



Cambridge Assessment
International Education

Curriculum Framework

Cambridge Lower Secondary

Art & Design 0073

Published in September 2019.



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Changes to this curriculum framework

For information about changes to this curriculum framework, go to page 21.

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

1 Why choose this curriculum framework?

Key benefits

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

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

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

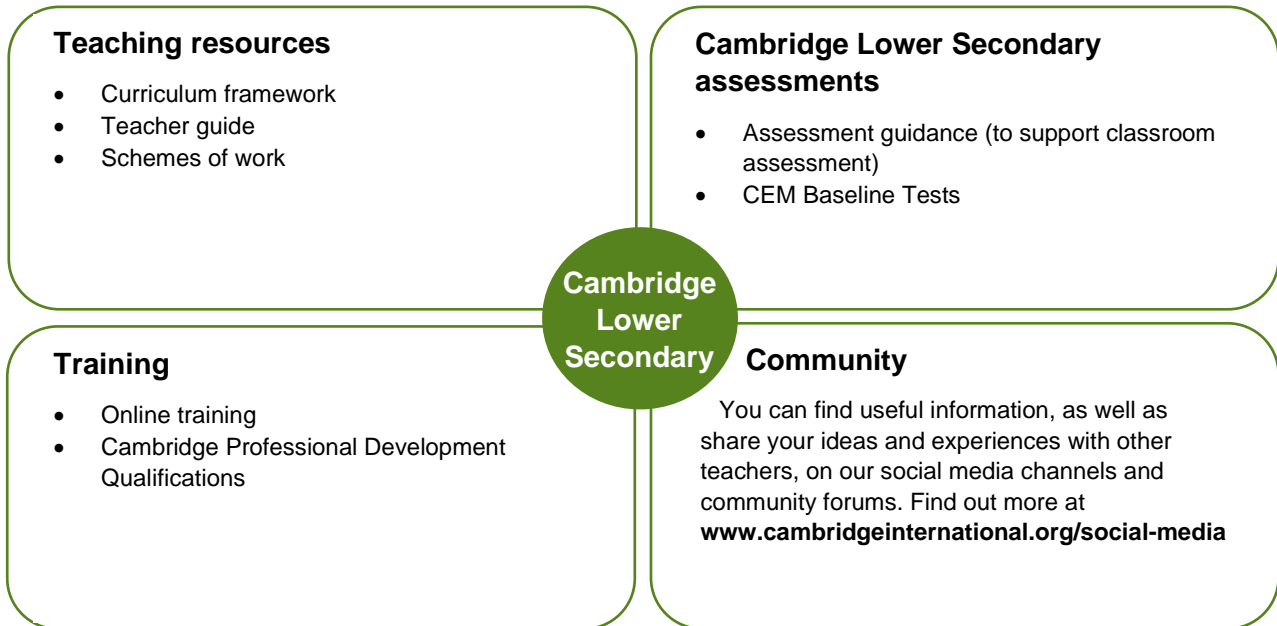
Cambridge Lower Secondary Art & Design provides a platform for personal expression and encourages learners to embrace every opportunity to pursue their own ideas. Learners will also benefit from regular opportunities for collaboration, sharing ideas and learning from others. They will collaborate with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

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

Supporting teachers

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

You will find most of these resources on the Cambridge Lower Secondary support site (lowersecondary.cambridgeinternational.org). Ask the Cambridge coordinator or exams officer in your school if you do not already have a log-in for this support site.



Progression through the Cambridge Pathway

Our lower secondary programme is part of the Cambridge Pathway. The four stages lead seamlessly from primary to secondary and pre-university years. Each stage builds on the learners' development from the previous one or from other educational systems. This curriculum framework is typically for learners aged 11 to 14, but it may be appropriate to use it for slightly different ages to suit your context.

Teaching time

For guidance, this curriculum framework is based on learners having 1.5 hours of art and design per week (or about 45 hours per stage). Your actual number of teaching hours may vary according to your context.

