

ART CURRICULUM DOCUMENT

Purpose of study

“Art and design is the freedom of the individual, the freedom of expression and the freedom to fail without retort.” Simon Waterfall

“Art develops spiritual values and contributes a wider understanding to the experience of life, which helps build a balanced personality.” Bridgit Riley

Art and design isn't a just subject to learn, but an activity you can practise: with your hands, your eyes, your whole personality.” Quentin Blake

Art, craft and design embody some of the highest forms of human creativity. A high-quality art and design education should engage, inspire and challenge pupils, equipping them with the knowledge and skills to experiment, invent and create their own works of art, craft and design. As pupils progress, they should be able to think critically and develop a more rigorous understanding of art and design. They should also know how art and design both reflect and shape our history, and contribute to the culture, creativity and wealth of our nation.

National Curriculum 2013

Aims

We can inspire our children to be creative, independent, have freedom of expression and interpretation of what their own “art” is. There is no “wrong” way to create art, and children should not feel their work has to look a certain way. Celebrate difference and individuality.

The National Curriculum for Art and Design aims to ensure that all pupils:

- produce creative work, exploring their ideas and recording their experiences
- become proficient in drawing, painting, sculpture and other art, craft and design techniques
- evaluate and analyse creative works using the language of art, craft and design
- know about great artists, craft makers and designers, and understand the historical and cultural development of their art forms

National Curriculum 2013



Implementation

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In each Year group the children will be taught:

- Three different art disciplines from drawing ,painting, collage, textiles, printing and sculpture.

In their school career each child will be taught:

- Twelve projects in drawing or painting, and three projects in each of collage, textiles, printing and sculpture. Allowing them to systematically build on their skills and knowledge throughout the whole art curriculum. (See long term plan).

Art long term plan

Year	Drawing Pencil, pen, brush & ink, charcoal, oil pastel, chalk, pencil crayon	Painting	Collage	Textiles	Printing	Sculpture
FS1	Mark making, exploring media		Natural objects Scissor skills		Body, fruit/veg Sponge and shapes printing	
FS2 Teach the painting unit first	Experimenting with media. Manipulating /pencil control, Pattern	water/sponge/powder/palette Mixing primary colours Colour wheel		Weaving, natural or man made materials		
Y1	Experimenting with pressure - shades	Shades of primary and secondary colours Landscape Background/foreground				cardboard sculpture architecture
Y2	Sketching skills, graded pencils cross hatching,		Card,paper, printed paper tearing, cutting, manipulating	fabric /stitching Tapestry, applique		
Y3	Light/shade to create 3D effect. "True drawing"	Tints and shades Watercolour Still life			Traditional crafts Collography	
Y4	Contour line drawing		Found/recycled/reclaimed objects			Wire frame Figurative/surreal
Y5	Perspective	Textured acrylic Explore applying paint Abstract		Dye, fabric paint, stitches, beading, brusho, batik (resist)		
Y6		Reflections/distortions Explore opposite colours, clashing colours, complementary colours. Portrait			Lino cut, mono prints,	Soft sculpture

Programmes of study (age appropriate)

Knowledge ,skills and understanding.

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In each of the three art projects each year there should be evidence of investigating and making, includes exploring and developing ideas and evaluating and developing work. Knowledge and understanding should also inform this process.

1.Exploring and developing ideas

- a. Record from first hand experience and imagination, and explore ideas.
- b. Ask and answer questions about the starting points for their work and develop their ideas.
- c. Collect visual and other information (eg images, materials) to help them develop their ideas using a sketchbook.

2.Investigating and making art, craft and design ideas.

- a. Investigate the possibilities of a range of materials and processes.
- b. Develop their control of tools and techniques and apply these to materials and apply these to materials and processes, including drawing.
- c. Representing observations, ideas and feelings and to design and make images and artefacts.

3. Evaluating and developing work.

- a. Compare ideas methods and approaches in their own and other's work and say what they think or feel about them.
- b. Adapt their work according to their views and describe how they may develop it further.

4. Knowledge and understanding

The children should be taught about:

- Visual and tactile elements, including colour, pattern, texture, line and tone, shape form and space.
- Materials and processes used in art,craft and design.
- Differences and similarities in the work of artists and crafts people working in different times and cultures. (sculptors, photographers, architects and textile designers)



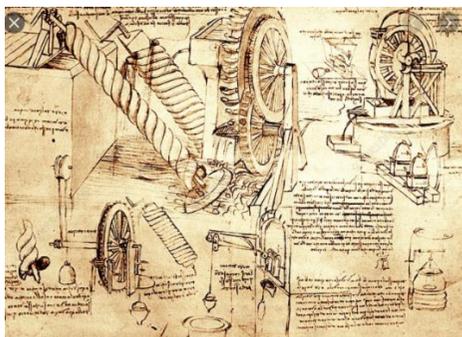
NB Each project has an accompanying Knowledge Organiser (see left). **These are just for your information** , with ideas and suggestions for structuring your project. But please check with Mrs T if you would like to use a different artist to make sure we have a good coverage of different artists and movements. Mrs T also has lots of personal artefacts you may like to borrow and ideas if you are stuck for anything

SKETCHBOOKS

Our sketchbooks will be the main body of evidence for our children's projects from FS1 to Year 6. Sketchbooks have been an essential part of the creative process for 4 artists of all disciplines, ranging from textiles and jewellery to interior design, printmaking and ceramics. It is a complete record of the creative process which, it can even be argued, is more important than the finished object at the end of this process.

When we display the children's finished pieces, the sketchbooks will also play an integral part to show the children's development of skills and knowledge and their journey towards the final piece and they themselves can be displayed alongside or on a surface below the display etc. We want the children to be proud of them, and want to share with others their ideas and creativity, as they arguably are a work of art in themselves!

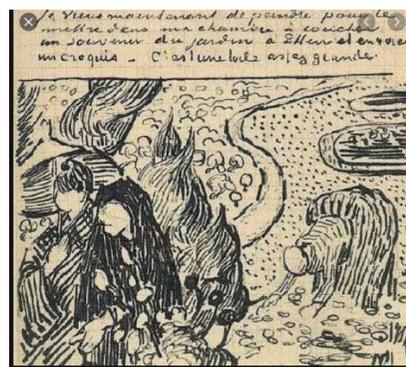
It's also a good idea to have **your own sketchbook** to model for the children in.



Leonardo Da Vinci



The sketch book art of Tim Burton | Tim ...



Vincent Van Gogh



Beatrix Potter



Henry Moore

The sketchbook for each project will show evidence of:

Gathering inspiration Exploring art media Developing understanding Recording responses Reviewing artwork Making modifications Evaluating

They will contain not just sketches but different media such as pictures from magazines, postcards, cuttings, artefacts eg pressed leaves, notes, copies of famous works and information about artists being studied too. It will include the children's thoughts about their work, comparisons to artists and experiments with colour mixing, sewing stitch samples or swatches of fabrics, beads, buttons, or collage materials etc. Opening the sketchbooks will be like opening the door to an Aladdin's cave of creativity!

Gomersal School in West Yorkshire show their use of sketchbooks <https://www.tts-group.co.uk/blog/2017/08/08/use-sketchbooks-gomersal-primary-school.html>

A visit to an Art Gallery at some point between Years 1-6 would be desirable. For an excellent comprehensive visit plan see QCA "Visiting a museum or gallery." Ref: QCA/00/439 (from the QCA archive). Gomersal went on a visit to the Yorkshire Sculpture Park, and show evidence of their outcomes in this link above too.

Progression in vocabulary

	Drawing	Painting	Collage	Textiles	Printing	Sculpture
FS1	Line (mark) dot, squiggle,wavy, straight, curved, zigzag,scribble Colour - Names of colours Shade, pattern		Rough/smooth, hard/ soft. Tear ,fold, scrunch, twist natural		block printing, shapes square ,circle,oblong repeat pattern,triangle	
FS2	Line –thin, thick, shade, shape Colour – dark, light	Paper, paint, palette, water, sponge, brush. Thick/thin/watery colours Shades/tones/ Pointillism		Weaving Under/over Up/down. In/out Lace, string, wool. Ribbon, foil fabric,material		
Y1	Line – 2D, 3D. Composition – arranging, visual qualities, background, foreground Sketch, grades of pencil, observation, tone.	Thin/thick brush Thick/thin/watery Primary, secondary colours Watercolour, powder paint Impression				3D sculpture Architecture Clay/ wood/ cardboard/ metal (tin foil) / soap/ paper/plastic Natural/man-made Sculptor,carving, modelling,constructing
Y2	Line – Cross hatching Composition – pattern, symmetry .position, pose Observation and recording skills – light/shade		Mixed media Recycled Portrait Fragmented/abstracted Figure, object	Applique Stump work Shape, form, colour Stitches -running, overstitch		
Y3	Composition – space, relationships, viewpoint, (depicting) texture, creative adaptation, sources Visual elements – identical, ,reflective, rotate, translation, repeat, motif, related or contrasting colours, spectrum	Tint. Viewfinder Figurative, abstract Opaque Translucent Complementary/opposite colours			Traditional crafts – Greek and roman pottery Collography Relief, rubbings, textures	
Y4	Composition – angles, contours, cross contours, still life, figurative, thumbnail		Found objects Natural, manmade reclaimed, recycled subject			Figurative sculpture Clay, foil, mod-roc,plaster, paper mache fabric, wool Frames -wire, wood, card
Y5	perspective, scale, proportion, natural and made forms. Composition - Viewfinders. Viewpoint, contrasts , differences. Optical illusion Distance, Variation,	,Acrylic Texture Technique Synaesthesia Colour music Abstract		Mixed media- dye thread, beads, types of stitching, fabric, canvas, embellishment		
Y6		Distortion, Anamorphosis Human form -pose. Gesture, contorted, transform, vary. Representation – depict, portray, Colour – opposite, complementary, clashing			Lino cut, monoprint, relief print. Monochrome Figurative/abstract	Soft sculpture Still life, Ordinary objects Pop and contemporary art

Table of artists

Year	Artist	Context	Genre/movement
FS1	-Andy Goldsworthy / Richard Shilling -Giuseppe Arcimboldo -Gerhard Richter, Wassily Kandinsky -Gustav Klimt	Collage Painting (Collage stimulus) Drawing -mark making/ Printing	Contemporary art/ sculptor Modern Surrealism Modern Abstract Modern
FS2	-Mati Abdul Rick Roberts and Maria Thomas -Piet Mondrian/ Henri Matisse -Annie Albers, Michael Brennand-Wood	Drawing –line Painting Weaving	Cultural Design - Mendi patterns Abstract Modernism Abstract
Y1	-L S Lowry Van Gogh,Claude Monet George Seurat -Renzo Piano, Sir Christopher Wren	Drawing– shade painting Architecture	Naive Impressionism Pointillism (expressionism) Post -modernism Baroque
Y2	-Leonardo Da Vinci /Albrecht Durer -Pablo Picasso,George Braque -Henri Rousseau, Frederic Edwin Church	Drawing – cross hatching Collage Painting (textile)	Renaissance Abstract Cubism Naïve/Primitive Romanticism
Y3	-Georgio Morandi, Vincent van Gogh -Michele Clamp Albrecht Durer -Ancient Greek motifs Glen Alps, Sarah Young, Gordy Wright	Drawing – true drawing Painting Printing Printing - collography	Realism Impressionism Expressionism Visual art Renaissance Ancient culture Modern
Y4	-Henri Moore, John Everett Millais Patrick Seymour -Kurt Schwitters Eileen Downes -Salvador Dali , Antony Gormley	Drawing -contour illustration Collage Sculpture	Post war modernism Pre- Raphaelite Op art Merz / Dada Modern Surrealism Modern contemporary
Y5	-M C Escher Van Gogh Salvador Dali Wassily Kandinsky Henri Matisse -Pacita Abad Rebecca Greenwood, Healy and Burke	Drawing-perspective Painting Textiles	Graphic art Impressionism Surrealism Abstract Modernism Op art Abstract / Modern
Y6	-Francis Bacon Pablo Picasso Andy Warhol -Islamic art / William Morris -Andy Warhol, Claes Oldenburg	Painting Printing Painter/sculptor Sculptor	Expressionism Cubism Pop art Traditional patterns / Arts and crafts Pop art Contemporary art

NB – You may see the same artist appear in different year groups eg Kandinsky in FS1 And Y5, but the focus will be different . Eg in FS1 the focus is on mark making and in Y5 it is painting. It is also desirable for the children to return to artists they are familiar with, to make comparisons with other artists or explain aspects of their own work.

Terms

Anamorphosis – a distorted projection or drawing which appears normal when viewed from a particular point or suitable mirror .

Applique - Appliqué is ornamental needlework in which pieces or patch of fabric in different shapes and patterns are sewn or stuck onto a larger piece to form a picture or pattern. It is commonly used as decoration, especially on garments. The technique is accomplished either by hand stitching or machine.

Brusho - really is a one-of-a-kind, unique painting medium! The colours are a transparent, highly-pigmented watercolour ink that comes packed in small drums which contain the dry, crystalline powder. ... Using **Brusho** gives you the ability to produce vibrant and expressive paintings with ease.

Collage - From the French: coller, "to glue" or "to stick together" is a technique of **art** creation, primarily used in the visual **arts**, but in music too, by which **art** results from an assemblage of different forms, thus creating a new whole. (Compare with pastiche, which is a "pasting" together.)

Collograph – Introduced by Glen Alps in 1955. Collography is a printmaking process in which materials are applied to a rigid substrate. The word is derived from the Greek word koll or kola, meaning glue, and graph, meaning the activity of drawing.

Complementary colours - Complementary colours are pairs of colours which, when combined or mixed, cancel each other out by producing a grayscale colour like white or black. When placed next to each other, they create the strongest contrast for those two colours. Complementary colours may also be called "opposite colours."

Composition - In the visual **arts**, **composition** is the placement or arrangement of the visual elements, such as figures, trees, and so on in a work of **art**, as distinct from the subject or the style with which it is depicted. It can also be thought of as the organization of the elements of **art** according to the principles of **art**.

Cubism - Was a revolutionary new approach to representing reality invented in around 1907–08 by artists Pablo Picasso and Georges Braque. They brought different views of subjects (usually objects or figures) together in the same picture, resulting in paintings that appear fragmented and abstracted.

Embellishment - In sewing and crafts, an embellishment is anything that adds design interest to the piece.

Figurative – Representing forms which are recognizably derived from life.

Form – The term form has two meanings: it can refer to the overall form taken by the work- its physical nature: or within a work of art it can refer to the element of shape among the various elements that make up the work.

Pattern – A design in which lines, shapes, colours or forms are repeated. The part that is repeated is called a **motif**.

Thumbnails – These are small preliminary sketches, usually done in an outlined frame as a quick snapshot of you drawing.

Tone - Refers to the relative lightness/darkness of a colour. One colour can have an infinite number of tones.

Sculpture - Three-dimensional **art** made by one of four basic processes: carving, modelling, casting, constructing.

Still life – focuses on still objects which are inanimate and never moves.

Tempera - Tempera, also known as egg tempera, is a permanent, fast-drying painting medium consisting of coloured pigments mixed with a water-soluble binder medium, usually glutinous material such as egg yolk. Tempera also refers to the paintings done in this medium.

Wattle and daub -Wattle and daub is a composite building method used for making buildings walls and buildings, in which a woven lattice of wooden strips called wattle is daubed with a sticky material usually made of some combination of wet soil, clay, animal dung and straw. 8

Movements

Abstract – art that does not attempt to represent external reality, but rather seeks to achieve its effect using shapes, colours or textures.

Abstract impressionism – is an art movement that originated in New York City, in the 1940's. It involves the painting of a subject as real-life schemes, objects, or people in an impressionist style, but with an emphasis on varying measures of abstraction.

Arts and Crafts -The Arts and Crafts movement was an international trend in the decorative and fine arts that ... Medieval art was the model for much of Arts and Crafts design, and medieval life, literature and building was idealised by the movement. ... only in the twentieth century that that became essential to the definition of craftsmanship.

Baroque – baroque is a style of architecture, music, dance, painting, sculpture and other arts which flourished from the early 17th century until the 1740's.

Contemporary art – is the art of today, produced in the second half of the 21st century.

Dada – was an art movement of the European avant-garde in the early 20th century. It was developed as a reaction to World War 1 and artists that expressed their discontent towards violence, war and nationalism.

Cubism – is an early 20th century avant-garde movement that revolutionized European painting and sculpture, and inspired related movements in music, literature and architecture.

Expressionism – is a modernist movement, initially in poetry and painting, originating in Germany at the beginning of the 20th century. It's typical trait is to present world solely from a subjective perspective, distorting it radically for emotional effect in order to evoke moods or ideas.

Graphic art – a category of fine art, graphic art covers a broad range of visual artistic expression, typically two dimensional, ie produced on a flat surface.

Impressionism – is a 19th century art movement characterised by relatively small, thin yet visible brush strokes, open composition, emphasis on accurate depiction of light in it's changing qualities and ordinary subject matter. It originated within a group of Paris based artists in the 1870's to 1880's.

Merz – Merz is a nonsense word invented by the German dada artist Kurt Schwitters to describe his collage and assemblage work.

Modern - includes artistic work produced during the period extending roughly from the 1860s to the 1970s, and denotes the styles and philosophies of the art produced during that era.^[1] The term is usually associated with art in which the traditions of the past have been thrown aside in a spirit of experimentation. Modern artists experimented with new ways of seeing and with fresh ideas about the nature of materials and functions of art.

Modernism - refers to a global movement in society and culture that from the early decades of the twentieth century sought a new alignment with the experience and values of modern industrial life.

