoos • Iranian painted boxes. <p>*Learners create a mood board showing images of cultures they find inspirational and rough sketches of their own ideas. *Learners show their mood boards to the whole group and discuss their ideas. *They review their work afterwards and refine their designs.</p>

WEEK	TOPIC	TOPIC DETAILS
11.1	Reflecting and thinking and working artistically	<p>*Learners work as a group to create a display for their accessories or jewellery.</p> <p>*They may also choose to display other artwork produced for this unit.</p> <p>*To accompany the display, learners create a mural (for example of a map of the world pinpointing the cultures they have explored) or collage (showing images from cultures they have researched).</p> <p>*Learners invite teachers of other subjects and learners from other years to see their display and record any feedback.</p> <p>Learners write notes in their visual journals on:</p> <ul style="list-style-type: none"> • why it is important to connect with other cultures • the most inspirational culture in this unit • new ideas they have explored • skills they have developed • new skills they would like to develop.