2 Curriculum overview

Aims

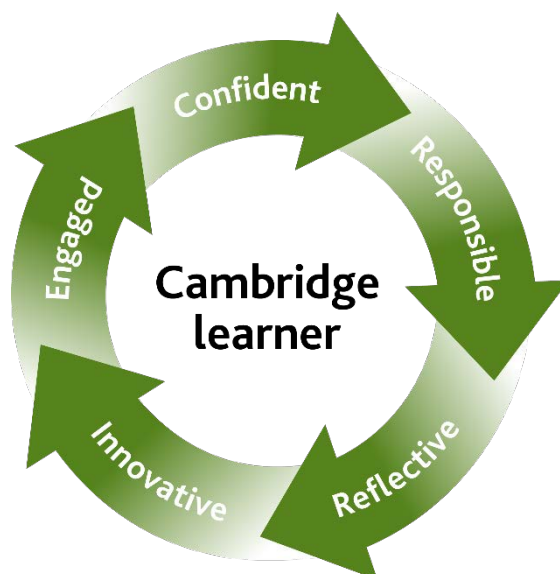
Following the Cambridge Lower Secondary programme helps learners to lay the foundations for lifelong learning, including:

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

In Cambridge Lower Secondary Art & Design, learners:

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

The Cambridge approach encourages learners to be:



Cambridge Lower Secondary Art & Design supports learners to become:

Responsible – They are responsible for their own learning, for their own research and for developing the competencies and innovative thinking that will support their development both as an artist and as a rounded learner.

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

Confident – They are able to recognise their own strengths by building upon their initial ideas and stimulus to create art and design that demonstrates originality and increasing technical competence.

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

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

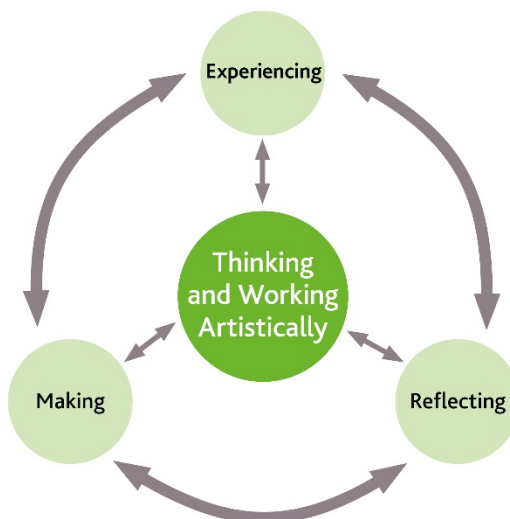
Overview of the strands

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

We have divided the learning objectives into four main areas called 'strands'. These are:

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

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



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

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

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

Overview of teaching approaches

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

Overall, a learner's experience of Cambridge Lower Secondary Art & Design should be one of stimulating possibilities. Therefore support them to seek and experiment with resources and to explore and express their unique personalities in the work that they produce. The journey should be as much about the creativity and experimentation as it is about the development of technical excellence.

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

It is also advisable to have a clear set of rules that learners must adhere to in every Cambridge Lower Secondary Art & Design lesson. These rules can be wide ranging from safety aspects, such as the need to assess risk when using processes and materials in creative but unorthodox ways, to a list of expected behaviours related to the support and encouragement that they provide to their peers within the creative space of the Cambridge Lower Secondary Art & Design classroom.

You can find more information and ideas for teaching and learning activities in the *Cambridge Lower Secondary Art & Design Teacher Guide* and schemes of work available on the Lower Secondary support site (lowersecondary.cambridgeinternational.org).

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

The scheme of work for each stage of Cambridge Lower Secondary Art & Design contains:

- suggested units showing how the learning objectives in the curriculum framework can be grouped and ordered
- at least one suggested teaching activity for each learning objective
- a list of subject-specific language that will be useful for your learners
- sample lesson plans.

You do not need to use the ideas in the schemes of work to teach Cambridge Lower Secondary Art & Design. However, you should aim to support learners, as far as time and resources allow, to explore possibilities to their fullest extent.