Naïve/ Primitive - is usually defined as visual art that is created by a person who lacks the formal education and training that a professional artist undergoes (in anatomy, art history, technique, perspective, ways of seeing). When this aesthetic is emulated by a trained artist, the result is sometimes called primitivism.

Op art - short for optical art, is a style of visual art that uses optical illusions. Op art works are abstract, with many better known pieces created in black and white. Typically, they give

the viewer the impression of movement, hidden images, flashing and vibrating patterns, or of swelling or warping.

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Pop art - is an art movement that emerged in the United Kingdom and the United States during the late 1940s to the mid- to late-1950s. The movement presented a challenge to traditions of fine art by including imagery from popular and mass culture such as advertising, comic books and mundane mass-produced cultural objects.

Post war modernism - Modernism is a philosophical movement that, along with cultural trends and changes, arose from wide-scale and far-reaching transformations in Western society during the late 19th and early 20th centuries. Among the factors that shaped modernism were the development of modern industrial societies and the rapid growth of cities, followed then by reactions of horror to World War I. Modernism also rejected the certainty of Enlightenment thinking, and many modernists rejected religious belief.

Pre-Raphaelite - The Pre-Raphaelites were a secret society of young artists (and one writer), founded in London in 1848. They were opposed to the Royal Academy's promotion of the ideal as exemplified in the work of Raphael.

Renaissance – is the painting, sculpture and decorative arts of the period of European history, emerging as a distinct style in Italy in about 1400, in parallel with developments which occurred in philosophy Literature, music, science and technology. Renaissance (meaning "rebirth") art, perceived as the noblest of ancient traditions, took as its foundation the art of Classical antiquity but transformed that tradition by absorbing recent developments in the art of Northern Europe and by applying contemporary scientific knowledge. Renaissance art, with Renaissance humanist philosophy, spread throughout Europe, affecting both artists and their patrons with the development of new techniques and new artistic sensibilities. Renaissance art marks the transition of Europe from the medieval period to the early modern age.

Romanticism - a movement in the arts and literature that originated in the late 18th century, emphasizing inspiration, subjectivity, and the primacy of the individual.

Surrealism - Surrealism was a cultural movement which developed in Europe in the aftermath of World War I and was largely influenced by Dada. The movement is best known for its visual artworks and writings and the juxtaposition of uncommon imagery.

Visual art - Creative art whose products are to be appreciated by sight, such as painting, sculpture, and film-making (as contrasted with literature and music).

Monitoring and review

It is expected that each class will complete the three art units specified in this document within the year, one per term. The art Coordinator will require an example of one child's work (sketchbook pages can be photocopied, together with final piece) at the end of each unit for the class portfolio, as evidence of:

- Standards of work and the progression of skills and knowledge throughout FS, KS1 and KS2
- Quality of teaching and assessment
- Curriculum coverage

Display Policy

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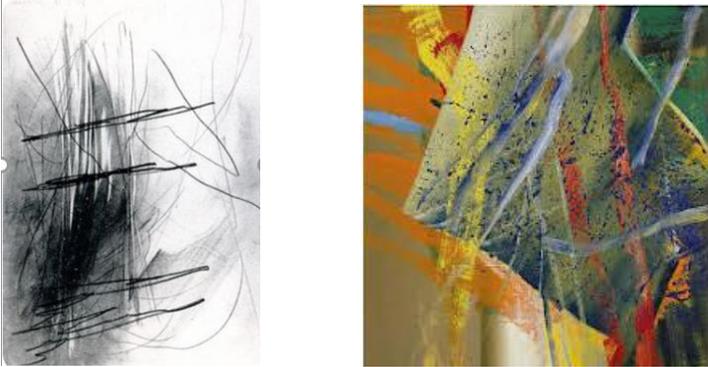
When we display children's work we are:

- Celebrating their achievements in a way that gives value and purpose to their work
- Reflecting and reinforcing work done
- Creating a positive atmosphere by ensuring all children will throughout the year have a piece of artwork on display: making them feel a valued part of the class, and a feeling of ownership
- Showcasing the variety and standard of work done in school
- Showing progression and development throughout the age groups
- Providing a visual and educationally stimulating environment
- Encouraging children to be curious
- Giving children confidence, sense of achievement and a feeling of belonging
- Developing their aesthetic awareness
- Providing an opportunity to look at others work.
- Encouraging a higher standard of work

Mounting a display

- Keep displays simple but effective.
- Double mount all work.
- Label which year group the display belongs to.
- Give the display a clear title, and perhaps incorporate information about the artist who inspired it.
- Ensure the children "sign" their work.
- Add interactive features like questions or captions, sometimes written by the children as well as the teacher.
- **Children's** work should always predominate, with no scaffolding or editing of work by staff.
- Always display sketchbooks as part of the story of the artwork, as we acknowledge the children's hard work and encourage them to be proud of their achievements.

We must always reinforce the children's self-esteem and worth by valuing the work they have produced. We must have the highest possible expectations for the children and encourage them to do their very best.

<p>About the unit – This unit introduces and explores mark making and using the tools to make them.</p>	
<p>Vocab</p> <p>Mark making- make a set of cards for the key vocab in bold . dot, squiggle, scribble wavy, straight, curved zig zag. loop swirl shade</p> <p>colour names</p> <p>pattern</p> <p>abstract</p> <p>Resources Sketchbook Pencil Pen Pencil crayon Crayon Pencil grips (if needed)</p> <p>Copies of the artist's work. Biography from internet</p>	<p>Suggested artists</p> <div style="display: flex; justify-content: space-around;"> <div style="text-align: center;"> <p>Gerhard Richter</p>  </div> <div style="text-align: center;"> <p>Wassily Kandinsky</p>  <p>Painting "Cossacks"</p> </div> </div> <p>Explore and develop ideas</p> <p>Lesson 1 – Gerhardt Richter - Abstract</p> <ul style="list-style-type: none"> • Stick Gerhardt Richter's pencil drawing in the middle of a large piece of paper on your whiteboard . Ask the children what they have noticed in the picture. Model describing what you see. They may notice: lines, can they describe them? They may say it reminds them of a physical things like a storm or crash etc. Write the words they use around the picture. For each subsequent lesson you can reinforce these and add new ones. • Jot their comments around the picture. You can reduce the A3 to A4 and stick a copy in each child's sketch book as a record of the discussion you had, so with each subsequent lesson you can reinforce their ideas . • Model drawing a picture like Gerhard. You model it in pencil. (Model "crocodile snap" pencil grip. Ensure correct grip is encouraged from the start.), talking through what you are doing. You can scribble in lines or patches slowly or quickly, change direction, shade areas and just have fun. • Let the children have a go in their in pencil in their sketchbooks. Then ask them to say what they like about their work, they may not be able to at first, but if you model what you like about yours and why using key vocab, they'll start to get the hang of it. <p>Lesson 3 – Richter's colour picture</p>

Kandinsky posters in drawers in entrance hall.
Kandinsky fact sheet Twinkl

Prior Learning

They know what a pencil is and it's function.

Future learning

To be able to use the correct grip to manipulate different drawing media.

To develop further control over mark making to develop consistent pattern forming eg in zentangles.

- Ask the children if they can name a colour. Show them a flashcard with the colour name on it in that colour. How many colours do they know? Show the remaining colours that have not been suggested.
- When you model the next picture (it could look something like the one below), ask the children to pick the colours for you to use by choosing from the colour cards also say why you are putting that colour in that place, eg they look nice next to each other, or they both are the colours of flowers, or I'm putting the blue at the top like the sky, or green looks like grass.



scribble pictures



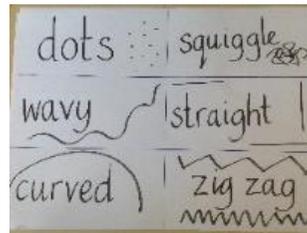
a grumpy colour so I'm putting in all by itself etc..

- All the children have a go at a colour picture. Discuss their work when they have finished. You could scribe what they say about it on the work.

Investigate and make

Lesson 4 – modelling marks.

- Up till now you have not referred to the shape of marks. Could you model on large whiteboard and the children use small whiteboards. You are now modelling different marks and how to do them. Have a set of flashcards ready with the name of the mark and it's shape, see some ideas below.



- EG. Draw a big curve over the whiteboard and say it in a "curving voice". Draw other curves of different sizes saying the word as you do it. Show each other the drawings, ask the children if they want to tell you about it.
- Next choose another card, the children could choose for you. Eg Dots saying "dots" in a staccato voice. Draw dots close together, far apart in a corner etc. Share their dots. Clear board.
- Then wavy in a wavy voice as you draw, say it quickly draw little waves or loud and long and draw big waves. and so on, till you have tried them out. Don't intervene if their marks do not resemble yours. Praise everyone. Take a photo of the whiteboard for everyone as they have a go, as a record for their project.

Evaluating and developing work

Lesson 5 – Kandinsky

- Introduce the artist Kandinsky and share some of his work. Ask the children what they notice. Can they spot any familiar marks in his work? Which do they prefer?
- Evaluate and compare the two pictures on previous page. Which is their favourite why? Stick a small copy of both pictures in their sketchbook on the same page. Ask the child to draw a tick next to their favourite. Scribe their reason for this on the page.
- Model yourself designing a picture like Kandinsky. Talk the children through the marks you're making and why you are putting them in those places. (See above) Choose chunky and fine black felt tips and they can choose a black and white picture or colour picture as their final piece. If they choose colour you could add it with eg crayon, or rub dry powder paint into some of the areas on the picture etc. Have a picture of Kandinsky's work to hand for them to look at.
- After they have finished finally evaluate their work. Do they like it? What is their favourite bit and why etc?.

About the unit – This unit is a first introduction to collage and creating a collage from natural objects

Vocabulary

Collage
 Rough/Smooth'
 Hard/soft
 Big/small
 Long/short

Tear
 Fold
 Scrunch
 Twist

Continuous Provision

Nature table/box etc full of leaves, stones, twigs etc. (Outside)

Have a box of slate chippings to build towers like the youtube video. (Inside)

Resources

Lots of leaves, twigs, stones, feathers, bark , seeds etc.

Vocab sheet

Evaluation sheet

Suggested artists

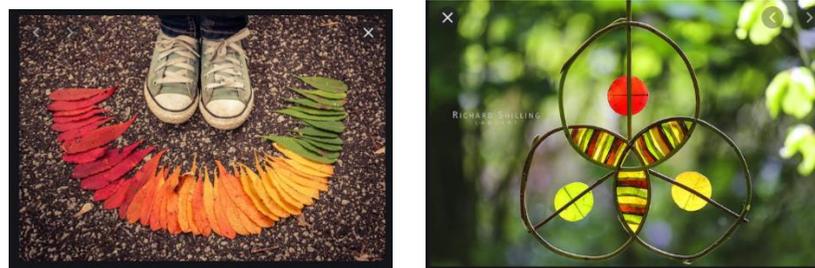
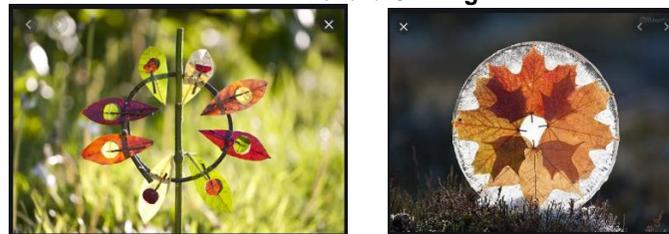
Andy Goldsworthy



1



Richard Shilling



Explore and develop ideas.

Lesson 1 – First impressions

- Show the children on the whiteboard a large photo of picture 1 above. Ask them what they think it is? What's it made of? Where did they come from ?etc. Can they name some components? Scribe the things the children are saying around the picture. Reduce the whole thing to photocopy to stick in each child's sketchbook later.
- Introduce the word **collage** and tell them what a collage is.
- Introduce the artist Andy Goldsworthy (find a pic of him online to show the children). Explain that he makes all his artwork outside! Show them video A And discuss what they can see. What is he using? how has he arranged it? Do you like it?
- Finish with video D and suggest they might like to build a tower like Andys too.

A <https://www.youtube.com/watch?v= opAMkK95gE>

D <https://www.youtube.com/watch?v=HBvgaOIR9J4> Andy makes a tower from slate chippings like a child

Lesson 2 –You and the children can collect the materials for the final collage together on a walk or ask them to bring in a bag each for homework. But for the lessons 2 ,3 and 4 you could collect them to save time!)

- Tip a big bag of leaves, twigs, bark, stones, feathers, straw etc **you** have selected to help you with the task out onto a sheet on the floor.
- You are going to lead this talking through your thoughts and ideas aloud to the children.

Youtube clips

Copies of artists work.

Prior learning

They can say what a leaf, twig, stone, feather, seed or bark is.

Future learning

They will know what a collage is. They will be able to select from materials which would be most aesthetically pleasing for the task in hand.

- Refer the children back to the pictures of Andy Goldsworthy's work. Model picking out the bits of his designs you like and explain that you are going to make a **collage** like his with their help. Ask what should we start our collaborative picture with? Eg a little wigwam of stick in the centre? What would Andy do next? Look back at some pictures of his again, maybe we should put a little ring of stones round it? I think I need some bright green leaves next, who can find an interesting one for me, etc etc
- Take a photo of the finished collaborative collage and tell them they are going to work as a group to make a collage together soon. Stick the picture in each child's sketchbook to record the journey so far.

Investigate and make

Lesson 3 – Describe and sort the materials for their collage.

- Have a pile of found materials in the middle of the table. Give them a sheet of A3 split into 8 squares with each square having a word of vocab at the top. Can the children find something in the pile that matches the word and glue it in the square? Stick the sheet across 2 pages of the sketchbook as a record. Can they describe the shape, colour, texture etc. You could scribe their descriptions on their work too, so.

Hard	soft
long	short
rough	smooth
big	small

Lesson 4 – Planning and gathering natural objects for the final collage.

- Go for your walk and let the children find the leaves, stones, bark, feathers, petals, seeds etc (you could also have more seeds, feathers etc that you can add to their collection without them noticing!!)
- Explain that they are going to create a collage like Andy Goldsworthy and need to collect some natural objects for it. When they are out, look for the most interesting shaped/coloured leaves etc.
- Before you set off show them some pictures of Andy's work again to remind them of what he used and ideas for what they could make.



Evaluating and developing work

Lesson 5 – Final piece.

- Explain that Andy made his art outside so they will do the same. He then left it there and let it weather away itself over time. The children can work in small groups over a week to make their pieces. Let them select their own materials and put it where they want. When the group is happy their collage is finished take a photo. Stick the photo in each child's sketchbook.

Lesson 6 – Evaluation

- In a different session chat to the children individually to ask them 3 questions. Prepare a generic sheet to use with every child, and so you can stick it in their own sketchbook later. 1. Ask them to tell you about their work. (Use their photo as a prompt). 2. What did they like best about doing it? 3. Is their collage like Andy's, why?

Extra youtube pics

B <https://www.youtube.com/watch?v=H60eLNgrTLQ>

C <https://www.youtube.com/watch?v=jC-4bedyTk>

About this unit – This unit is a first introduction to printing with found objects.

Vocabulary

Printing
Blocks
Shapes
-square circle oblong
triangle

Continuous provision

Printing table
Sponges wedged in
paint pots to press 3d
shapes against so they
leave a print on paper.

Resources

Shapes that are the
same colour as the
ones in pic 3 and some
that are not.

Poster paint

Different coloured
paper of different sizes

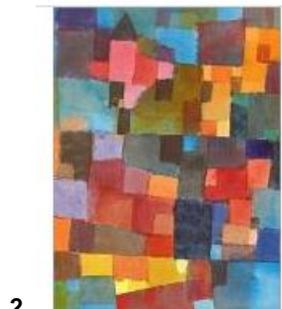
Simple biography of
Paul Klee

Prepared sheet of
different coloured
bands see fig 1

Prepared evaluation
sheet.

Suggested Artists

Paul Klee



Becky Bailey



Explore and develop ideas

Lesson 1- First impressions

- Put up a large version of picture 1 on whiteboard. What do the children notice? Bright colours and shapes, they may be able to name some. Jot their comments around the picture so that you can later copy it for each child's sketchbook.
- Play a game to encourage them to look more closely at the picture. Have some coloured shapes with you. Hold one up say its name. Can they find one like it in the picture. Eg a yellow triangle. Have some that are not in the picture eg a yellow circle.

Lesson 2

- Introduce the artist Paul Klee and tell the children a bit about him. Explain that he made his picture with paint, putting the paint on the paper with a brush, but that there are other ways to put paint onto paper. They could put it on with their finger. How do they think they will be able to do that? This will get them used to the pressure of dipping and putting pressure on to make a print. Do the printing straight into the sketchbook.



Prior learning

The children may be familiar with the 2D shapes, circle, square, triangle and oblong (not rectangle)

They may know some colour names.

They may have finger painted before.

Future learning

They will progress to making collographs, and be using pattern and shades of ink/paint to colour.

Investigate and make

Lesson 3 – work in small groups

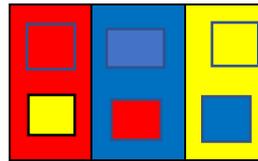
- Stick a copy of picture 2 in their sketchbook. Ask the children to look at it and tell you what they notice. (Green background and bright colours of different colours) Which colours are easiest to see? Which are hardest? Why? (green shapes on green background).
- Scribe what each child says under the picture.



Is choosing the right colours to put on the paper important?.

Give the children an A4 sheet with 3 colour bands on and give them 3 blocks in 3 colours.

