



St Day and Carharrack Community School

Art and Design Curriculum – Long Term Plan

	Autumn	Spring	Summer
Year 1 National Curriculum	Use a range of materials creatively to design and make products. (NC)	Know about the work of a range of artists, craft makers and designers, describing the differences and similarities between different practices and disciplines, and making links to their own work. (NC)	Develop a wide range of art and design techniques in using colour, pattern, texture, line, shape, form and space. (NC)
Year 1	<p><u>Artist focus - Andy Goldsworthy –cross-curricular links to science/seasonal change.</u></p> <p>1. L.Q. Who is Andy Goldsworthy? Suggestion – create an outdoor gallery, hanging images of Andy Goldsworthy's artwork outside in the trees and allow the children to explore. Facilitate a conversation, what do the children notice about his art, what do they like, what do they dislike? Collect pupil voice to stick in sketchbooks.</p> <p>Thinking Critically</p> <p>Knowledge</p> <p>2. L.Q. What materials could we use to replicate Andy Goldsworthy's art? Suggestion - Go outside with the children, explore the outdoor space. What natural materials can they find. Bring in conkers, acorns, pine cones to go with leaves, stones, sticks, bark, grass etc that the children collect. Discuss which materials would be best, what limitations might you have? Talk about how different resources are available in different seasons. Refer to images of Goldsworthy's art, e.g. could only use ice in winter, coloured leaves in autumn, flowers in spring and summer etc. Record with photographs in sketchbook and pupil voice.</p> <p>Recording and Exploring</p> <p>3. L.Q. Can we create a composition using natural materials? Suggestion – Draw a target shape on the playground/outdoor space using chalk. Using the items collected in the last lesson work together to lay them within the circles to create a composition. Photo for sketchbooks.</p>	<p><u>Artist focus – Local artist Clare Summerson workshops. Local Celebration.</u></p> <p>1. L.Q. What is texture? Suggestion – talk about what texture is and the words we can use to describe different textures. Introduce the children to the art technique – frottage. (A technique that involves rubbing pencil, graphite, chalk, crayon, or another medium onto a sheet of paper that has been placed on top of a textured object or surface. The process causes the raised portions of the surface below to be translated to the sheet.) Using leaves model this process. Walk around school/village and collect textures. If paper is small, several examples can be recorded in sketchbooks and spares can be cut out individually and kept for the final piece.</p>  <p>Recording and Exploring</p> <p>Techniques and Materials</p> <p>2. L.Q. What is print-making? Suggestion – Discuss print-making (a process of transferring images on to another surface) and explain that there are many different processes, one of which you used in the last lesson and today you will try another. Apply a thin layer of paint or printing ink to leaves with a roller on the underside/raised side of the leaf (this ensures the negative spaces won't be covered and will leave an intricate design) and place under a piece of paper, gentle roll</p>	<p><u>Artist focus – Katsushika Hokusai – The Great Wave off Kanagawa.</u></p> <p><u>How can we create texture in paint?</u></p> <p>1. L.Q. Who was Katsushika Hokusai? Suggestion – Share some background information about the artist Katsushika Hokusai. Look at the infamous image – The Great Wave Off Kanagawa. This print was completed in 1831, discuss with the children why they think this painting is so popular, why is it still used in pop-culture and design today? What do they like about it? What do they dislike about it? Collect pupil voice – can children annotate their thoughts under the image in their sketchbooks?</p> <p>Thinking Critically</p> <p>Knowledge</p> <p>2. L.Q. How can we replicate water using paint? Suggestion - experiment with different watercolour techniques in sketchbooks. Wet on wet – paint a patch of clean water in sketchbook and drop wet paint on to it, watch the paint spread and blend.</p>  <p>Resist – draw a pattern using a white wax crayon or oil pastel, paint over it with a wash of watercolour to resemble water.</p>



Recording and Exploring

4. L.Q. Can I replicate the art style of Andy Goldsworthy on a small scale?

Suggestion – Using trays to control mess, draw the target shape in the bottom using white board pen. Provide the children with an array of lentils, beans, pasta, rice, in different colours and allow them to work in pairs to carefully fill each section of the shape. Photos for sketchbooks.

Recording and Exploring

5. L.Q. Can I replicate the art style of Andy Goldsworthy using found natural materials?

Suggestion – having looked at inspiration pictures, allow the children to explore our outdoor spaces, working in small groups to create their own composition. Photo for sketchbook.

Techniques and Materials

6. L.Q. What do I like about my composition? What do I dislike about my composition?

Suggestion – looking at the photos of your outcomes from the last lesson, use the sentence stems, "I like Because..." and "I dislike... because..." to evaluate work. Collect pupil voice.