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

3 Learning objectives

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

These learning objectives are:

Experiencing

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

Making

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

Reflecting

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

Thinking and Working Artistically

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

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

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

4 Progression

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

Learning in the primary stages focusses upon experiential learning and shorter projects. This progresses to longer projects in lower secondary, where learners are expected to show increased focus and refinement. These longer projects allow learners deeper opportunities for building their skills, solving problems, and for exploring and expressing their own personalities within a framework that becomes increasingly open to their own interpretation.

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

Stages 7 and 8

The following guidance provides examples to illustrate the attainment that learners can be expected to demonstrate as they progress through Stages 7 and 8.

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

Experiencing

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

Encounters with art will include a broad range of sources. For example, a range of processes, media, materials and artists from a wide range of contexts (e.g. historical, cultural, social, economic, worldview) should be represented.

The role of art, craft and design is compared across local and global cultures and across historical periods, including the present. For example, from a selection of different artists' work that has been inspired by plant forms, learners choose one from a local artist and one from a different culture and consider how the use of colour is different in each one. They identify and explain contrasting aspects such as the brightness, the degree of realism and the range of colours that have been used.

Work is inspired and informed by a wide range of learning experiences and demonstrates both structure and purpose. For example, photographs from magazines are used to inform the choice of suitable backdrops for portrait photography when the intention of the portrait is to convey a particular emotion.

Visual journals are used regularly and learners are able to identify and talk about the progression in their own work.

Explore media, materials, tools, technologies and processes.

Opportunities are provided for learners to choose from a wide range of media and processes. For example, when creating a landscape, they may select between coloured pencil and pastel based upon whether they want to convey accuracy or vibrancy.

Learners collaborate as they explore materials, showing respect for the tools and responsibility towards the other artists in the classroom.

Experiencing (continued)

Gather and record experiences and visual information.

Different ways of gathering and recording experiences are introduced. This may include photography, drawing and note taking in response to an object, experience or artwork. These recordings are kept in the visual journal and include recognition of the formal elements of art, such as line, tone, colour, pattern, texture, scale, etc.

Work is inspired and informed by a wide range of learning experiences and clearly conveys the intention. For example, learners draw complex shapes from a range of sources, including outdoor environments or through focussing upon specific detail within classroom objects.

Ideas are shared for gathering and recording in response to a broad project title, for example by discussing the possibilities that are presented by a title such as 'natural forms'.

Making

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

A wide range of materials, processes and formal elements are used to express complex concepts and outcomes. For example, from initial tonal drawings in pencil, learners could paint the same image using tones of one colour, through mixing the paint to create lighter and darker shades.

Tools, technologies and processes are explored, both independently and collaboratively, and peer-assessment is used to identify and discuss outcomes throughout the making process. For example, a learner may independently decide to use a digital tool to change the background of a photograph in order to support the overall intention and then seek feedback as to whether the desired outcome has been achieved.

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

The use of media, materials and ideas for achieving aesthetic intentions reflects the intended purpose. For example, learners mix at least four different tones of one colour using a medium of choice, which they then use to create texture and depth in a colour study.

Opinion is actively sought from all available sources as part of the selection process.

Reflecting

Celebrate artistic experiences and learning.

As well as making visits to art galleries and museums, learners also recognise the art and design that exists in the world around them. For example, they recognise the artistic value of architecture when visiting and reflecting upon buildings or bridges of interest.

Reasoned evaluations of the purpose and meaning of their own work and that of others is evident in learner responses. For example, when considering the work of their peers, they could describe how the work makes them feel and then compare this with the intention that has been stated by the artist.

Opportunities to display and talk about their work to other members of the school are embraced. This will encourage familiarity with art-specific language and generate confidence in sharing work beyond the supportive environment that exists in the art classroom.

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

Contextual links are identified between different artworks. For example, learners identify works that convey similar messages or that were inspired by the same world event even though different processes or materials may have been used.

Clear strategies are demonstrated for analysing, critiquing and making connections between works of art. For example, learners use questions as prompts for providing detailed descriptions of the visual elements and ideas, meanings or emotions that the artist was trying to communicate.