Ask them to print with each colour in each of the 3 bands. In each band two colours will stand out more than the third. Can they see that?



When dried stick the printing in the sketchbook .

Fig 1

Evaluating and developing work

Lesson 4 - Choosing paper, shape and paint.

- Look at examples of pictures printed by children. What do they think? Which is their favourite? Why? Which looks most like Paul Klee? Why?



- Give the children a choice of paper ,coloured paint and 3D shapes to print with. (use thick poster for this).
- Give them examples of Klee's pictures to look at when they print (the majority may not take any notice, but some will)
- Let them have a go and get on with it independently.

Lesson 5 – Final evaluation in small groups

- In a different session chat to the children individually to ask them 3 questions. Prepare a generic sheet to use with every child, and so you can stick it in their own sketchbook later. 1.Ask them to tell you about their work. 2.What did they like best about doing it? 3. Is their collage like Paul's? Why?
- Scribe their answers individually and stick in the sketchbook.
- Share the pictures with the whole class. What do they think of other children's work? They may not be able to say, but if you **model** what you like and say why they'll start to get the hang of it.

About the unit- This unit builds on the FS1 unit of marking marks and exploring various drawing media. It's focus is about developing creativity and design in controlling patterns with different types of marks.

Vocab	Suggested artists	
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Mark making-
 dot, squiggle,
 wavy,
 straight,
 curved
 zig zag.
 loop
 swirl

colour names

pattern
 abstract

thin,
 thick
 shade,
 shape
 dark,
 light.



Zentangle - Rick Roberts and Maria Thomas
 (Founders of Zentangles)



Mahi Abdul

<https://www.youtube.com/watch?v=qBwHUKHUdD8>

Resources

Vocab cards (you make)
 Sketchbook
 Pencil
 Pen
 Pencil crayon
 Crayon

Copies of the artist's work.

Continuous provision

-Predrawn zentangles to colour on "zentangle" table.
 -Just outlines of animal shapes, stars rainbows for the

Explore and develop ideas.

Lesson 1.

- Choose an artist. This sheet focuses on zentangles, but the ideas can adapted to mendi patterns too.
- Introduce the artists and explain they create abstract art which is creative, individual and different. Stick a zentangle picture by Rick Roberts and Maria Thomas in the middle of a piece of A3 paper on your whiteboard . Ask the children what they have noticed in the picture, likes/dislikes and why if they are able to say. You can start to introduce the vocabulary at this point. Jot their comments around the picture. You can reduce the A3 to A4 and stick a copy in each child's sketch book, so with each subsequent lesson you can reinforce their ideas and add new ones.
- You can also introduce the artist and watch https://www.youtube.com/watch?v=XM1QTMHdP_k if you think it's appropriate. You can just talk in terms of the first square you see drawn in has straight lines, the second dots and curves etc. Can they describe the lines they see next etc?

Lesson 2

- **Take a line for a walk –** You model on your whiteboard, the children use the whole of one page of their sketch books in pencil. You could have the vocab on separate cards which you can recap on first, then shuffle and ask a child to choose one and take it for a walk across the page.If they pick curve, draw a big curve across the paper, if the next child chooses zig zag draw a zig zag line across the page etc and build up the picture. This could be done in felt tip with each pattern in a different coloured pen. See example.



children to doodle into.
- copies of grids or circles etc to design into

Resources

Sketchbooks
Paper
Grids
Templates
Example of Rick and Maria's work and other zentangle artists you find.
Pencils.
Pen – you may like their final piece to be in black felt tip?

Anything you can tell the children about the artists. Eg Photos of them and info about America etc.

Prior learning

The children can mark make and manipulate different media.
They can draw things that are meaningful to them.

Future learning

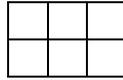
The children will build on their controlled mark making to develop shading and tone techniques

NB After every lesson ask them to say what they like about their work. Also look at others work and say what they like too. You can model by saying what you like and why.

Investigate and make

Lesson 3

- Give the children an A4
- Let children come out and



grid . Recap with the vocab cards. Play guess the mark? You fill in a square with straight lines then with dots, squiggles and they guess. fill in a square while others guess etc.



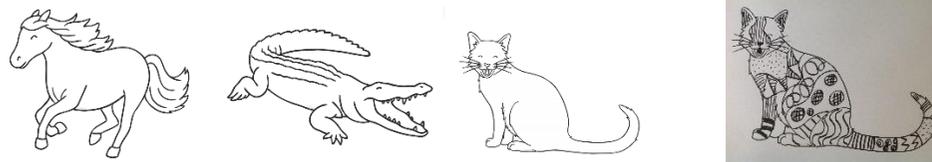
- Children fill in their own grid without any support from adults, just let them have a go.
- Look at their work and say what they like about it. Share other work and comment on what they like and say why.

Lesson 4

- Look at other animal zentangles (example s from Twinkl below). Discuss how they have been filled in, draw attention to the fact there isn't a grid this time so they need to split it up with lines (wavy, straight curved etc). What would Rick or Maria do?



- 1. Give the children an animal outline (examples from Twinkl below) and ask them to split it up with lines and fill in the shapes made with other patterns. Model first to show them and then how they could fill in.how to fill in. Look at Rick and Maria's zentangle (can they have a copy each). Discuss the bits they like and may use in their picture. 2. Then let them just have a go.



Evaluating and developing work.

Lesson 5 – Finished piece

First look back at the work they have done so far and evaluate it in simple terms. Say what they like about it, their favourite patterns, which patterns they like from other artists/children that they may use in their final picture.

Modelling

- Model first. Say this time you can choose your own animal and that you are going to draw it yourself. **Let the children choose their own animal and free draw because art is in the way they see it.**
- Tell them you have chosen a snake, as you are an artist and you think snakes are interesting etc! Emphasise that other artists liked to draw their own animals first too.
- Model splitting it into sections and fill in each section, talking all the time about why you have made your choices. Use ideas from Rick and Maria that they have in their sketchbooks and other zentangles they have seen.
- When it is finished they need to say what they think about their work and what they like about it and what they like about other children's work. Could you scribe this into two speech bubbles as a record of their evaluation too?

About this unit – This unit introduces the children to colour mixing, the use of powder paint and the tools and process needed for painting.

Vocabulary

Paper
Paint
Palette
Water
Sponge
Brush

Colour names
Primary colours
Secondary colours
Colour wheel

Resources

Biography of artist
Examples of artwork

Powder paint in colours:
Red, blue, yellow
black and white
only. (All other colours
need to be mixed)

Colour cards, colour
on one side name of
colour written in that
colour on the other
side. Red, blue,
yellow, green,
orange, purple,
brown, grey, black,
white, pink.

Suggested artists

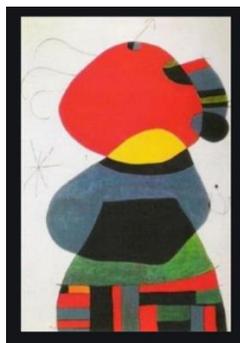
Henri Matisse



1

2

3

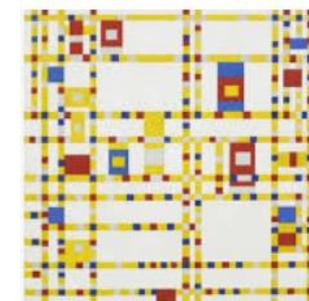
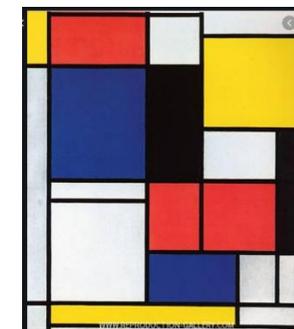
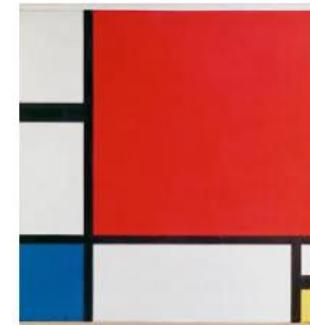


4

5

6

Piet Mondrian



Explore and develop ideas

Lesson 1 – First impressions

- Look at pictures 1,3 and 5 all by the artist Mondrian on the whiteboard. Ask the children what they notice? (Colours, shapes is most obvious but they say the sea and sand, flowers or a funny round man etc). They may say it looks like another artist they know, like Paul Klee in FS1printing
- Scribe what they say around the picture and make a small copy to stick in each child's sketchbook as a starting point. Each lesson you may want to start by adding more ideas as the project progresses?
- Introduce the artist Piet Mondrian and tell them something about him. Tell them he is an abstract artist and painter and what that means, (see Glossary in age appropriate terms).

Investigate and make

Lesson 2 – Introducing the tools you will need to paint successfully. **NB** Before the lesson put powder paint into a pot and add water to make it stick to the pot and be a lumpy mess.

Colour mixing chart in painting area.
Brushes
Boxes for 6 individual powder paint pots.
Use only red, blue, yellow, black, white.
Painting palette with six spaces for mixing,
Water pots
Sponges
Colour "sums sheets" twinkl
Different size and colour paper for the final painting.

NB Please don't use ready mixed paints when they are painting a picture, of anything!, They must **always** use powder. Ready mixed is **only** for printing, box modelling or painting clay models in FS.

Continuous provision

Easals set up for painting with powder paint. Need a sponge next to the water.

Choice of paper, different colours and sizes.

- **Modelling** Please set up each child like the picture below. So they can learn to establish and organise themselves to use their tools efficiently to become routine and embedded for Y1.
- Set up a table under your visualiser and angle it so they can see you easily on the large screen. What do the children think you will need? (Have a box at the side with everything in that the children can't see.)
- They may know you need paint and a brush, and maybe water.
- Show them each item in turn and ask if they know what it is and what you do with it.

The 5 steps – Brush, paint, palette, water, sponge.



- Model how to take your brush and gently scoop a brushful of paint (Only have red, yellow and blue in the palette) into the palette. But it's still powder so what will we do to make it into paint?
 - Show them how to put the brush into the water and mix it into the paint. Then paint a shape like Matisse on paper below. (Don't worry if paint is thin at the beginning as we'll pick this up in the next session.) If you want to paint more strokes/shapes you can, but ask children what they should do if they want to change colour?
 - Get out the pot (you prepared earlier) with the powder paint all gunged up and say we don't want this to happen. Explain that you have to clean and dry the brush, and model drying the brush on the sponge before putting it the dry powder again.
 - Mix another colour in a different section of the palette and model it on the paper.
 - Ask them if they wanted to use the first colour again they could wet and dry their brush and go back to that section or add more powder to that section, to keep the palette tidy and leave room for other colours!
- Follow this up with small groups at a time working with an adult to help establish what to do. It's not easy, but with plenty of practise over the first term they should begin to get the hang of it. Let them play by just making patterns, shapes and strokes randomly on a double page in their sketchbook.

Lesson 3-4 depending on time - Colour names and mixing colours

- Start with a quick recap from last week. Mention Matisse again. Which were his favourite colours? (Red yellow and blue) Who can set out the painting equipment on the carpet in the right order.? Sit in a circle so they can all see if it is right.
- Then play a colour game. Put out cards with the names of all common colours, colour side up on the carpet. The card will have the colour on one side and the name of the colour written in that colour on the other side. Ask a child to come and pick out an item you have put in a box, do they know what colour it is? Can they find the card with that colour and look at the word for the colour. Put the item next to the colour card on the floor. Continue till you've used all the colours.
- Then listen to the colour song from youtube. <https://www.youtube.com/watch?v=4YGjBHL-DZg>
- Tell them that there are 3 **primary** colours and they are red, yellow and blue (only put those powder paints in the tray today). Say that we are going to do some colour experiments today to see what happens when we mix them together!

Prior learning

They will have painted in FS1 with brushes, and other objects (sponges etc) with ready mixed or blocks of paint.

Future learning

To learn about creating shades and tones in colours. Applying paint with different sized brushes and in different ways, eg strokes, dots.

- **Model** as you did before under the visualiser so all the children can see you actually doing it. What do they think will happen when they mix yellow and red? Do it together, you reminding them of the paint palette water sponge method. Paint into the colour sums Twinkl sheet - see below. Make all three **secondary** colours and tell them that's what they are. Orange, purple and green.



When you have finished you can stick this in their sketchbook.

They can then sing the colour mixing song as there are other colours they can mix too. <https://www.youtube.com/watch?v=lwfZvRuE7s8>

Evaluating and developing work

Lesson 4-5



- Recap on Matisse again and ask them which colours were his favourites? (Red, yellow blue). Ask them if there is something special about those colours? (Primary colours). What sort of shapes did Matisse like painting? Circles, squares, wiggly shapes! But he used other colours too. Today **model** mixing brown by adding red, yellow and a tiny bit of black, pink with white and a tiny bit of red, and grey with white and a tiny bit of black. Then let them experiment by painting Matisse style shapes into their sketchbook. When they are dry they can write the colour names in them.

Put a colour mixing chart in the painting area. Stick a smaller version in each child's sketchbook after this lesson.

Lesson 6 – Final piece.

- Recap on all the skills they have been taught and today explain that they are going to paint their own Matisse picture!
- Put some pictures by Matisse up on the screen and ask the children what they've noticed. It may be a lot more than they noticed at the beginning of the project! You scribe what they say as a class.
- Ask them which bits they could put in their own Matisse painting?
- Tell them they can choose their own paper from a selection of different colours and sizes.
- They also need to mix their colours carefully and free paint onto the paper. They don't need to "draw" it first in pencil. Let them work independently.



If there's time, lay out all the work on tables and ask the children to walk round and pick another child's picture they like and tell you why. Have a short class discussion about art is for us all to enjoy and we can find something interesting in everybody's work!

Follow -up evaluation.

- In a different session chat to the children individually to ask them 3 questions. Prepare a generic sheet for you to use to scribe for every child, and so you can stick it in their own sketchbook later.

1. Ask them to tell you about their work.
2. What did they like best about doing it?

3. Is their painting like Matisse's?

About this unit – To introduce the children to simple abstract weaving techniques.

Vocabulary

Under/ over
Up/down
In/out
(Could link with PE)
Loom, Lace ,String ,Ribbon, Wool
Fabric, Paper ,Foil Sticks/straws

Resources

Garden netting with different sizes of net for collaborative piece.
Old empty picture frames etc to stick netting over for each child.



Boxes to stick netting/string over.

Artist info



A big frame for collaborative weaving,

Continuous provision

Old sand tray/ribbon, strips of fabric



The nursery classes have been weav...

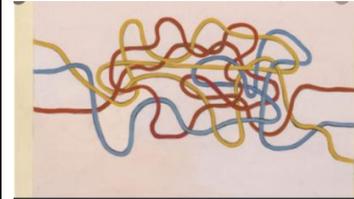
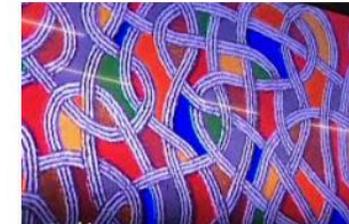


Suggested artists

Michael Brennan Wood



Annie Albers



Explore and develop ideas

Lesson 1 – First impressions-

- Show the children a number of woven objects, basket, place mat, woollen jumper/scarf where the threads are clear.



- Explain that weaving is winding one material under, over, through, round another material. They could weave their fingers together or their arms under their legs!
- Can they think of anything they have which is woven?
- Can they draw some things which are woven in their sketchbooks? You **model** drawing them in your sketchbook first.

Lesson 2

- The artist Michael Brennan Wood. Show the children what he looks like. <https://www.youtube.com/watch?v=kNf1JUUTlww> This you tube video shows him in his studio talking about his work and he shows examples of them in square and circular frames. He also shows his

See Mrs T for a wheel!



weave - Teach Preschool



Outdoor Weaving Frame
kaplanco.com · In stock



Future learning

They will be learning about stitches and joining fabrics and materials.

sketchbook. It's a bit above the children, but you can talk over it pointing out things you've noticed etc. Towards the end he shows how he does it and demos some weaving.

- Show the children a large frame you have prepared for collaborative weaving. Staple some plastic garden netting over it and have an assortment of fabric, ribbon, wool, string, sticks, straws, foil etc for the children to select in a basket.
- Ask a child to select something out of the basket and show them how they can weave it under and over randomly anywhere on the netting.
- Choose some children to come up and have a go.
- Later let them all have a go in small groups and take photos of the children doing it and stick them in their sketchbooks .

NB If you spot them having a go at the weaving activities in continuous provision, take a picture to put in their sketchbooks if you can.

Investigate and make

Lesson 3 – Make decisions about materials for the finished piece

- Explain that they are going to make a weaving like Michael and they need to choose some materials they would like to weave.
- Look at examples of Michael's weavings. What has he used?
- Have the basket of materials you used for lesson 2 and ask the children to select something they like and why they like it. Encourage them to use some describing words like smooth, rough, shiny, bumpy, soft, hard etc You scribe what they say round a picture of one of Michael's weavings. Later you can make small copies for each child's sketchbook.
- After the input take small groups to choose some samples of materials they like and stick them in their sketchbooks one over the other in a random pattern they make up. Then "write" a few words they chose to describe them eg in felt tips to look colourful? They will be using these choices in their own weaving in the next lesson.

Evaluating and developing work

Lesson 4 – The finished piece.

- Look back in the sketchbooks and ask the children to say which materials they chose to weave with and why.
- In small groups let the children create a "weaving" on the frames you have prepared for them. Let them do it however they choose, but only with the materials they have selected. If they then want to use other materials they can but they must justify why they want to use them first. Can you scribe this justification in their sketchbooks for them.



