

Unit 8A Objects and viewpoints

About the unit

In this unit, pupils explore familiar objects from different viewpoints as the starting point for their work. They develop their ideas by selecting and abstracting qualities of objects to use as the basis for a painting. They learn about the ideas and approaches of the cubists and their influences and make connections with other artists who worked from still life.

This unit is expected to take 10–15 hours.

What the unit covers

Art	Craft	Design	2-D	3-D	Individual work	Collaborative work
Line	Tone	Colour	Pattern	Texture	Shape	Form Space
Painting	Collage	Print making	Digital media	Sculpture	Textiles	

Where the unit fits in

This unit builds on unit 5A ‘Objects and meanings’ in the key stage 2 scheme of work where the theme of natural and made objects is established. The knowledge and experience of the processes associated with painting are developed in unit 6C ‘A sense of place’ and built on in unit 7A ‘Self-image’.

This unit could be linked with unit 8K ‘Light’, in the science scheme of work, where pupils learn how we see objects.

Expectations

At the end of this unit

most pupils will: analyse and comment on cubist and other ideas and approaches to representing shape, form and space; compare cubist ideas and approaches with their own; make drawings of objects to record different viewpoints; experiment with ways of representing familiar objects, and develop their ideas; combine and manipulate painting techniques to make a still-life painting, exploring shape, form and space; reflect on, adapt and refine their work to realise their own ideas and intentions

some pupils will not have made so much progress and will: comment on similarities and differences between their own and others’ work; represent familiar objects; experiment with painting techniques to make a still-life painting; adapt and improve their work

some pupils will have progressed further and will: critically assess cubist and other ideas, methods and approaches and analyse their codes and conventions; experiment with and select ideas, methods and approaches to use in their work and interpret shape, form and space in a painting; explain how their understanding of cubism or other artists’ work has influenced their practice

Prior learning

It is helpful if pupils have:

- used their sketchbooks to record and develop observed and imagined ideas
- some understanding of how light and shade can define and change how we see shapes, forms and spaces
- used different painting techniques
- discussed and compared different styles of painting
- developed the habit of reflecting on their own and others' work to help them adapt and develop their own work

Language for learning

Through the activities in this unit pupils will be able to understand, use and spell correctly vocabulary relating to:

- still-life composition, *eg object and ground, positive and negative shapes, viewpoints, perspective, fragmented, interlocking shapes, ambiguous space, representation, style, convention*
- styles of art, *eg renaissance, vanitas painting, cubism, photomontage*

Speaking and listening – through the activities pupils could:

- describe and evaluate how the work was undertaken and what led to the conclusion
- discuss and question what they are learning and how it is relevant in other contexts

Resources

For practical work, resources include:

- materials and equipment for making plaster casts of objects

Examples of art, craft and design:

- still-life paintings from different times and cultures including:
 - renaissance painting showing use of perspective
 - Dutch vanitas painting
 - work by Cézanne
 - cubist work, *eg 'Still life with fish' (1910) by Braque; 'Guitar' (1920) by Picasso; 'The washstand' (1912) by Gris*
 - African art, *eg serpentine sculpture (Zimbabwe); funerary posts (Madagascar); coffin sculptures (Ghana); porcupine sculptures (Sierra Leone)*

Future learning

In unit 9B 'Change your style' pupils become more independent in the way they combine and use visual qualities, develop greater technical control of materials and processes and increase their awareness of codes and conventions used in different genres and styles.

Adapting the unit

Pupils could:

- study the work of the surrealists and compare their precise representations of natural and made forms with work from other times and cultures. They could analyse how objects can be juxtaposed, transposed, displaced or dislocated and use their research as the basis for their own composition. (See *Optional tests and tasks in art, key stage 3, unit 1, 'Imagine', SCAA, 1996*)
- analyse the work of the fauves and compare their expressive use of colour with expressionist work from other times and cultures. They could respond to the work of an artist, *eg Matisse, Derain or Vlaminck*, by combining painting and collage techniques to develop a composition based on a still-life group

Learning objectives

Pupils should learn:

Possible teaching activities**Learning outcomes**

Pupils:

Points to note**Exploring and developing ideas**

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| <ul style="list-style-type: none"> to discuss and question critically a range of visual and other information | <ul style="list-style-type: none"> Ask the pupils to describe familiar objects with their eyes closed and to record their sensations, feelings and thoughts. List and discuss their findings. Show examples of cubist still-life compositions. Ask the pupils to suggest the main ideas in cubist paintings. Discuss how the ideas are similar to, and different from, other styles of art. | <ul style="list-style-type: none"> analyse the main features of everyday objects comment on how objects are represented in cubism and other artists' work | <ul style="list-style-type: none"> It may be possible for pupils to explore ideas about perception such as how we 'see' things differently depending on where we stand. Visually impaired people 'read' objects using touch, sound and movement. |
| <ul style="list-style-type: none"> about codes and conventions and how these are used to represent ideas, beliefs and values in art, craft and design to discuss and question what they are learning and how it is relevant in other contexts | <ul style="list-style-type: none"> Show examples of renaissance paintings and how artists used the convention of perspective. Discuss the idea that cubism challenged the established Western convention of perspective. Help the pupils to see how different artists treat shape and form and how they use perspective to make us look at objects in a different way. Show examples of African sculpture and discuss how cubists 'borrowed' ideas and forms from this work. Emphasise the importance of understanding the role and function of art in its cultural context. Ask the pupils to work in pairs to discuss and identify how the cubists represented three-dimensional objects in two-dimensional space. Emphasise the convex and concave forms derived from African sculpture. Help the pupils to list the key words that describe the main characteristics of cubism, eg: <ul style="list-style-type: none"> – <i>fragmented, splintered, overlapping and tilted space</i> – <i>forms reduced to mathematical shape</i> – <i>light that comes from more than one source</i> – <i>limited colour to draw viewer's attention to use of shape, form and space</i> Compare examples of a range of paintings of objects, and ask pupils to comment on similarities and differences. | <ul style="list-style-type: none"> identify conventions in cubism and suggest what they were aiming to achieve show an understanding that art works from non-Western cultures have codes and conventions that represent different ideas, beliefs and values say what they think and feel about cubism and other still-life works and give their reasons | <ul style="list-style-type: none"> The initial focus of this unit is on how cubism changed the way we see the world. Pupils should consider how artists challenged the renaissance convention of perspective and of representing space in two dimensions. Discuss the idea that different cultures 'see' the world differently, eg <i>Islamic paintings use vertical perspective and make the sizes of people and objects relative to status and values.</i> |
| <ul style="list-style-type: none"> to record and analyse first-hand observations and explore ideas for different purposes | <ul style="list-style-type: none"> Ask the pupils to select and record interesting features of different artists' work in their sketchbooks. Ask them to analyse the techniques and effects, and to annotate their visual information with their thoughts and feelings about cubist and other still-life paintings. Ask them to explain their views. | <ul style="list-style-type: none"> analyse ideas, methods and approaches in others' work | |

Pupils should learn:

Pupils:

Investigating and making

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| <ul style="list-style-type: none"> to record and analyse first-hand observations, to select from experience and imagination and to explore ideas for different purposes | <ul style="list-style-type: none"> Ask the pupils to collect objects that have significance to them as a basis for their studies. Set them a number of tasks that encourage pupils to use different approaches, eg: <ul style="list-style-type: none"> <i>making carefully observed drawings of individual objects</i> <i>drawing objects in different 'styles' – using strong, dramatic, angular lines, flowing, continuous lines, or shading only</i> <i>using a lamp as a strong directional source of light to highlight the shape and form of objects that are being recorded, moving the lamp in stages to illuminate the objects in different ways</i> <i>emphasising flat shapes, forms and spaces, while retaining the sense of the objects</i> <i>taking casts of different parts of objects, and using height and depth to arrange them in three dimensions and create a relief</i> | <ul style="list-style-type: none"> make drawings of objects that show a range of approaches create a composition that explores the visual impact of shape, form and space | |
| <ul style="list-style-type: none"> to experiment with and select methods and approaches, synthesise observations, ideas and feelings, to create a composition for a painting | <ul style="list-style-type: none"> Ask the pupils to explore a number of ways of arranging objects into interesting compositions, eg <i>compressed, overlapping, ordered</i>. Ask them to consider the relative importance, position and size of objects. Ask the pupils to make thumbnail sketches of the compositions. Ask them to select one composition that they find particularly interesting to develop into a painting. Discuss how to choose a particular idea, method or approach. Ask the pupils to think about how they would like to represent the objects they have chosen by, eg: <ul style="list-style-type: none"> <i>showing light that comes from more than one source</i> <i>emphasising fragmented, overlapping shapes with multiple viewpoints</i> <i>emphasising strong use of dramatic, directional light</i> <i>using a realistic approach to showing form</i> <i>using brushstrokes and paint to emphasise distinct changes in shape and form</i> | <ul style="list-style-type: none"> explore alternative ideas and select one to develop | <ul style="list-style-type: none"> Identify with pupils how they intend to apply ideas, methods and approaches to make a personal response to an object or a group of objects. |
| <ul style="list-style-type: none"> to apply and extend their experience of a range of materials and processes, including drawing, to make a painting, refining their control of tools and techniques | <ul style="list-style-type: none"> Ask the pupils to enlarge the composition, outlining the main shapes of the objects onto a background. Ask pupils to develop their painting, selecting a limited range of colour and using tints and shades to extend the range of possibilities. Focus pupils' attention on representing shape, form and space, and incorporating ideas, methods and approaches seen in others' work, in their composition. | <ul style="list-style-type: none"> enlarge a selected composition and develop a painting that shows the influence of others' work | <ul style="list-style-type: none"> Provide guidance for pupils about how to transpose designs and scale them up into larger pieces of work. Help the pupils set out a plan of how they expect to realise their intentions. |

Pupils should learn:

Pupils:

Evaluating and developing work

- to adapt and refine their work and plan and develop this further, in the light of their own and others' evaluations
- Ask the pupils to work in groups to describe how their work was undertaken and what led to its realisation.
- Ask the groups to analyse how effectively ideas, methods and approaches have been used in their own and others' work and how these reflect their original ideas and meanings. *Which work has made effective use of a limited colour range? Which work has made effective use of painting techniques? Of shape? Of form? Of space? Of ambiguity? Of geometric simplification? Which shows a fragmented image? Multiple viewpoints? Which shows a realistic approach? Which shows a more abstract approach?*
- Identify with the pupils the parts of their paintings that need to be adapted and ask them to decide how these could be reworked to make improvements.
- explain the process of their work, using subject terminology and concepts
- check the progress of their work against their initial intentions and identify parts that need adapting
- develop their work further, making considered changes
- Use pupils' plans and a general checklist during the review. Use practical demonstrations and examples of other pupils' work to identify the decisions being made during work in progress.