Specific aspects of an artwork are identified and then explored in a learner's own work and appreciation is demonstrated of a range of influences and meanings. For example, the learner may identify Frida Kahlo's use of animals in the background of her self-portraits and then include images of a pet in a series of their own work to represent ideas of home, safety and identity. This influence is then explained to a partner who, in response, selects the one work that they think best communicates the intention.

Thinking and Working Artistically

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

The work of other artists and learners is used both to stimulate creative ideas and to inform problem solving. Learners are increasingly responsible for the selection of the artists they research to inspire their creativity and their experimentation with new technical skills.

Ideas and creative opportunities are selected, explored and applied purposefully. For example, after researching the work of portrait artists, learners select ideas to inform a series of portrait photographs where they alter the viewpoint or expression of the subject in order to convey different emotions.

Visual elements are used innovatively to express intention. For example, bright flowers could be included in a landscape painting to suggest happiness.

Learners use peer- and self-evaluation to identify and discuss possible ideas for exploration or application in future work.

Embrace challenges and opportunities, working with growing independence.

Competent, informed and independent explorations are made in response to all challenges and to suit intentions. For example, a learner could decide to experiment with using pencil to create the depth of shading needed to communicate the detailed surface of a complex object.

Options are identified, and decisions made, with independence. For example, a learner may identify that mark making is more important than colour selection when creating a print and then act upon this decision with confidence.

Areas for personal development are identified and are acted upon with independence. For example, a learner may identify a need to become more competent in the use of their chosen media and then seek to address this by practising precision, such as when using scissors or a tool within a piece of software.

Review and refine own work.

Engagement with refining work is demonstrated throughout the making process. For example, when reviewing each stage of a piece of the work, learners proactively identify areas that need refinement, such as the outline shape, the mixing of the colours or the application of the paint.

Personal targets are set with confidence for the improvement of each piece of work.

Stage 9

The following guidance provides examples to illustrate the attainment that learners can be expected to demonstrate in Stage 9.

These are not a teaching plan and suggested teaching activities are included in the scheme of work for Stage 9.

Experiencing

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

Learners' selections and explorations are clearly influenced by research into art from different times and cultures. For example, they recognise and experiment with the materials, media and processes that were used in the works that they have researched.

The development of personal ideas is demonstrated through appropriate processes including the influence of research and the use of art-specific vocabulary to explain their thoughts.

Reflective responses to sources are recorded in visual journals, which include interpretations rather than direct copies of the sources.

Explore media, materials, tools, technologies and processes.

Understanding of materials and processes is demonstrated through competence, skill and sensitivity when handling the selected media. For example, learners can create tertiary colours using three different media.

Informed choices are made based on understanding of the qualities and characteristics of materials and the impact that they will have on the outcome. Also, when explaining their selection and use of materials, learners demonstrate a confident use of appropriate vocabulary in describing the formal elements.

Visual journals demonstrate analysis of media and processes. The analytical text that is used demonstrates a clear knowledge of specific vocabulary.

Gather and record experiences and visual information.

A variety of approaches are taken when gathering and recording. For example, a range of materials are used for drawing, not just pencils, and learners attempt new ways of exploring, such as creating unsighted or single line drawings. Some may even experiment with using their less familiar hand when drawing or painting.

Open themes, such as 'Inside out', are explored. Learners may initially struggle with such a broad theme but through a collective and supportive sharing of ideas, discussion about what the topic could 'mean' and by encountering as many sources as possible, including news articles as well as artistic items, they will begin to embrace the creative freedom that such a topic will allow.

Personal interest will also be reflected in a learner's work. This will encourage ownership and will help to forge their personal identity as an artist.

Making

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

Materials, processes and formal elements are used in increasingly sophisticated ways to produce appropriate outcomes. For example, when creating a still life, learners could make a line drawing using pencil, divide the drawing into four sections and use different types of media or processes to complete each one. They should consider any initial tonal drawings that they have made of the objects, but also work from direct observation of the still life to ensure they represent the detail, texture and form of the objects within it.

Confidence and responsibility are demonstrated when working both independently and collaboratively with materials, including when working for extended periods of time.

Competence, skill and sensitivity in handling the selected media is evident throughout. This could be demonstrated through the use of tone to record the detail, form, surface quality and decoration of a range of still life objects.