Lesson 5 – Final evaluations

- Chat to the children individually to ask them 3 questions. Prepare a generic sheet for you to use to scribe for every child, and so you can stick it in their own sketchbook later.
 1. Ask them to tell you about their work.
 2. What did they like best about doing it?
 3. Is their weaving like Michael's? Why?

Put all the weavings out on the tables let the children walk round and say the bits that they like about other children's work. Have they a favourite? You can **model** by choosing some of your favourites and saying why.

About the unit : This unit builds on the creation of marks and patterns in FS2 , to developing shading and tone techniques.

Vocab

Composition
Arranging
Visual
Background
Foreground
Sketch
Grades of pencil
Observation
Contrast
Shade, tone

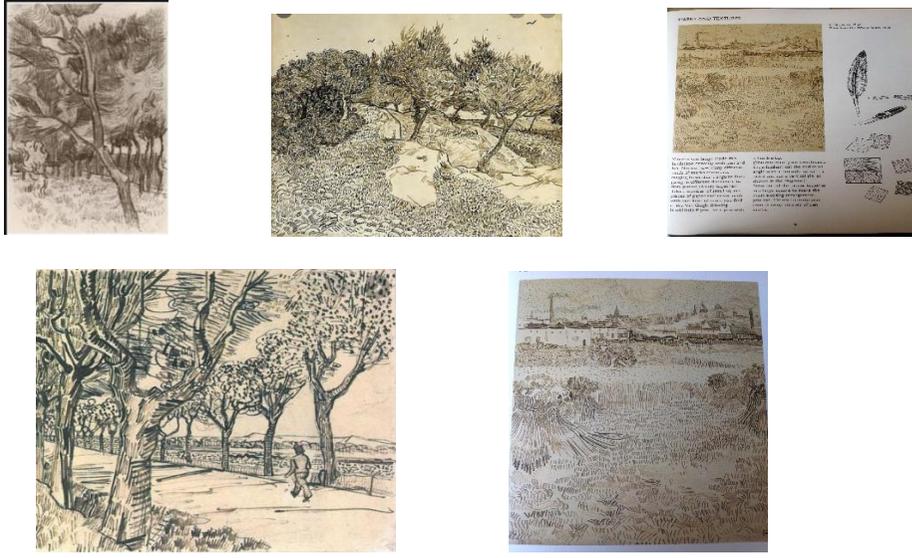
Resources
Artist
powerpoint
and fact sheet
– Twinkl

Suggested artist

L S Lowry



Vincent Van Gogh



Copies of Lowry's drawings.

A4 cartridge paper

Selection of sketching pencils from B – 6B

SONG - youtube
Matchstalk men and matchstalk cats and dogs – Brian and Michae

Explore and develop ideas

Lesson 1

- First impressions – Enlarge the picture the you want the children to evaluate and stick in in the middle of an A3 sheet and put it under the viualiser so the picture is big enough for everyone to see.
- Ask them to look at the picture with a partner and see what they notice about it. (Refer back to FS1 and 2)You may need to prompt them by modelling a couple of things yourself. Discuss together what the children have noticed and you can annotate their ideas around the picture. At this point you could introduce vocab and make cards with the words on to put on display on your vocab pyramid. Eg background, foreground, observation, sketch. Later photocopy the sheet and stick in the middle of a page in the sketchbook.

What have you noticed about L.S Lowry's drawing?

The house is dark There are lots of trees

Spooky! There are people at the front 9 windows

Dark grass at bottom A pond

Some bushes at the sides The old house itself The house is in the middle



Investigating and making

Lesson 2

- Ask the children where does Lowry want us to look first in his drawings above? Why? It's in the middle as the buildings are darker than their surroundings. Look specifically at the light and shade in the picture. How do they think Lowry has achieved this contrast? Can they make the link with the mark making in FS1 and 2?
- Introduce the children to "shading". Show them the different grades of pencil. Challenge them to see how many **tones** they can make from light to dark. You model first then let them fill in a grid to see how far they can go! Stick this work in their sketchbook.

Prior learning

This unit builds on the developing of creativity and design in controlling patterns with different types of marks. Talked about their drawings as they develop. Looked at other artists work and talked about how they think or feel about it.

Future learning

To further develop shading skills and have an introduction to light and shade, hatching and cross hatching, building on line drawing and mark making from previous units

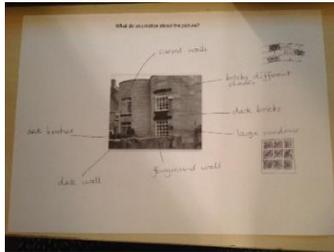


Lesson 3

- Go for a class walk down Morthen Rd and take some photographs of old buildings. Eg St Albans church, Wickersley old hall, the old post office or the bow fronted houses etc. Look at the pictures back in the classroom and start thinking about which one you might like to draw like Lowry.

Lesson 4

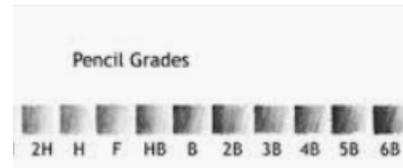
- Ask the children to choose the picture they would like to draw. First they are going to look at it carefully and label it. This will contribute to the development of their final piece. They can pick out a couple of things to draw in close up and practise shading. (Ensure the picture is in the middle of an A4 sheet, similar to the below right example for annotation. As they will need this as they draw their final piece)



Evaluating and developing work.

Lesson 5 – Final piece

- Use the plan from lesson 4 as a starting point
- Use good quality A4 cartridge paper. You model how Lowry would do an outline sketch first. Also this will help to position the elements of the picture and the child can rub out or change the size of different elements if they want to.
- When they are happy with the line drawing they can use the graded pencils to shade and mark make to finish the picture.



Lesson 6 – Evaluation of finished piece.

- Create a simple sheet for the children with some questions to stimulate reflection on their work. They could be simple yes/no tick boxes with room for a short sentence underneath if appropriate. You could model filling it in first. Then stick it in the sketchbook for future reference.
- They could work with a partner to talk about:
 - do they like their work and why.
 - do they think their picture looks like Lowry? In what way?
 - would they change anything to improve it further? Why?
- Then bring the class together and share some of their successes.

About this unit -This unit builds on the primary colour mixing into secondary colours, and the establishing of the painting sequence poder paint, palette, water, sponge.

Vocabulary

Thin/thick brush
Thin/thick/watery paint
Powder paint
Shades, tones

Resources

Copies of paintings by the artist.

Biography of the artist.
See twinkl fact files and powerpoint

Shades of a colour
paint swatch cards.

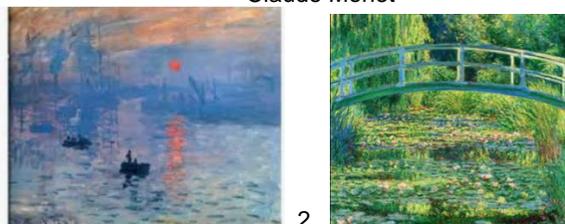
Painting equipment
Different sized brushes

Quality painting paper
cut to different sizes for children to choose from.

Evaluation sheet

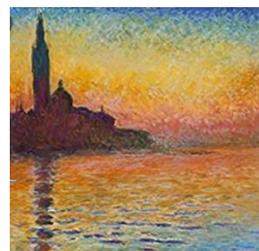
Suggested artists

Claude Monet

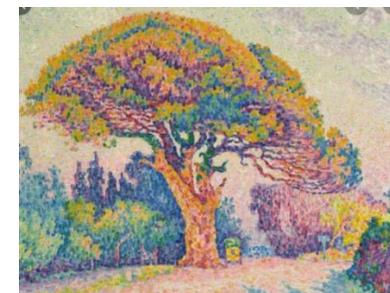
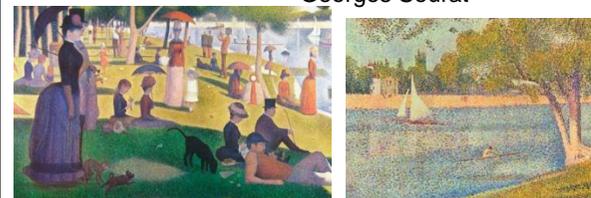


1

2



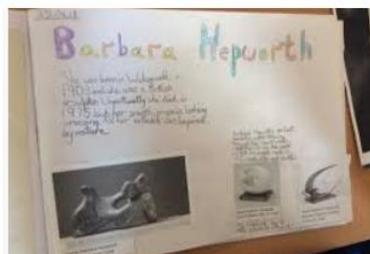
Georges Seurat



Explore and develop ideas

Lesson 1 – Choose pictures 1 and 2 by Monet.

- First impressions – Enlarge the picture the you want the children to evaluate and stick in in the middle of an A3 sheet and put it under the vialiser so the picture is big enough for everyone to see as you did for the drawing unit..
- Ask them to look at the picture with a partner and see what they notice about it. (Refer back to FS1 and 2)You may need to prompt them by modelling a couple of things yourself. Discuss together what the children have noticed and you can annotate their ideas around the picture. Hopefully they will mention the range of blue shades and green shades. Introduce them to Monet and tell them a little about him.
- Watch youtube film for kids (Its fairly basic!) <https://www.youtube.com/watch?v= fsH2wf1y54>
- Give them **homework** to find out about Monet and create an A4 fact page to go in their sketchbooks, with pictures of him, his work and his life. Show them an example of how the page could look, (see similar idea left with Barbara Hepworth),



• Investigating and making

Lesson 2 – Shades and tones

- Explain that we've noticed that Monet liked to use lots of similar tones in his paintings. He got the inspiration from his own garden. Watch a video tour round his garden. <https://www.youtube.com/watch?v=O2KGkK2wcbk>

Prior learning

The children can mix primary and secondary colours.

They can use powder paint and can mix it effectively using a palette, water and sponge.

They may remember Matisse or Mondrian from FS2 and make comparisons between them and new artists they are introduced to.

Future Learning

They will progress to creating tints and shades with watercolour and acrylic paints. They will also experiment with consistency of paint thickness from opaque to translucent.



- Recap on the work done in FS2 – order of equipment use.
 - How to mix powder paint.
 - Primary and secondary colours.
- Stick a paint card in blue in their sketchbook . (Start with blue not green as blue is a primary colour and easier!)
- Model how to begin with white and add the tiniest bit of blue and paint a blob in their sketchbook next to the colour can they match it up perfectly?, then paint the next blob with just a tiniest bit more. How could they carry on making the blue darker? Model how to add tiny amounts of black, till they get to the darkest blue at the end. Then they could have a go with greens.
- When they have finished, add notes to it in pencil. Which worked well, which didn't.

Lesson 3 – Experimenting with strokes like Monet



close you can't see the 1picture. You have to stand back to get the full impression! See second and third

- Show Monet used thick and thin brushes to get the effects he wanted.
- Let them play in their sketchbook and experiment. They then write brief notes on after in pencil.

Evaluating and developing

Lesson 4 – Planning their final piece

- Read the story on youtube of Katy and the waterlily pond. Where Katy jumps into a picture of Monet's at the Gallery. <https://www.youtube.com/watch?v=IEDh0e5Aydo> Then It shows Katy painting a picture like Monet.
- You **model** looking at a range of Monet's pictures. Which picture do they like most? Choose the picture and stick it in the sketch book then write in pencil what you like about it and why you want to paint it too. You could add labels pointing to the bits of the picture you like too.
- Underneath or all around it if the picture is in the middle they can pick out some of the colours they want to use. Paint them around or next to etc the picture they have chosen in an impressionist way in little strokes of colour, use thick and thin brushes to see what effects they can make.

Lesson 5 – Final piece.

- Look back in their sketchbook at the picture they have chosen as their inspiration!
- You model the one you have chosen and paint straight onto the paper. Talk them through it ,the colours you have chosen the brushstrokes you are using, the size of brush, the colours you are mixing etc. Ask the children to choose a piece of good quality paper from a range of sizes you've chosen. Let them paint straight onto it. They don't need to draw anything first.

Lesson 6 – Evaluating their finished piece



In a different session chat to the children individually to ask them 3 questions. Prepare a generic sheet for every child, and so they can stick it in their own sketchbook later. You model filling one in first.

1. Ask them to tell you about their work.
2. What did they like best about doing it?
3. Is their painting like Matisse.



About this unit – This unit is an introduction to sculpture.

Vocabulary

Clay
Cardboard
Wood
Metal(tin foil)
Soap
Plastic
Natural/man-made
Sculptor
Carving
Modelling
Constructing
Old/modern
Architect
Designer

Suggested artists

Renzo Piano



Sir Christopher Wren



Resources

Make a sheet to show under visualise for first Impressions.
Great architects twinkl resources in biography folder.
3D shapes
Pictures of architects buildings.
Photocopy pictures for sketchbooks of what a Tudor house is like, children's sculptures etc
Evaluation sheets

Explore and develop ideas

Lesson 1 -

- First impressions – Tell them they are going to be making a sculpture and what do they think that is? Explain that a sculpture can be a carving, a model, a casting or a construction. Show them the pictures below and explain each one.



carving



model



casting



construction

- Enlarge the four pictures above by Sir Christopher Wren and Renzo Piano that you want the children to evaluate and stick in in the middle of an A3 sheet and put it under the visualiser so the picture is big enough for everyone to see as you did for the drawing unit..
- Ask them to look at the picture with a partner and see what they notice about it.Which kind of sculpture did these men do? Compare them. They may notice some are old and some are modern, the materials are different. They may think the modern ones remind them of a nose, or baskets etc. They may recognise St Pauls or the Shard. You scribe some comments they make around the pictures and afterwards reduce on the photocopier and put one in each child's sketchbook.
- Introduce them to Sir Christopher Wren and tell them a bit about him. Discuss what an architect is and what sculpture is (see glossary) Watch the video of inside St Pauls. <https://www.youtube.com/watch?v=vxH0WvDtQBA>

Lesson 2 – Compare Sir Christopher's house with a commoners house from London in 1666. Watch a video of a child talking about a Tudor house and what it was like. <https://www.youtube.com/watch?v=mE44GsGKxVc>

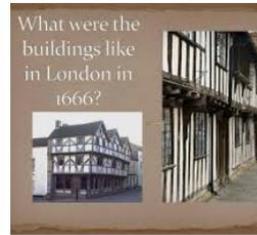
Prior learning

The children may know about St Pauls Cathedral or maybe even visited it. They may think of a sculpture as a carving or a statue.

Future learning

They will be expanding their knowledge and skills and creating sculptures by casting/carving a figure and by creating a soft sculpture of an everyday object.

- Photocopy a picture of Sir Christopher's house and a picture of a London house 1666, ask the children to sketch them both in their sketchbooks and annotate them to show building materials.



You **model** first and encourage them to be creative on the page. Do some extra thumbnail sketches of brick patterns or wattle and daub.

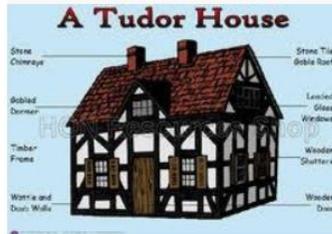
Wattle and daub is a composite building method used for making walls and buildings, in which a woven lattice of wooden strips called wattle is daubed with a sticky material usually made of some combination of wet soil, clay, sand, animal dung and straw.

Which do they think will burn more easily?

Explore and develop ideas

Lesson 3 – What is a Tudor House?

- What is a Tudor house made of? Stick this small picture left in their sketchbook.
- Give them a small version of the 4 photocopies of children's models of 3D Tudor houses below, what have they used to make them? Give them the selection of pictures and ask them to tick which they think is best. Why? Write it in their sketchbook.

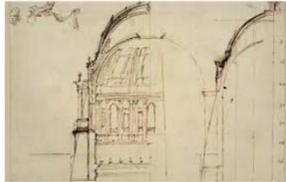


- Which 3D shapes can you see in them. Use some 3D shapes to make a similar shape to a Tudor house. Which shapes have you chosen? Draw a sketch/ take a photo of them and annotate them in your sketchbook.

Evaluating and developing

Lesson 4 – Designing their sculpture

- Show them the sketch Christopher wren made of St Pauls. They need to sketch what they want their Tudor house to look like.



- Ask them to show the colour it will be and ask them to stick in paper they may use to cover the roof, or will they just paint it? Will they make paper straw or use real straw or mix colours of paint to get a straw effect. Try this painting out in their sketchbook. How will they show tiles, cut out individually and overlap – stick some in sketchbook like this or will they draw in the paper with felt tip etc.?
- If they want windows, how will they show them? paint them on, make them with paper and stick on or use clear plastic and draw panes with permanent felt tip pen.
- How will they join everything together? Chat about what they could use, tape, glue etc. It's not DT so you don't have to test them. It's the aesthetics that count!

Lesson 5 – Making it.

- They must follow their design, but they can change things as long as they justify them by writing why in their sketchbooks.
- Take a photo of the finished piece to put in their sketchbook.

Lesson 6 – Final evaluation

- Chat to the children individually to ask them 3 questions. Prepare a generic sheet for every child, and so they can stick it in their own sketchbook later. You **model** filling one in first.
 1. Ask them to tell you about their work.
 2. What did they like best about doing it?
 3. Do they think their design is as good as Sir Christopher? Why?