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

The selection of materials and processes becomes the learners' own choice and demonstrates innovation. They are also given more freedom in the theme and structure of their projects. For example, a learner who is interested in structure may decide to work in three dimensions while a peer might use paper and pencil to explore the same broad project.

Creative risks are taken with confidence and careful selection is evident in the application of technical knowledge and skills. For example, learners may combine two different media, such as watercolour and oil pastel, in order to create the desired effects within an image.

Mistakes are learned from and are recorded in visual journals, with annotation, in exploration and consideration of possible solutions or observations for future use.

Reflecting

Celebrate artistic experiences and learning.

While continuing to view art and design from an increasingly diverse range of sources such as architecture, museums, gallery visits and local craft displays, learners also demonstrate choice in what they focus on during a site visit, so that it remains relevant to their own work and to their own identity.

Informed responses are presented during evaluation of their own and others' work. For example, learners use the peer- and self-assessment of earlier work to inform their choice of medium or combination of media for a final piece of work.

The identification and selection of work from visual journals demonstrates awareness of how to convey the process of completing the final outcome.

Written or verbal explanations include celebration of how choices have suited the intention. For example, a learner may explain that they chose to work with oil pastels because they wanted to achieve rich colours for representing the vitality of their subject.

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

Learners question what they see and understand, and they critique artistic skills. They also make appropriate associations, such as considering the context of a work, including the events that were occurring during the time it was made. They develop an awareness that people from different times, cultures and experiences bring different perspectives to the creation and appreciation of art. Learners should also articulate where they position their own opinions in line with the perspectives that they encounter.

They appreciate that other artists take inspiration from their surroundings, experiences and their peers.

Personal observations and thoughts are recorded in visual journals, through visual and written expression, so that they can be used in future work.

Personal development, and that of others, is discussed with confidence. For example, a learner may recognise and explain that a peer has used scale to create perspective in a landscape but that they need to adapt their use of colour to better reflect the depth of the background. Overall, learners are positive and encouraging in their critical appreciation.

Constructive feedback is embraced and engagement is demonstrated through the resulting dialogue and the application of the feedback that is received.

Thinking and Working Artistically

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

Learner work is confident and original, and demonstrates a purposeful use of the whole artistic process. It communicates ideas effectively and demonstrates a considered awareness of the audience.

Sophistication is demonstrated in the refinement and development of work in response to the evaluation process. For example, learners reflect on their planning and creation of a still life and describe how the subject or media choice was inspired by artist research. In doing this, they refer to composition sketches and media experiments and describe their evaluation processes.

Problems are identified and solved through the confident and purposeful application of knowledge and skills. For example, when creating a still life, ideas such as the selection and placement of the objects, the selection of the backdrop and the choice of materials are refined using the artistic processes.

Autonomy is demonstrated through testing ideas and fully embracing artistic practices without needing to be prompted. Learners will also justify the choices that they make.

Embrace challenges and opportunities, working with growing independence.

Personal insight and independence is demonstrated in all work. For example, learners source and select objects that inspire them and provide material for a still life painting that represents an aspect of their personal identity.

Existing skill levels are challenged through the use of unfamiliar materials and through the exploration of scale.

Learners access art and design independently, to suit their own interests. They are more aware of the art, and the sources of art, that are available to them and they demonstrate awareness of how art and design affects their own lives and that of those around them.

Review and refine own work.

Visual journals are used to document review and refinement, and to demonstrate a process of personal development. The journals could include written annotations and studies of techniques from relevant artists that explain attempts to resolve any problems that have been encountered and identified.

The ability to recognise strategies for refining their own work will become increasingly self-directed.

5 Glossary

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

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

Critique – detailed analysis and assessment of an artistic work.

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

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

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

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

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

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

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

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

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

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

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

Tertiary colour – a colour that is produced by mixing an equal amount of a primary colour with an adjacent secondary colour. An adjacent secondary colour is one that has already been derived from the same primary colour. For example, violet is the tertiary colour that is produced by mixing blue and purple.

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

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

6 Changes to this curriculum framework

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

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

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

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