<p>About this unit – This unit further develops shading skills and introduction to light and shade , and builds on line drawing and mark making from previous units.</p>		
<p>Vocab</p> <p>Line – cross hatching,</p> <p>Composition – line, Position, symmetry, pose</p> <p>Observation - Light/shade</p> <p>2D 3D</p> <p>Resources Graded pencils Poseable hand, praying hand sculptures if available.</p> <p>A sheet with 3 grids for tones made by crosshatching in pencil, pen and charcoal.</p> <p>A sheet with a range of pictures by Da Vinci and Durer for the children to select from.</p> <p>An evaluation sheet</p> <p>Artist biography</p>	<p>Suggested artists</p> <p style="text-align: center;">Leonardo Da Vinci</p> <div style="display: flex; justify-content: space-around;">   </div> <p style="text-align: center;">Albrecht Durer</p> <div style="display: flex; justify-content: space-around;">   </div>	<p>Explore and develop ideas.</p> <p>Lesson 1 – First impressions.</p> <ul style="list-style-type: none"> • Stick a picture by Da Vinci in sketchbook and ask the children to brainstorm what they notice. Encourage them to use previously learned vocab (see art curriculum document). • Share what they have noticed. and draw their attention to the light and shade and the artist’s use of lines to create darker/ lighter areas. • Ask the children to initially draw round their hand and use line to add detail. Model first and talk them through what you are doing. • For homework can the children create an A4 fact sheet about Da Vinci and Durer with pictures and facts about them to stick in their sketchbook or find out about the artists in cross curricular writing/comprehension sessions and add those to their sketchbook. <p>Investigating and making</p> <p>Lesson 2 – This lesson is about exploring ways of shading by crosshatching in different ways.</p> <p>Crosshatching and hatching</p> <ul style="list-style-type: none"> • Look at Albrecht Durer’s praying hands. Where the lightest /darkest areas? How has he shown this in pencil? • How many tones can you make using the shading and cross hatching methods? Model this for the children. • Use a sheet with 5 grids to record the number of tones you can make using: hatching and cross hatching in pencil and cross hatching in pen and tones in charcoal too. Put the work in your sketchbook when finished. Which method gives you more permutations? Why? Discuss with a partner and then share whole class.

Fact sheet.

Prior learning

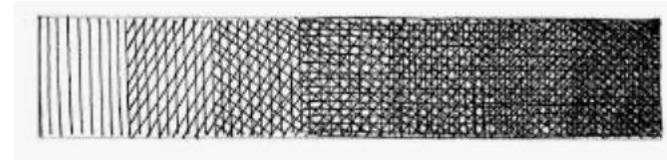
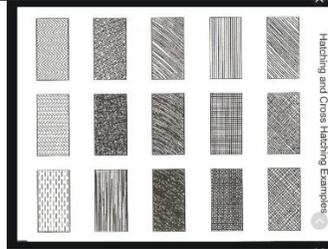
This children can build on the creation of marks and patterns to develop shading and tone techniques.

The children will have talked about their drawings as they develop.

Looked at other artists work and talked about how they think or feel about it.

Future learning

The children will develops an understanding of light and shade to begin to develop a 3D look. Children will be beginning to draw what they actually see. "True drawing".



Evaluating and developing work.

Lesson 3

- Look at a range of poses by Da Vinci and Durer and discuss what the children notice about them. Are there differences/similarities? The children select, cut and stick the poses they prefer from examples of Da Vinci and Durer's work from an A3 sheet you've prepared in their sketchbooks. They can annotate what they have noticed alongside the pictures too.
- From the poses they have selected, choose their favourite and annotate why they like it in their sketchbook. Share their ideas with the class.
- Can they recreate the pose with their own hand(s)? Take a photo of their hand in the pose they have selected.

Lesson 4

Planning– final piece

- The children stick the photo of their pose in their sketchbook and look through their previous work to see the choices they have made. Decide which media they will use for their final drawing, pen, pencil or charcoal and why they have chosen it. Jot it down in their sketchbook.
- Annotate around the photo where the darkest tones will be and where the lightest tones are. Try out a little square of crosshatching next to the area , can they recreate the exact tone? Look at da Vinci and Durer's preliminary sketches. What do they notice?



Durer

Preliminary sketches



Da Vinci

Lesson 5

- Use good quality A4 drawing paper. Model how to start with a feint line drawing of their pose. Then when they are happy with the size and shape, start to put in additional lines to show knuckles, nails etc. Then start to shade and cross hatch in the style of the artists we've studied.

Lesson 6

- Look at their final piece. Did they enjoy it? What do they like about it? What do they think they could improve on in the future? Why? Prepare a sheet to write a brief evaluation of their work to put in their sketch book as a reminder of what they would like to improve next time they cover this genre.
- Share the final work with the class and reinforce all the positive features we can see.

About this unit - Building on the work with natural objects in FS1. Introducing the children to tearing, cutting and manipulating materials.

Vocabulary

Mixed media.
Cubism
Figure
Object
Fragmented
Abstract
Recycled
Portrait

Resources

Photocopied examples of Picassos cubist portraits.

Take a photo of themselves x4 on which to base their cubist portraits.

A range of materials to use in the collage.

A range of media to use .

Good quality art paper cut in different sizes.

An evaluation sheet.

Suggested artists

Pablo Picasso



Family Portrait – Drawin...



Georges Braque



Explore and develop ideas.

Lesson 1 – First impressions.

- Let the children stick a photocopy of the 5 Picasso pictures above in their sketchbooks however they like. You **model** how they could show their first impressions, - Through single words, colours, shapes, parts of pictures, annotations, comments, speech bubbles.etc
- Share sketchbooks under the visualiser while the children talk about their work.
- Introduce them to the artist Picasso, cubism and what a collage is. <https://www.youtube.com/watch?v=33BCnqpS8NA>

Investigating and making

Lesson 2 – How did Picasso create facial features in different portraits?

- Investigate a series of Picasso cubist portraits and recreate how he drew the different eyes, ears, noses, mouths in the sketchbook in a creative way.
- Choose different media to show the different styles and sort them in an interesting way,

Lesson 3/4 – Look at the backgrounds to his portraits.

Prior learning

The children can use scissors effectively. They can choose from a range of given materials,

Future learning

The children will build on their knowledge and skills by collecting their own found objects to meet their design requirements. They can give reasons for their choices and the qualities of the materials that they feel makes them suitable in the context of their use.

- Create some thumbnail sketches to show a variety of designs. Choose different media to recreate them. Annotate your work to comment on different ideas.



Family Portrait – Drawin...



- Take the photos of yourself and play around with it. Can you cut it, tear it and reorder it to look like a cubist picture?



- Which materials could they use to represent the parts of the picture they have chosen?
 - Which of the pictures below do you like best? Or are there bits from each you like? Annotate in sketchbook



Pablo Picasso Cubism Recycled Collage ...



Evaluating and developing work

Lesson 5 - Planning final piece

- Look back at the sketchbooks . Put them under the visualiser and ask children about their ideas.
- Sketch an idea for your main piece. Annotate with notes about the bits you've chosen etc.

Lesson 6 – Make your final piece.

Follow up with an evaluation.

- Fill in an evaluation sheet which can be stuck in the sketchbook.
- You model for the children your thought process and your reasons.
 - Do you like your piece and what is the most successful part of it?
 - Are there any parts that you don't think work? Why?
 - Does it have elements of Picasso's cubist portraits? Why?

Lay out all the work and let the children look at each others. Discuss which they liked and why.

About this unit – This unit builds on the weaving unit from FS2. The children will now use stitches to join fabric and use applique to add depth.

Vocabulary

Applique
Stump work
Shape
Form
Colour
Stitches – running, over stitch

Resources

Copies of paintings to be used.
Youtube intro
Examples of what a tapestry is.
Examples of children's past work.
Felt, stuffing and thread to try out applique stitches

Hession.
Thread,
Felt
Brusho
(pins, needles, scissors)

Evaluation sheets.

Suggested artists

Henri Rousseau



Frederic Edwin Church



Explore and develop ideas

Lesson 1 – First impressions.

- Let the children stick a photocopy of the Rousseau paintings above in their sketchbooks however they like. You **model** how they could show their first impressions, - Through single words, colours, shapes, parts of pictures, annotations, comments, speech bubbles.etc
- Share sketchbooks under the visualiser while the children talk about their work.
- Introduce Henri Rousseau – Read his biography children's book or watch <https://www.youtube.com/watch?v=yhYXMFB0d38>
Explain that we will be making a "mixed media"tapestry in the style of Henri Rousseau. Explain what a tapestry is and show some pictures of tapestries.



- Then show some past work by children.



Prior learning

The children can name and are familiar with a range of materials, and have had experience of weaving them through nets, in up/down and over/under motions.

Future learning

The children will develop their textile making skills and knowledge by changing colours and patterns of fabric with dye or paint and learn new stitches for effect or to add beads, sequins etc for embellishment.

Investigating and making

Lesson 2 – Tropical plants/animals



- Visit a place where you can see tropical plants and get a feeling of what a jungle may be like. A good place to go is the “Tropical Butterfly house” at North Anston” <https://www.butterflyhouse.co.uk/> Take your sketchbook and draw as many different types of plants as you can. Draw some of the tropical animals too. Take coloured crayons too to capture the shades and shapes you see.

- For **homework** ask the children to research an animal that lives in a tropical rainforest, and collect pictures of jungle plants too, either from books or online. Also draw the animal in different ways on an A4 sheet, making the presentation creative to stick their sketchbook. You may want to show them an example you’ve done yourself.

Lesson 3 – Backgrounds

- Look at the picture “Surprised! A tiger in a tropical storm” Stick it in the middle of a page in your sketchbook and choose some of the leaves to recreate, and annotate your thoughts around the page, in single words or sentences.
- Then look at other Rousseau paintings. What was the background like? Eg in Surprised the sky is cold colours with a streak of lightning running through it. Can they guess which background belongs to which picture. What do they notice about the backgrounds?



Experiment with colours for backgrounds in thumbnail sketches. Use watercolour, as its similar

Lesson 4 – Which stitches?

- Discuss which bits of the tapestry do you stitch or glue? Which stitches will hold the applique on and not let the stuffing show? Test out some running stitches and overstitches on a piece of felt on a piece of hessian. Which do you think will work best? What did they discover. Stick the sample in their sketchbook after and annotate with their conclusions.

Evaluating and developing work

Lesson 5 – Planning final piece.

- Look back at the sketchbooks . Put them under the visualiser and ask children about their ideas.
- Model yourself sketching out ideas for your main piece. Share your thought process and draw a sketch of your ideas for your main piece. Annotate with notes about the bits you’ve chosen etc.
- The children then sketch ideas for their final piece, including the animal they have chosen, different plants that will surround it and the background colours they have chosen. Also indicate which bits are applique and which glued.

Lesson 6 – Make your final piece.

Follow up with an evaluation.

- Fill in an evaluation sheet which can be stuck in the sketchbook.
- You model for the children your thought process and your reasons.
 - Do you like your piece and what is the most successful part of it?
 - Are there any parts that you don’t think work? Why?
 - Does it have elements of Picasso’s cubist portraits? Why?

Lay out all the work and let the children look at each others. Discuss which they liked and why.

About the unit – This unit develops an understanding of light and shade to begin to develop a 3D look. Children are beginning to draw what they actually see. “True drawing”.

Vocab

Shape
Form
colour
line
tone
pattern
three- dimensional
space
shade
cross hatch
viewpoint

Resources

Sketchbook
Variety of pencils
6B-B

Charcoal
Crayon
Pencil crayon
Quality drawing
paper
Collection of objects
to draw 1 between 2.
Evaluation sheet
Photocopies of line
drawings.

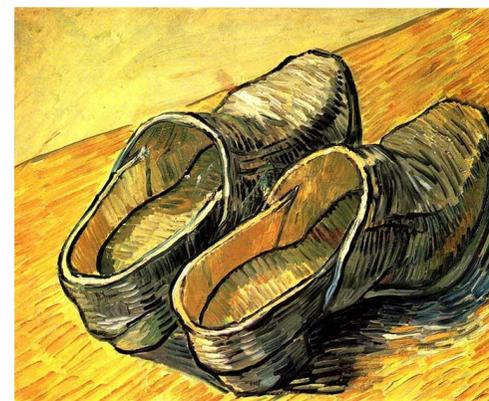
Copies of the artist’s
work.
Biography of the
artist.
Any books relating to
the artist.

Suggested artists

Giorgio Morandi



Vincent Van Gogh



Explore and develop ideas

Lesson 1.

- First impressions – The children stick a picture of the artist’s work in the middle of a page in their sketchbook. Record what they think, feel, see in the picture by the artist. What stands out? What do they like/dislike? Why? Jot words/sentences around the picture.
- Appraisal- Discuss their ideas with a partner, then the class as a whole.
- Introduce the artist, background, show other works by them. Do the children know any other similar artists? Any other artists who have used the same techniques, subjects etc.

Investigating and making

Lesson 2

1. Give each child a small copy of Van Gogh’s shoes still life. to stick in the middle of the next page in their sketchbook. Start to investigate the techniques the artist has used.

- Do they recognise any drawing techniques they know? Look back in their sketchbooks to look at their last drawing project in Y2.
- How does the artist make the drawings look solid/3 dimensional? Recap on drawing techniques from previous years, line, hatching crosshatching etc.
- Look at the lines the artist has drawn and draw lines from the picture to label their findings. Where have they found evidence of shading, shadows, different tones? Why has the artist positioned the objects in that way? (more interesting, catch the light, show darker/lighter shadows, harder to draw from those positions?) Can they do a small sketch of the type of marks used next to each label?
- Share their findings with the class.

2. Show the children that a shadow comes from a light source using a torch or lamp. Ask them where is the shadow in relation to the source? Make shadows from different sides of an object, why does the shape of the shadow change?

Prior learning

Made drawings from observation

Used shape and pattern in other design work

Talked about their drawings and paintings as they develop.

Looked at other artists work and talked about how they think or feel about it.

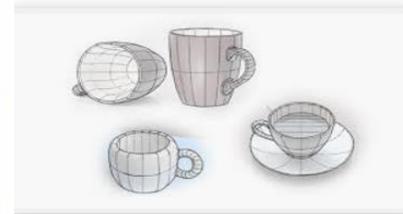
Future learning

The children will build on previous units on tone, shade, hatching, crosshatching and a knowledge of light and shade, to develop contour drawing to add further detail to create 3D images.

- Choose an object and look at it from different viewpoints front/back, upside down, from inside. Draw what you see, not what you think should be there. Look carefully at where the shadows are to include them in the picture.
- **You model doing it right and getting it wrong first. Do the children notice?** Then let them have a go. Just do a line drawing, no need to shade. Try at least three sketches.

Evaluating and developing work.

Lesson 3 -Preliminary sketches



- Choose a different item this time. Take an object, eg mug, teapot, trainer etc and set it at an unfamiliar angle. Do a line drawing of the shape first.
- Where is the light source? Shade the shadow by using tones of pencil.
- Choose the techniques they liked the best or which would look the best shading, lines and crosshatching techniques to draw the object, including shadows cast by the object in their sketchbook. Do at least 3 drawings of the full or parts of the object from different angles(see above).

Lesson 4 – Experiment with different drawing media

- **Pre lesson, make a photocopy of each child's line drawings from previous lesson**, so they don't have to draw them again.
- Ask the children to now use 3 different media , one for each drawing- pencil, ink pen, charcoal to add detail to each outline .Look at how Van Gogh did it. They could use hatching like him or cross hatching and shading with different tones too.
- When they have finished choose which sketch they liked best.Which media gave best results? Annotate their work with comments.Then stick this sheet in their sketchbook.
- Share with class.

Lesson 5- Final piece

- Look at their preliminary work. Reproduce the two drawings they liked the best on good quality paper, showing shadows, and shading to make them 3 dimensional.
- Children choose the media, eg pencil, charcoal, pen, pencil crayon etc which they felt gave the best results in the last lesson.

Lesson 6

Prepare an evaluation sheet for them to record their learning in this unit.

- Ask the children to identify the places where they their work was most/least successful.
- Do they think they have managed to capture the essence of the artist? We are not aiming for a carbon copy of the artist's own picture, but the children's own interpretation of it. When they have filled in in, stick it in the sketchbook.

Put their final pieces out on their tables and the class walk around and look at each other's work. Choose their favourite and say why they have chosen it. Encourage the children to use key vocab.

Can they write a few sentences appraising their work and any modifications they would make when they cover drawing again. As these are in the sketchbook it means they can be used for future reference.

About this unit – This unit builds on the colour mixing skills of mixing primary into secondary colours using powder paint, to using watercolour effectively. They will also learn about composition using a viewfinder .

Vocabulary

Tint,
Hue
Tone
Warm/cold colours
Viewfinder
Figurative
Opaque
Translucent
Complimentary colours

Resources
Information about the artists.

Suggested artists

Albrecht Durer




Michele Clamp



Different size sable brushes- “fine” for detail and “thicker” for coverage.

Water colour paints
Water containers
Sponge

A range of different sized painting paper.
Card for viewfinders.

Evaluation sheet.

Explore and develop ideas

Lesson 1 – First impressions.

- Let the children stick a photocopy of the Michele Clamp and the Albrecht Durer paintings above in their sketchbooks and ask them what they notice?
- You **model** how they could show their first impressions, - Through single words, colours, shapes, drawn parts of pictures, annotations, comments, speech bubbles.etc
- Share sketchbooks under the visualiser while the children talk about their work. Do they recognise any of the artists? (Y2 drawing – Durer) Have the children compared the different techniques, colours, style etc?
- Let them go back to their sketchbooks to add any extra thoughts.
- Introduce them to the modern day watercolour artist Michele Clamp.
- Watch a timelapse lasting almost 3 mins of her painting penguins, which in reality took her an hour! <https://www.youtube.com/watch?v=IRmCs7RX4Og>
- You could summarise the following bio for the children. <https://micheleclamp.com/artists-bio>
- For **homework** ask the children to find an A4 size actual photo of any animal that they would like to draw to bring in for lesson 3. Also can they prepare an A4 sheet to showcase the artist Michele Clamp

Investigating and making

Lesson 2- Colour mixing skills
Watch these youtube videos with the children

- This how to start mixing colours –<https://www.youtube.com/watch?v=LsFJE7M9zJc>
- Have a play on one page of your sketchbook. Have you discovered anything?

Prior learning.

The children can talk about Durer who they met in in Y2 while learning about drawing. They will know the primary and secondary colours. They will know about the paint,palette, water, sponge method in painting. They have had experience in using thick/thin brushes.

Future learning

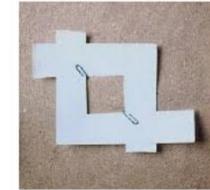
They will continue to develop their knowledge of different paints and their qualities and the use of acrylic. They will also add other textures to the paint, eg sand, glitter, paper etc.They will learn more about abstract paintings.



- Watch this video about how to create a complementary colour wheel. https://www.youtube.com/watch?v=L1CK9bE3H_s
- and explains tint,tone,hue. You only need to watch till 2:58 as after that it gets a bit complicated!!!
- Can the children draw their own complementary colour chart? (See chart left) You might want to make a template of this and stick it in the sketchbook. Can the children note afterwards what a tone, tint, hue is in their sketchbook too.

Lesson 3 -Composition – Using a viewfinder.

- Explain why composition is important in a picture, and that you want a view that is simple and has a good balance of background.
- Show them the tree frog below and then some closer shots . Which do they think is the best Why?



- Show the children how to make a simple viewfinder (See right) and demonstrate how to use it.
- You model using the viewfinder to make different views of the same picture. At least 4 and sketch at least 4 thumbnail sketches of the different views they have found.
- Draw round their favourite view by using the inside of the viewfinder as a template in black pen .Annotate why they like this view best..
- Share their work in a class discussion.
- **Lesson 4 – Practising mixing specific colours for their painting.**



- Look back at the view of the photo they prefer and choose 2 or 3 prominent colours(hues) .
- Can they find tints, and tones of each of the colours, making warm and cold variations of them too. A bit like the paint sample cards you get in DIY shops!

See example left of a child's sketchbook where they have been trying out shades of a colour.

- Encourage them to add detail over some of the colours when they are dry. See Durer's rabbit where he used short brush strokes in a very fine brush over the blended base colours.

You **model** first in your sketchbook .



Evaluating and developing work.

Lesson 5– Planning and making the final piece

- Encourage the children to look back through their sketchbook and pull together the elements they have chosen for their watercolour picture. The subject, the composition (view) they want , the colours they will be using.
- The children can choose their paper from a range of good quality paper you have cut to different sizes.
- They may also need a strip of painting paper to try out the shade before they paint on the paper with it.

Lesson 6 - Prepare an evaluation sheet for them to record their learning in this unit.

- Ask the children to identify the places where they their work was most/least successful.
- Do they think they have managed to capture the essence of the artist? We are not aiming for a carbon copy of the artist's own picture, but the children's own interpretation of it. When they have filled in in, stick it in the sketchbook.

Put their final pieces out on their tables and the class walk around and look at each other's work. Choose their favourite and say why they have chosen it.

Encourage the children to use key vocab.

Can they write a few sentences appraising their work and any modifications they would make when they cover drawing again. As these are in the sketchbook it means they can be used for future reference.

About this unit – This unit builds on block printing abstract designs, using colour and shape, inspired by Paul Klee.

Vocabulary

Traditional
Collography
Relief
Rubbings
Textures.

Plate
Brayer (roller)

Resources

Poster paint/printing ink
Rollers
Paint tray

Good quality paper
Thick card for the base

Lots of materials to choose form.

Pictures of artists pictures

Pictures of types of collographs and child's sketchbook.

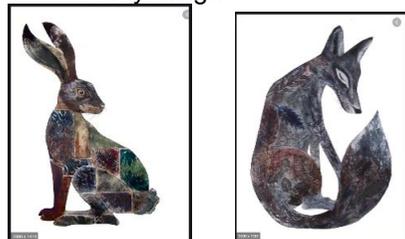
A collograph plate you made earlier

Evaluation sheet

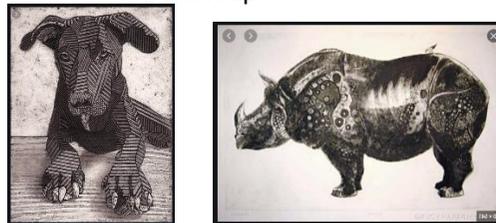
2 minute video about Greek vases
https://www.youtube.com/watch?v=qlxsE_KOvbE

Suggested artists

Gordy Wright



Sarah Alps



Ancient Greek motifs



Explore and develop ideas

Lesson 1 – First impressions

- Give the children photocopies of the prints above to stick in the middle of the sketchbook page.
- Ask them to brainstorm around the picture what they notice that's similar or different. What kind of artworks are they? Use single words to express their thoughts, or sentences in thought bubbles. Which do they like best, least? Why?
- Share their sketchbooks under the visualiser and discuss their ideas.
- Explain that the pictures by Gordy Wright, Sarah Alps (See their bios in the printing online folder) and the first Greek vase are all collographs. Watch the youtube film to show briefly how a collograph is made. <https://www.youtube.com/watch?v=SaSKKg-igNU>
- For **homework** can the children use an A4 sheet and illustrate what a collograph is, artists who work in that medium, examples of pictures, samples of materials stuck on etc. Make the presentation creative and stick it in their sketchbook.

Investigating and making

Lesson 2/3 – The collograph process.

- **Collect ideas** –
 - **Theme** - You could use some of the Greek myths and legends. The Minotaur, Icarus and the sun, Trogen Horse, Pandora's box, Perseus and Medusa, the Gorgon etc.
 - **Form** – There are many forms the collograph could take, from repeating patterns, to single pictures, a vase design see below:



Prior learning

The children can use poster paint to print with 3d shapes in the style of Paul Klee.

Future learning

The children will build on their skills and knowledge to create mono and lino cut prints.

Repeating prints Corrugated card Mixed media 4 treatments, rubbing, original, print Plain card



You could use separate backgrounds eg the bird and vase . Print the background with sponges or blending colours using a roller, then cut out and stick on the other print when they are both dry.

-Technique – Use one colour, add two or more colours, make the background separately, use rubbings to add interest.



Talk the children through the above .Ask them to try out ideas in their sketchbooks, ie pictures they find as inspiration and Sketch different ways of presenting them. See children's sketchbooks – left.



Lesson 4 – Gathering materials

- There are so many materials artists have used.
- Simple cardboard is effective, as you can find different textures, corrugated, plain.
- Paper – embossed wallpaper, sandpaper, doillies, tissue paper scrunched, pleated etc
- String- Different thicknesses
- Sponge – different shapes, thin, thick
 - Wood - matchsticks, lolly sticks, cocktail sticks.
- Can the children collect and group small samples of materials in their sketchbooks and glue them in? Make notes as to which they might use and why. You could **model** ideas if necessary.

Evaluating and developing work.

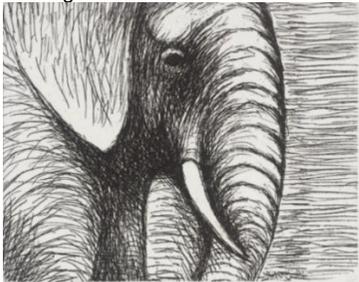
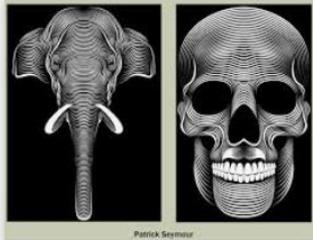
Lesson 5/6 – Planning and making the final piece.

- Look back through their sketchbooks and pull all their ideas together.
- You **model** drawing 2 A5 Sketches: one of what the collograph plate will look like and one of what the finished print will look like in colour. (Essentially two drawings exactly the same ,only the second will be coloured).
- You **model** starting to make the plate on a card base. Draw the shape of the picture and stick on the materials you have chosen with glue.
- Have one already made so you can demonstrate to the children how to roll the roller through the poster paint and across the top of the plate. Then take a piece of paper with the name of the child on it, either plain or coloured and place on top of the plate, name side up!. Use a clean roller to roll over the paper firmly rather than use your hands. Peel the paper off carefully and leave to dry.

Follow up with an evaluation.

- Fill in an evaluation sheet which can be stuck in the sketchbook.
- You model for the children your thought process and your reasons.
 - Do you like your piece and what is the most successful part of it?
 - Are there any parts that you don't think work? Why?
 - Does it have elements of Picasso's cubist portraits? Why?

Lay out all the work and let the children look at each others. Discuss which they liked and why.

<p>About this unit – This unit builds on previous units on tone, shade, hatching, crosshatching and a knowledge of light and shade, to develop contour drawing</p>			
<p>Vocab</p> <p>Line- contour- define edges of objects cross contour – flow over form of object</p> <p>Composition angles, variation, viewpoint</p> <p>Still life Figurative</p> <p>thumbnail</p> <p>Resources Henry Moore or John Millais info and examples of their work. apple (per child), pen, Collection of curved solid shapes . B – 6B pencils Good quality drawing paper Charcoal, ink pens</p> <p>Yorkshire Sculpture Park is good for Henry Moore exhibits.</p>	<p>Suggested artists</p> <p style="text-align: center;">Henry Moore</p>  <p>Pictures of people sheltering from the Blitz in the London Underground.</p> 	<p style="text-align: center;">John Everett Millais</p>  	<p style="text-align: center;">Patrick Seymour (additional)</p>  <p>Art created on adobe illustrator.</p>  <p>Hypnotic line art by Pat...</p> <p>https://creativemornings.com/blog/meet-our-moments-illustrator-patrick-seymour</p>
<p>Explore and develop ideas.</p> <p>Lesson 1</p> <ul style="list-style-type: none"> • First impressions –Henry Moore – Children stick picture(s) by Henry Moore into their sketchbook. Before you discuss it as a class, what do they notice? Can they jot words/sentences around the picture in their sketchbook about what they think, feel or see. What stands out? • Appraisal - Have the same picture on a large piece of paper for the children's feedback, which you can record, to refer back to in your evaluations. • What did they write in Y3 in their drawing project evaluation? What did they think they could improve on with their next project? • Are any of the children familiar with the artist? Introduce Henry Moore and give the children some background about his life and work. • Ask the children for homework to see what they can find out about him and to bring in pictures from the internet, postcards books of which relevant bits can be photocopied to stick in their sketchbooks ready for the next lesson. <p>Lesson 2</p> <ul style="list-style-type: none"> • Look at anything the children have found out and let them stick it in their sketchbook. • Give the children a small photocopy of one of his elephant pictures (there's a big choice online) to stick in their sketchbooks too and ask them if they recognise any techniques he's used to show the 3D quality of this figurative work. Ask them to jot this next to the pictures. (The aim is to notice the curved contour lines which give the subject form). Brief feedback of what they've noticed. • Then watch the you tube video https://www.youtube.com/watch?v=QiPT75pHL_8 • Can the children all bring an apple to school? Then they can physically draw the contour lines on their apple with a pen. Following that they can use this apple as a piece of still life and draw the it using a HB pencil in their sketch book. Watch the video again if it helps. Use half of a page. After ask the 			

Prior learning

This unit develops an understanding of light and shade to begin to develop a 3D look. Children are beginning to draw what they actually see. "True drawing".

The children will have talked about their drawings as they develop, and refined and improved them to create work of higher quality.

They are beginning to compare and look at other artists work, and talk about how they think or feel about it.

Future learning

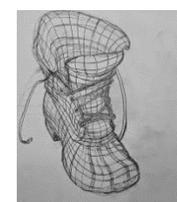
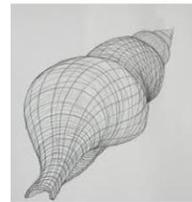
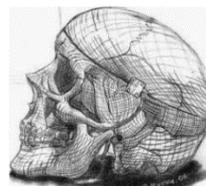
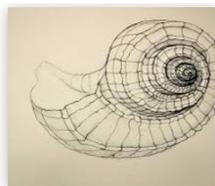
The children will begin to understand perspective and built on previous units on tone, shade, hatching, cross hatching, a knowledge of light and shade and contour drawing to produce a "true" image.

- children to talk about their work with a partner. Then feedback their feelings about their work to the class if they want to. You pick out examples where they have really tried hard etc.

NB In preparation for lesson 3 they may want to bring an item from home or use the trainer they are wearing!! Some examples below.



Line Drawing: A Guide for Art Students



Investigating and making

Lesson 3

- Recap on the previous lesson. Then share some of the objects the children want to draw.



- Show the children Henry Moore's sketch book pages (there's more online), and see how he tries quick sketches from different viewpoints, annotating each drawing with comments.
- Ask the children to do the same on a page of their sketch book. You could model it for them. They need to be aware that these are quick sketches and don't have to be "perfect" they just give the opportunity to try out different angles. The aim is then to choose one of the sketches to turn into a final piece. They can use the object they have brought or share an object with a partner, each looking at it from a different viewpoint.

Evaluating and developing work

Lesson 4- Planning final piece.

- Ask the children to review their work from last lesson and evaluate it with a partner. Feedback to the class on the viewpoint they are going to use and why.
- Decide which media they might like to choose. On the next page of their sketchbook try drawing three small quick sketch, "thumbnail" of their object in pencil, charcoal or ink pen etc. Which do they prefer? Again annotate their work in the sketchbook.

Lesson 5- Final piece.

- Look back in their sketchbook to ensure they are happy with what they are going to make their final piece.
- On good quality drawing paper first define the edges of their object from the viewpoint they have chosen in feint pencil. At this stage they can rub out bits or alter bits without it being detected in the final piece.
- Then move on to the media they have chosen. Take their time now and really consider what they are drawing and how they are drawing it, using contour lines, cross contour lines, hatching and cross hatching to make the object look three dimensional.

Lesson 6

- Prepare an evaluation sheet for the children to record how they feel their work went.
- Do they like it? Why? Does it show examples of contour and cross contour lines? Does it resemble the style of Henry Moore? How? If they drew it again what changes would they make? Why?
- If they have enjoyed this work they may like to look at the work of Patrick Seymour, whose work is produced on adobe illustrator. And maybe have a go in their own time.

About this unit – This unit builds on using natural materials (FS1) and mixed media to create portrait collages (Y2) . Introducing the children to collage with found, recycled or reclaimed materials to convey a message, theme, or to create depth, as in a painting.

Vocabulary

Found objects
Natural
Man-made
Reclaimed
Subject
Composition

Resources

All kinds of paper,
cardboard
Newspaper
LOTS of Magazines
(Eileen Downes)
Bottle tops, buttons,
Badges, stickers, stamps,
Letters
Envelopes
Advertisements
Junk mail
Fliers
Paint colour cards B&Q
(choose 6 colour cards and then photocopy them so all children will have one each)
A selection of A4, A3
good quality paper for the final piece.

An evaluation sheet.

Suggested artists

Kurt Schwitters



Eileen Downes



Eileen Downes the colla...



Eileen Downes the collage artist w...



Eileen Downes the collage artist who ...



Explore and develop ideas

Lesson 1- First impressions

- Give the children smaller photocopies of the prints above to stick in the middle of the sketchbook page.
- Ask them to brainstorm around the pictures what they notice that's similar or different. What kind of artworks are they? Use single words, sentences or thought bubbles to express themselves. Which do they like best, least? Why?
- Share their sketchbooks under the visualiser and discuss their ideas as a whole class. What is a collage? (Y2 Picasso)
- Introduce the artists briefly. For Schwitters look at the Wikipedia bio, particularly about what happened in wartime and being interned in the Isle of Man, for Downes <https://zoneonearts.com.au/eileen-downes/>

- For **homework** can the children use an A4/A3 (they choose) sheet and find out what they can about one or both of the artists who work in that medium, examples of pictures, samples of materials, info about them stuck on like a collage ! Make the presentation creative and stick it in their sketchbook.



Sketchbook Magazine Collages | Magazin...



Prior learning

The children can use natural materials (FS1) and mixed media to create a portrait collages (Y2) .

They can tear, scrunch, fold materials to create texture and use tools eg scissors to cut materials effectively.



Investigating and making

Lesson 2 – Creating depth

(Choose which artist you want to follow) I've chosen Eileen for this example.

- Look closely at Eileen's pictures. She is known for "painting" with torn paper, what do you think is meant by that? Discuss as a class.
- Can the children choose a colour card and stick it in their sketchbook, then see if they can recreate it in magazine cuttings?



Lesson 3 – Composition

- Look at Eileen's pictures online, what do they notice about the size of her subjects in pictures? (The subject usually dominates the picture). Stick one or two in their sketchbook and make a note of this.



- What would they like their subject to be? Animal, fruit, person, shoes, other object, or anything else? Use their imagination to find pictures online/books/magazines which they can copy or stick in their sketchbook.
- Can they also draw some thumbnail sketches in their sketchbook to show which aspects of the pictures they like and maybe use a viewfinder (used in Y3 painting) to isolate a section and recreate this alongside the picture using colours from magazines, or colouring pencil/craypas etc. (see left)



Background

Then also look at the backgrounds to the pictures, what do they notice?
What colour background would they choose for their picture?



Evaluating and developing work

Lesson 4 – planning the final piece.

- Ask the children to look back at their sketchbooks to decide – What the object of the picture will be.
 - What colour the background will be.
 - How will it look together (composition)?
- Ask them to draw some thumbnail sketches to show the picture from different angles. Eg if it's a flower you may have the flower in most of the top right hand corner reaching across the paper past the mid point. Or you may decide to compose it with the flower in the middle or.....



top

top half

top right

Annotate the design you like the best and add colour to it with pencil crayon

Lesson 5 – Make your final piece.

- Choose your size of paper. Sketch out the design first in pencil, start to fill in with torn/cut paper in the style of Eileen Downes.

Lesson 6 – Evaluation

- Prepare an evaluation sheet for the children to fill in and reflect on their learning.
- Discuss together, do they like their work? Does it have the essence of the artists studied? How? Which bit is most successful? Why? If they did another piece would they change anything they'd done before? Why? Share these outcomes with the class and stick the sheet in the sketchbook to use for future reference.
- Set out the finished pieces around the classroom and ask the children to walk round and have a look. Discuss which were their favourites and why.

Prior learning

The children know what a sculpture is. (Y1 buildings)

The children can assemble cardboard structures using boxes.

They are aware of the types of sculpture.

They can choose materials for a purpose. Eg thin card to make a window shutter.

Future learning

The children will now develop their skills and knowledge further by creating a soft sculpture of a hard everyday object. They will investigate how to join and create strength and stability when using fabric, and ways in which fabric can be used creatively.

Investigating and making

Lesson 2/3 – Ways to create a sculpture – carving, modelling, casting, constructing. (Mentioned in Y1)

Carving - soap <https://www.tate.org.uk/kids/make/sculpture/soap-carving>

Modelling – wire https://www.youtube.com/watch?v=f8i2brlqJ_Q

Add foil or clay to wire <https://www.youtube.com/watch?v=iUpMp-mNX48>

Add papier mache to wire. – Twinkl do a how to sheet for an Antony Gormley statue

-Make salt dough which hardens like clay but does not break as easily when dry (great for melting clocks)

Constructing – Using box modelling, lego. If its old lego you can glue it together and spray it afterwards.

- Ask the children to choose a **method** (You can limit their choices a bit, but they should have at least 3 choices) they would like to
- use to make a model in the **style** of Dali or Gormley.
- Ask them to research a sculpture that interests them and the artwork that inspired their idea. Create a page(s) in their sketch book of different ideas for their sculpture. **Size, shape, colour, materials** all need mentioning, with pictures from online, their own drawings, examples of materials stuck in and thumbnail sketches of what their model may look like.
- What are the **properties of the material** they have chosen? Think about whether it will be suitable for the task. Write down why you have chosen that specific material.
- How will they **finish** their model. Will they paint it, spray it, leave it natural. Will they wind tape round it? Electrician's tape comes in many colours.

See some children's examples of models below, and the sketchbook examples above.



Salt Dough Sculpture – ...



Salt Dough Masks ...



Evaluating and making

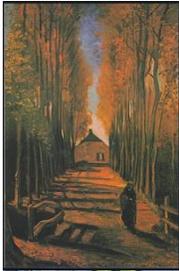
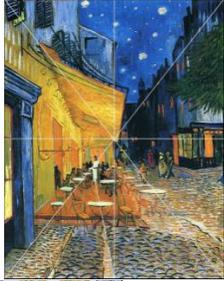
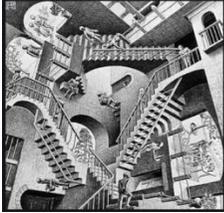
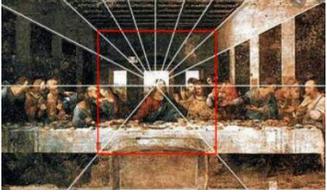
Lesson 4/5 – Planning and making the final piece

- Ask the children to look back in their sketchbooks to make their final decision.
- Start to make the final piece. They can change some ideas as they go but must be able to justify why and note it in their sketchbook.

Lesson 6 – Finish and Evaluation

- Prepare an evaluation sheet for the children to use to reflect on their learning.
- Discuss together, do they like their work? Does it have the essence of the artists studied? How? Which bit is most successful? Why? If they did another piece would they change anything they'd done before? Why? What have they learned? Share these outcomes with the class and stick the sheet in the sketchbook to use for future reference.
- Put out all the models for the children to look round to celebrate everyone's efforts. Which pieces are their favourite ? Wh

About this unit: This unit on perspective builds on previous units on tone, shade, hatching, cross hatching, a knowledge of light and shade and contour drawing to produce a “true” image.

<p>Vocab</p> <p>perspective, scale, proportion, natural and made forms.</p> <p>Composition - Viewfinders. Viewpoint, contrasts, differences. Optical illusion distance, variation, Horizon Vanishing point Sight lines Background Foreground</p>	<p>Suggested artists</p> <p>Salvador Dali</p>    	<p>Van Gogh</p>    	<p>M C Eshler</p>  <p>Da Vinci</p>  <p>Modern artists – (foreshortening)</p>   
<p>Surrealism Foreshortening.</p> <p>Resources Biographies of Van Gogh and Dali. See twinkl powerpoints and fact sheets. Media to choose how the piece will look. Drawing paper</p> <p>“Magic in art” - By Alexander Sturgis</p>	<p>Explore and develop ideas</p> <p>Lesson 1</p> <ul style="list-style-type: none"> • First impressions – Van Gogh. Photocopy the four pictures above together so the children can stick them in their sketchbooks. Ask them to talk to a partner about what they notice in the pictures and to jot down any ideas they have next to them? • You could also ask them if they can see any drawing techniques they've learned in the pictures, do they know the artist? Are the pictures like any other artist they know etc. Discuss these as a class. • Introduce the artist with a brief biography. • Prepare the same pictures only A3 size for you to model on. Start with the road leading to the house. Where is your eye being drawn to? The house. Is the house near or far away? (far) How does Van Gogh do this? Get a black pen and draw a line down each side of the road. What is happening to the size of the trees down each side. (Getting shorter). Draw two more black lines on the top and bottom of the trees. Where are the fences either side of the woman heading? Draw more lines. What do you notice about the lines on the picture? (They all meet at one point). Would it work in the same way with the other pictures? • Ask the children to have a go at drawing lines with their handwriting pens over the other pictures. • Tell them that the point where all the lines meet is the vanishing point and its usually on the horizon. • At this point some of the children may have mentioned the word perspective, if not you can introduce it. <p>Lesson 2</p> <ul style="list-style-type: none"> • Look at your sketchbooks and the work from the last lesson. Recap on what you learned. • Now watch this youtube video as a class and all have a go in their sketchbooks at the same time drawing a picture with perspective. (Don't colour it in, keep it as a line drawing) https://www.youtube.com/watch?v=twcFW0RyOO8 • At the end of the session compare notes. Was it easy/hard? 		

Previous learning

This unit builds on previous units on tone, shade, hatching, crosshatching and a knowledge of light and shade, to develop contour drawing. The children will have talked about their drawings as they develop, and refined and improved them to create work of higher quality. They can compare artists and look at similarities and differences in their work to talk about how they think or feel about it.

Future learning

To have created a well rounded foundation of skills and knowledge that will take them confidently on to use drawing techniques to develop work in other areas of art, but to enjoy drawing for it's own ends and satisfaction.

- Finally show them Da Vinci's picture of the Last supper Find the picture online without the lines of perspective already on it. What do they notice? Who is at the vanishing point? Do you think this was deliberate? Why?

Investigating and making

Lesson 3

At the point you could stick with **Van Gogh and design a dream room, inside a castle etc, or go surreal with Dali! – I'm going Dali!**



size fact sheet annotated with pictures and comments to convey the essence of Dali? Include a couple of Dali's pictures from the internet that they particularly like which show perspective, which they identify for the reader.(This sheet can be stuck into their sketchbook at the beginning of the next lesson).

- Recap on the previous lesson. In the youtube session the artist introduced a mutated vine! Ask the children if they know any artists that did that with their work? They may already know of Dali. But if not show them some of his paintings. What do they notice? Can they come up with any words to describe his style eg weird, strange etc. Then introduce the word surrealism.
- What does Van Gogh and Dali have in common? Perspective. Can they find the sight lines on one of his pictures? Eg caravan (see left). This is trickier because the vanishing point is off to the left.
- Go back to the street the children drew in their sketchbook the previous lesson. They are now going to make this a surreal street! What unexpected weird, bizarre items, animals can they add to it?
- Give them a very brief biography of Dali and maybe set some **homework** ready for the next week's lesson to find out more about him. Eg make an A4

Evaluating and developing work

Lesson 4 – planning final piece

- Share the pictures and info the children have brought to school and see if there are any themes which pop up? Can the children spot any? Melting clocks, animals and ants!
- Also look at the **background and foreground** to the pictures. They are usually very clear. Discuss them together.
- Stick their own pictures in their sketchbooks and jot down any themes they find.



Dali's celestial elephant

- Show the children some pictures by children of work on perspective with a surreal twist! Discuss them, which elements do the children like? Ask the children to choose from their sketchbook a piece of work by Dali they like which has perspective in it to use as a starting point for their background, a room, mountains, a road leading.....a far away planet? Can they draw a background in which to add something weird and wonderful?
- Then be creative about the foreground. Are there animals, weird objects (melting?) something you would never expect to find, a crocodile eating a banana etc!
- In your sketchbook design the final picture, just use pencil and pencil crayon for this bit, but annotate it with the media you will use for the final piece. Pencil, pen, felt tip, craypas or a mixture of all of them? etc. Add detail in shading using different tones, cross hatching or contour drawing to also give the work depth too.

Lesson 5 – Final piece

- Use good quality paper. Ask the children to sketch out the background first lightly, so any adjustments can be easily made. Then add the foreground in pencil. Use pen for outlining, cross hatching or contouring, and do that bit next before pencil crayon, felt tip or craypas is used. Draw their attention to the pictures above and the care those children have taken with their work.

Lesson 6 – Final evaluation

- Prepare a sheet that the children can use to evaluate their work. Eg do they like their work? Does it have the essence of Dali? How? Have they used perspective? How? Which bit is most successful? Why? If they did another piece would they change anything they'd done before? Why? Share these outcomes with the class and stick the sheet in the sketchbook to use for future reference.

About this unit – This unit builds on the knowledge and skills in using watercolour and powder paint effectively. This unit is an introduction to acrylic paint and the techniques associated with it.

Vocabulary

Acrylic
Technique
Texture
Synaesthesia
Colour music
abstract

Resources

Kandinsky factsheet
twinkl

Copies of the works by
Kandinsky and Matisse

Good quality paper cut
to different sizes and
shapes.

Brushes, sponges etc
for applying paint.

Evaluation sheet.

The Noisy Paintbox
book. See Mrs T.

Music to paint to.

Suggested artists

Wassily Kandinsky



Henri Matisse



Explore and develop ideas

Lesson 1 – First impressions.

- Let the children stick a photocopy of the Kandinsky and Matisse paintings above in their sketchbooks and ask them what they notice?
- You **model** how they could show their first impressions, - Through single words, colours, shapes, drawn parts of pictures, annotations, comments, speech bubbles.etc
- Share sketchbooks under the visualiser while the children talk about their work. Do they recognise any of the artists? (FS1 – Kandinsky, FS2 Matisse?) Have the children compared the different techniques, colours, style etc?
- Let them go back to their sketchbooks to add any extra thoughts.



- Introduce them to the abstract artist Kandinsky – Read Noisy Paint box and watch <https://www.youtube.com/watch?v=2xDnxkzQtdI>
Also if you want to focus on both artists, Matisse - *Music and colour may appear to have nothing in common, but they follow parallel paths. Seven notes, with slight modifications, suffice to write any score. Why is it not the same for the visual arts?* – Matisse. Here is a trailer from the Tate Matisse exhibition to music which you may want to use. <https://www.youtube.com/watch?v=EZubMjK6x9Q>
- For **homework** ask the children to find out about one or both of the artists and stick in examples of their work, info about lives and motivations, in particular “synaesthesia,” and **music** which they both have in common. Use colour in the design of their page. What does colour sound like?

Investigating and making

Lesson 2 - Music inspired painting

Kandinsky had synaesthesia, which the Tate defines as: “Synaesthesia (or synesthesia) is a neurological condition in which the stimulation of a sense (like touch or hearing) leads involuntarily to the triggering of another sense (like sight or taste)”.

Prior learning

The children can mix watercolour and powder paint effectively using primary and secondary colours and know which colours are complementary or clashing.

Future learning

The children will be learning about anamorphosis and using tools to apply other materials to acrylic paint to create different textures.

- Share with a partner, in front of you have water colour or powder paint, also have a large piece of paper each. Play some music to inspire you to paint in different ways to different styles of music, below are some suggestions.
- Make a soundtrack of a number of pieces of music, eg
 - “Moon Machine” Jeane Michelle Jarre, - weird sound effects <https://www.youtube.com/watch?v=zwXvLitcV2Q>
 - 1812 Overture, builds to a crescendo <https://www.youtube.com/watch?v=u2W1Wi2U9sQ>
 - The dying swan, Gentle and undulating <https://www.youtube.com/watch?v=dOzI2Q73cz0>
 - Ace of Spades – Motorhead heavy rock! <https://www.youtube.com/watch?v=pWB5JZRGI0U> AND GO FOR IT! Paint how the music makes you feel.
- Afterwards annotate your painting to describe the marks, blobs, strokes, dots, slashes of paint, eg a slash of red because you felt reckless. Soft undulating lines because you felt clam or serene etc.

Lesson 3 – Exploring acrylic paints

- Introduce acrylic paint - **Acrylic paint** is a fast-drying **paint** made of pigment suspended in **acrylic** polymer emulsion. **Acrylic paints** are water-soluble, but become water-resistant when dry. This film below explains different ways you can use acrylic paint. It may be useful just to watch it yourself first to pick out the techniques you can replicate in school



<https://www.youtube.com/watch?v=cDzcoveaRKI>

- Ask the children to **choose** from the following techniques and test them out in their sketchbook.
1. Dry brush 2. combing 3. Wet-in-wet 4. Glazing 5. sponge 6. drips, splatters 7. scumble 8. masking 9. soft edge/hard edge 10. layered
- Annotate this experiment like the one on the left in your sketchbook when you have finished.

Lesson 4 – Kandinsky's marks and colours



- In their sketchbook, how many different shapes or patterns can they see in this picture – iconic yellow, red, blue? Can they draw them individually? You could **model** some first in “your sketchbook”.
- Can they see any techniques that you tried in lesson 3 that Kandinsky has used in this picture? Annotate them in their sketchbook.
- How many different colours has Kandinsky used, are they complimentary or clashing? (Y4 Can they replicate them in their sketchbooks? See below.



Evaluating and developing work

Lesson 5/6 – Planning and making the final piece.

- Ask the children to look back in their sketch book at the colours, shapes, marks Kandinsky made and draw some thumbnail sketches of ideas for your final picture. You could use crayon or pencil crayon for speed, but you could use watercolour too. See above.
- Now it's up to the children to be creative, They could do this to music?? Make their own spotify collection to listen to etc. See children's work inspired by Kandinsky below. Choose their paper from a range of sizes in squares or oblongs you have prepared.



Follow up evaluation

- Prepare an evaluation sheet for the children to use to reflect on their learning. Discuss together, do they like their work? Does it have the essence of the artists studied? How? Which bit is most successful? Why? If they did another piece would they change anything they'd done before? Why? Share these outcomes with the class and stick the sheet in the sketchbook to use for future reference
- Lay the final pieces of work out around the class. The children walk round and then come back together as a class to say which they liked and why.

About this unit – This unit builds on the children’s skills and knowledge of textiles, use of applique, running and overstitch and simple use of dye, to use of batik, more complex stiches and use of embellishments.

Vocabulary

Mixed media
Dye
Batik (resist)
Brusho
Thread
Embroidery
Stitches.
Fabric
Embellishment

Resources

Fabric. (the cheapest white double bedsheet(s)cut into pieces) stretched over a frame/ picture frame/ MDF board etc
Sequins
Beads
Buttons
Embroidery threads in various colours including gold and silver?
Brusho
Toothpaste for resist?
Wax crayons, candle
White oil pastel

Suggested artists

Pacita Abad



Rebecca Greenwood



Siobhan Healy and Mairead Burke



Explore and develop ideas

Lesson 1 – First impressions

- Explain the theme of the above pictures is Textiles. What does that mean to them? (Year 2 tapestries, FS2 weaving)
- Reduce the pictures above on paper for the children to cut out and stick in their sketchbooks. Ask them to annotate them, with single words, thoughts likes dislikes, similarities or differences between them. What are they made of, what is attached to them, how are the colours made?
- Come back together and share their ideas, thoughts etc.
- Introduce the artist **Pacita Barsana Abad** (October 5, 1946 – December 7, 2004) was an Ivatan and Philippine-American painter. She was born in Basco, Batanes, a small island in the northernmost part of the Philippines, between Luzon and Taiwan. <https://www.spikeisland.org.uk/programme/exhibitions/pacita-abad/> gives you some background info
- For **homework** what can the children find out about the above artists? Can they present their info on a sketchbook style sheet to stick in the sketchbook at school. They can stick on embellishments like beads, sequins, buttons etc

Investigating and making

Lesson 2 – Exploring dyeing techniques. You may want to watch these yourself then give the children a tutorial under visualiser of the different techniques, or use the videos). The examples below are all children’s work , apart from the last which is an example.



Paint dye straight onto background



Dye splatter



Brusho on wet cloth



Toothpaste batik resist



Wax candle or white oil pastel batik resist (brusho is a water based pigment watercolour)

Pictures of artists work for sketchbooks
Evaluation sheet

Prior learning

The children can weave simple abstract designs (FS2) They can use a simple dye to colour hession, sew in running or over stitch, make simple appliques and use glue to add felt to a textile. They know what a tapestry is. (Y2)

Use of Brusho - really is a one-of-a-kind, unique painting medium! The colours are a transparent, highly-pigmented watercolour ink that comes packed in small drums which contain the dry, crystalline powder.

1. Paint straight onto fabric.

- Just mix a tiny bit of Brusho with water and paint it straight onto fabric. It's that easy. (The Y2 children use it to make the background of their tapestries, see Y2 page.)
- Splatter the Brusho straight onto fabric.

2. Resist methods

A. Toothpaste Batik



• First, tape matboard to a scrap of mat board. Either draw lightly with pencil on the fabric, or draw with a Sharpie on a piece of paper and put it under the fabric before taping.



• Mix together toothpaste and blue vees in an empty glue bottle (hint: you'll want to clearly label the bottles to avoid mixups). Shake 'em up like crazy. Then trace over your drawing with the resist mix, and leave to dry overnight.



• Paint over the entire image with tempera - but do NOT use washable tempera. More concentrated or better quality tempera will result in richer color. Don't use white. Again, leave to dry thoroughly.



• Put a cup and set water run over it to begin to loosen paint.
• Rub gently as the stream of water removes all the resist, and excess paint.
• Place on clean side of matboard to dry. If desired, touch up or add details.



(see bigger version in textile folder online)

B. Wax crayon or white oil pastel

(Using Brusho instead of watercolour) <https://www.youtube.com/watch?v=CbLsLxvzp3M>

Give the children a copy of the 5 dye technique pictures so they can stick them in their sketchbooks. They could even try out some thumbnails of the wax crayon and Brusho techniques in their sketchbook (not the toothpaste batik. That will have to be separate and stuck in later)

Lesson 3 - Exploring stitches

- 6 simple stitches <https://www.youtube.com/watch?v=TTAbCTKL9I8> Give the children a piece of binka or a square of felt to have a go, both are easy to sew onto.
- You could try this along with the youtube clip or you could show them under the visualiser after you've watched it together.
- Sew a couple of beads/buttons/sequins on – some children may need showing how to do this.
- Stick the sample in their sketchbook, draw the stitches across the page to add a creative touch etc (see sketchbook ideas)

Evaluating and developing work

Lesson 4- Planning final piece

Which of the featured artist(s) are the children going to take their inspiration from ?



- Will they want it to be figurative, like the jellyfish on the left or the space ship on the right? Or do they want a more abstract design like Pacita, Could it be a Galaxy from outer space with stars twinkling! Or the aftermath of a volcano! Or an enchanted forest, or just a collection of shapes, colours and textures that are pleasing to them etc.



- Draw some ideas in their sketchbooks (see ideas left) as thumbnail sketches. Annotate to show which techniques they will use for the background, the stitches they will use, the embellishments they will add, stick some examples of these in the sketchbook too.



Lesson 5 – Making the final piece

- The children could tape the cotton sheet to a piece of MDF or very thick card, while they do the background, then when it's dry, do the sewing and adding beads, buttons etc. They could also staple it to an old frame, or over a cheap canvas frame from The Range etc. (Y2 have done this)

Lesson 6 - Evaluating

- Prepare an evaluation sheet for the children to use to reflect on their learning. Discuss together, do they like their work? Does it have the essence of the artists studied? How? Which bit is most successful? Why? If they did another piece would they change anything they'd done before? Why? Share these outcomes with the class and stick the sheet in the sketchbook to use for future reference

Lay the final pieces of work out around the class. The children walk round and then come back together as a class to say which they liked and why.

About this unit: This unit builds on colour development ,skills in different paint media, composition and creativity.

Vocab	Suggested artists		
Distortion Anamorphosis Human form – pose Gesture Contortion Transform Abstract Vary Portray Representation depict Portray	<p style="text-align: center;">Francis Bacon</p>  	<p style="text-align: center;">Andy Warhol</p>   <p style="text-align: center;">Self portrait</p>	<p style="text-align: center;">Pablo Picasso</p>  <p style="text-align: center;">Self portrait</p> 

Resources
 "Magic in art" book –
 By Alexander Sturgis

Collect lots of shiny objects
 Spoons, bottles etc

Convex or concave mirrors (see Mrs T)

Fluorescent paint, water colour, powder ,acrylic paint.

Author biographies

Photocopies of pics for visual aids and

Explore and develop ideas.

Lesson 1 – first impressions

- Stick the 3 pictures right in the middle of a sketchbook page. Ask the Children what they notice and label each around the pictures. Think about subject, media, colour,time, art movement, artists, similarities, differences, personal response, what stands out? etc
- Discuss ideas they've come up with and if the children want to add any more annotations during the discussion, that's fine.
- Are any of the children familiar with the artist? Introduce them and give the children some background info about them.Show other pics by them too. Introduce the word anamorphosis – which means distortion.
- Read about it in "Magic in art" book. Pg18 – 20..You could photocopy the relevant pages so the kids try out the tricks for themselves.
- You may want to set some **homework** for them to research the artist(s) and create a fact sheet with pics and info about them. This work can then be added to the sketchbook.



Lesson 2

- Talk about the ways you could distort an image.(see pics in Y5 online folder) photocopy large versions so they can refer to them easily.



small versions for sketch books.

Create a sheet to reflect and evaluate the project and finished piece.

- **1. Physically – By pushing your face into unusual shapes with your hands.**
- **2. Cutting into and rearranging**
- **3. Ripping**
- **4. Cutting into strips**
- **5. Reflections in different shaped objects.**
- Let the children explore the different ways they can distort their image using shiny objects and mirrors.
- Take at least 3 photos with ipads of different distortions of themselves and reflections and print the three pictures ready for the next lesson.
- Give the children a copy of the 5 distortion suggestions above. Let the children stick these into their sketch books and annotate them to say how they have been distorted, while the other children are taking photos.

Investigating and making



Lesson3 – Sketchbook paint play

- Discuss the choices of paint media they wish to use. Water colour, paint – watercolour, powder, acrylic or ready mixed fluorescent.
- Look at examples of work using the different media and etc. Try out a mood page(s) in the sketchbook exploring different paint techniques, mixing it thin like a wash or thick and lumpy with acrylic, or adding bits of paper or strips of tissue paper into the paint etc (See Y5 online folder)
- Can they combine the paint with textures too eg paper, sand, or make the paint thick, watery, or give it a shiny finish by brushing pva over etc?
- Do they know which colours clash, complement each other or are opposite colours on the colour wheel? Find out and add these to the page writing notes to identify each one.
- Try putting some different clashing, complementary and opposite colours next to each other. Annotate their thoughts on the page and make notes. NB make the page creative. (See the pages on using sketchbooks in the policy.)

Evaluating and developing work



Lesson 4 – Gathering ideas

- As a class look at a variety of ideas about painting a distorted portrait. The pictures above were done by children. Discuss media, composition, artists that inspired the picture etc..
- Encourage the children to have a first attempt at drawing some distortions of their own face.
- You model how to draw a quick small picture (thumbnail), try at least 4 different different ways of distorting their face, they may need to use the photos to cut or tear, or to stick in photos of themselves distorting their own face in a mirror. Then write what they like or dislike about them underneath.
- Discuss, share and show their ideas to the class, others may say which ideas they like or give suggestions or ask questions.

Lesson 5 – Planning and beginning the final piece

- Look back in the sketchbook and pick the idea you like the best and which you will use to produce your final piece.
- Do a thumbnail sketch of it in pencil and maybe pencil crayon just to get a rough idea of what it may look like, label the elements in it like a diagram. Choose the size of paper you want to use.
- Then go for it!

Lesson 6 – Finish and evaluation

- Prepare an evaluation sheet for the children to use to reflect on their learning.
- Discuss together, do they like their work? Does it have the essence of the artists studied? How? Which bit is most successful? Why? If they did another piece would they change anything they'd done before? Why? Share these outcomes with the class and stick the sheet in the sketchbook to use for future reference

About the unit – The children will build on their knowledge of printing with found objects (FS1), creating collographs in relief (Y3), to explore further printing techniques in mono, relief with foam and lino.

Vocabulary

Lino cut
Mono Print
Relief Print
Monochrome
Weathered
Irregular
Tessellation

Suggested artists

Islamic art



William Morris



Resources

William Morris
Biography Twinkl

Compass
Ruler
Softcut carving sheets
Lino cutting tools
Acrylic/kitchen cutting boards/ink tray to ink on
Rollers
Ink/poster/acrylic paint
Styrofoam

Explore and develop ideas



Lesson 1- First impressions

- Explain the theme of the above pictures is Printing. What does that mean to them? Do they know any printers?(FS1 found objects, Paul Klee and Y3 Collographs, Gordy Wright and Sarah Alps).
- Reduce the pictures above on paper for the children to cut out and stick in their sketchbooks. Ask them to annotate them, with single words, thoughts likes dislikes, similarities or differences between them. Discuss them together as a class.
- Introduce the artists:
 - This video is great for the history of Islamic art but how it is designed too. <https://www.youtube.com/watch?v=pg1NpMmPv48>
 - William Morris –Made by school children Y6 Stoneydown Park Primary <https://www.youtube.com/watch?v=pl3EN407rbs>
- Discuss their thoughts about the two forms of art, decorate their first impressions page in the sketchbook with thumbnail sketches of parts of a piece they like, the colours, used or the shapes they find.
- For **homework** can they use an A4 or A3 paper to investigate Morris or Islamic art, include examples, info, bio, pattern drawing, colours, shapes, plants, animals for Morris etc. Make the presentation as creative as possible. See examples below.

Investigating and making

Lesson 2 -Printing techniques – use monochrome for these investigations.



1. **Monoprinting** - <https://www.youtube.com/watch?v=xOMWjWLAypQ> use acrylic sheet
2. **Relief print** - <https://www.youtube.com/watch?v=a3KCNVJM-Ps> use styrofoam sheet

Prior learning

In FS2 the children could use found objects to print with.

They could choose the colours and the shape they wanted to print with, in the style of Paul Klee.

In Year 3 the children could create card reliefs and use poster paint with rollers to create collographs in the style of Gordy Wright or Sarah Alps.

3. 3/4 Lino cut - <https://www.youtube.com/watch?v=dchSxc12j6o> use soft cut/easy cut lino sheets.

Try out some of the techniques on small pieces of Styrofoam and softcut lino sheets. Stick them in the sketchbooks and annotate which you liked best and why. **Lesson 3– Investigate design**



- Ask the children to choose the artist/movement that inspires them and research the designs. <https://www.youtube.com/watch?v=27iVbB656a0> draw an Islamic style pattern is a good one for drawing a simple design. Investigate online, choose and copy the whole or parts of designs you like best, colours and shapes you like. Keep them simple!
- Look at books about William Morris, his designs online, ask the children which they prefer the plants or animal themes? Draw thumbnail sketches, use tracing paper to trace the same design but in a different colourway, put together shades of a colour you find in a design in watercolour or pencil crayon, present your work in your sketchbook in a creative and interesting way. Again keep the designs relatively simple, especially if you want to lino cut.(see examples left)

Evaluating and developing work

Lesson 4 – Planning final piece

- Start to pull together ideas. Ask the children:
 - Which artist/movement inspires them most?
 - Will the design be more pattern or figurative based?
 - Colours you want to use. Remember as you are printing, so you can do multiple copies, each in a different colour, monochrome or a mixture of two or three colours and mount the work together.
 - Which printing technique will they choose?
- Draw the tile they would like to make as a line drawing to size in their sketchbook and annotate around it to describe their intentions and the colours of ink/paint they may use, and how many and in what arrangement they want to organise the prints they do into the finished piece.
- You could show them some finished work, see below.



Lesson 5 – Final piece.

Create their final piece using all the skills and knowledge they have built up over the project.

Lesson 6 - Evaluation

- Prepare an evaluation sheet for the children to use to reflect on their learning. Discuss together, do they like their work? Does it have the essence of the artists studied? How? Which bit is most successful? Why? If they did another piece would they change anything they'd done before? Why? Share these outcomes with the class and stick the sheet in the sketchbook to use for future reference

Lay the final pieces of work out around the class. The children walk round and then come back together as a class to say which they liked and why?

About this unit – This unit builds on architecture in 3D box modelling in Y1, to figurative sculpture using clay, wire, papier mache, salt dough in Y4. The children will now be working in a soft medium to produce still life objects inspired by pop and contemporary art movements.

Vocabulary

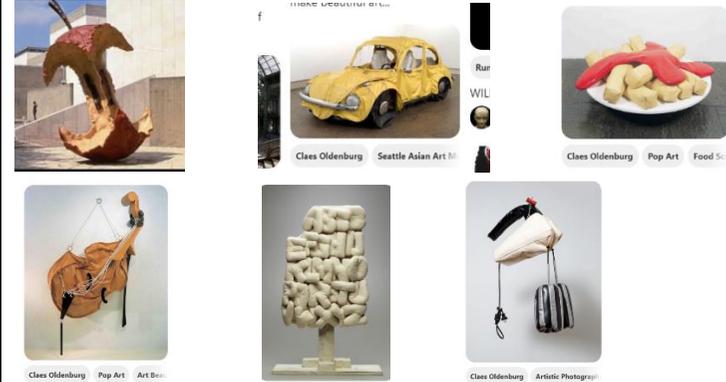
Still life
Pop art
Contemporary art
Soft sculpture

Suggested artists

Andy Warhol



Claes Oldenburgh



Resources

Warhol Twinkl

Copies of the work by artists for children to review

Materials for constructing soft sculptures.
Fabrics
Plastic, paper

Explore and develop ideas



Lesson 1 – First impressions

Stick the smaller photocopies of the pictures right in the middle of a sketchbook page. Ask the Children what they notice and label each around the pictures. Think about the subject, media, colour, time, art movement, artists, similarities, differences, personal response, what stands out? etc

- Ask them to write single words, sentences, thought bubbles, label different pictures. Do they see any similarities of differences between them? Describe them.
- Come together and look at some of the sketchbooks under the visualiser. Ask the children to talk about their work.
- Introduce the artists – Are the children familiar with any? Which movements do they belong to?
Warhol – Intro to pop art <https://www.youtube.com/watch?v=DhEyoDCTSDQ> Tate Kids
This video really gets under the skin of who Andy Warhol was. <https://www.youtube.com/watch?v=QAJJ35DVITs>
Oldenburgh - Soft sculpture <https://www.youtube.com/watch?v=eB91fITprsl>
- For **homework** can they find out about either or both the artists, Can they cover an A4 or A3 page with pictures from online, info, sketches of their own
- of the artists work. Think about the composition of the page, make it interesting and creative. See sketchbooks left.

Investigating and making



Lesson 2 – What is Soft sculpture? (Before this lesson ask the children to bring in an everyday item which interest them, eg a tube of toothpaste, a trainer, a tennis bat, a half peeled banana , a box of weetabix (to make another as tall as they are!)

Warhol and Oldenburgh liked to take everyday objects and look at them from a different angle. Oldenburgh took hard objects and made them soft, Warhol used bright fluorescent, clashing colours to change everyday objects. A few years ago Y2 were doing a topic on chocolate and made some soft sculptures of chocolate bars and boxes and tins. See left. (I still have these if you want to use them as a starting point).

Prior learning

This unit builds on architecture in 3D box modelling in Y1, to figurative sculpture using clay, wire, papier mache and salt dough in Y4.



- These were made with felt but you could use any flexible material. Oldenburg used materials such as cardboard, burlap, and newspapers; in 1961 he shifted **his** method, creating **sculptures** from chicken wire covered with plaster-soaked fabric.
- Ask the children to look at their object(s). What would they like to change about their object when they make it into a soft sculpture?
- Ask them to draw the object a thumbnail sketch in their sketchbook as a line drawing, then photocopy it a couple of times and change the colour scheme to different colours, glittery, psychedelic, complementary colours, see the year 2's drawings of chocolate boxes above.
- Annotate the designs with ideas for the materials they could use to make it with, eg fabric, cardboard, papier mache, plastic etc , and maybe stick some samples in their sketchbook.

Lesson 3 – Joining materials and inflating the sculptures

- Look back at their ideas for materials to use. They now need to think about how they are going to join them, you can show them the stitching on the chocolate boxes, but they could use glue, staples etc.
- What would they like to use to use to stuff their sculpture, paper, kapok (chocolate boxes) etc.
- Test out how strong the joins would be by having a go with different joining techniques and stuffing with different materials on a small scale and stick the annotated results in their sketchbooks.

Lesson 4 – Planning the final piece

- Discuss together what the children are hoping to make.
 - How big will it be?
 - What colour will it be?
 - Which material will they make it from, and will it need to be painted eg lifesize box of weetabix!
 - How will they join the materials?
 - How will they stuff them if needed?
 - Will they need any other embellishments? Sequins, shiny paper etc
- In their sketchbooks draw and colour a picture what they hope their final piece will look like.

Lesson 5/6 – Final piece and evaluation

- Gather together all the materials to make the final piece. When it's made can the children take a photo to put in their sketchbooks?
- Prepare an evaluation sheet for the children to use to reflect on their learning.
- Discuss together, do they like their work? Does it have the essence of the artists studied? How? Which bit is most successful? Why? If they did another piece would they change anything they'd done before? Why? What have they learned? Share these outcomes with the class and stick the sheet in the sketchbook to use for future reference.
- Put out all the models for the children to look round to celebrate everyone's efforts. Which pieces are their favourite? Why?