Thinking Critically

Recording and Exploring

with a clean roller and peel the leaf to reveal the print. Make sure to not apply too much paint. Make some prints directly in to sketchbook and keep some for final pieces.

Techniques and Materials

3. L.Q. What inspires our art?

Suggestion – Explore outdoor spaces, take photos of local buildings in the village on a village walk. Collect flowers, leaves, interesting natural objects. Press flowers in books between sheets of paper for use in the final piece. Talk about what inspiration means and how these items will feature in their final pieces. Record lesson in sketchbooks with photos and pupil voice.

Recording and Exploring

4. L.Q. How can we print an image using negative space?

Suggestion – Provide some simple shapes/images cut out, these should be recognisable. Blue tac to a page in the children's sketchbook and allow the children to paint the page using a sponge and dabbing motions. Remove the template to reveal an image/print. Explain how we can use this concept in our final piece (light through lanterns.)

Techniques and Materials

5. L.Q. What are cyanotypes?

Clare Summerson workshop – see plans.

Recording and Exploring

Techniques and Materials

6. L.Q. What is successful about my final piece?

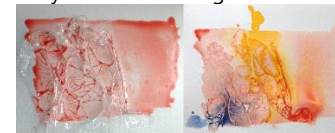
Suggestion – Collect pupil voice, what do they like about their artwork? What would they change? What did they enjoy about making it? What was hard to do?

Recording and Exploring

Knowledge



Texture – paint a patch of water colour, lay cling film over it and crumple it, once dry remove the cling film.



Salt bursts – paint a wash of water colour sprinkle a pinch of salt over it to create bursts once dry. This works best with more than one colour.

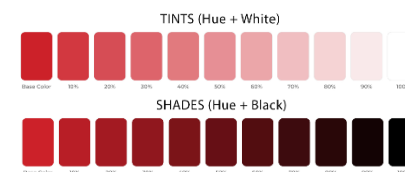


Recording and Exploring

Techniques and Materials

3. L.Q. What is tint and shade?

Suggestion – Share with children that tint and shade describe how light or dark a colour is. A tint is a colour mixed with different amounts of white to make it lighter and a shade is a colour mixed with different amounts of black. The more white added, the lighter the colour will be, the more black added the darker the colour will be. Put this to the test, in groups choose a colour to start with and swatch the unchanged colour in their sketchbook, children to take turns adding a blob of white to the original colour and swatch each stage in their sketchbook. Repeat with black to create 2 colour scales. Works best with poster paint. Notice how the mood of a painting can be changed by changing the tint or shade of the colours used.



Knowledge

Techniques and Materials

4. L.Q. What is a gradient?

Suggestion – a gradient is 2 or more tints or shades that have been blended together using directional brush strokes (only one direction). In sketchbooks put 3 small blobs of paint, white, light

blue and dark blue. Model using horizontal brush strokes to blend these three colours together. Works best with poster paint.

Techniques and Materials

5. L.Q. How can our hands be using as a tool for painting?

Suggestion – model different mark making techniques using finger painting. Swiping, dabbing, tapping, flicking, smudging, swirling, printing, stamping, scratching etc.

Recording and Exploring

Techniques and Materials

6. L.Q. Can I replicate a famous painting using a variety of different painting techniques?

Suggestion – background – paint a gradient with the children prior to the final lesson, this will be the sky. Provide the children with a range of hues and tints of blue paint and draw a wave shape on their background, the children should follow this guide to create their painting using finger painting techniques. Add the whites of the wave using finger prints.

Techniques and Materials



Outcome





Outcome

Lanterns/window displays using collage, mixed media and cyanotypes.

Outcome



	<p><u>Key Vocabulary</u> Texture, pattern, colour, repeat, composition, collage, arrange.</p>	<p><u>Key Vocabulary</u> Cyanotype, print making, negative, transparent, translucent, texture, mixed media, collage, stencil, frottage, rubbing, inspiration, transparent, opaque</p>	<p><u>Key Vocabulary</u> Paint, mark making, gradient, tint, shade, blend, finger painting, resist, mood</p>
	<p>Progression Map Coverage:</p> <p><u>Thinking Critically</u></p> <ul style="list-style-type: none"> Express their own thoughts and opinions about their own piece of art. 'I like/I dislike...' Discuss their feelings and positive opinions about a peer's piece of art. Make links between their own art and other artists. Notice and comment on how an artist has used colour, pattern and shape Evaluate their own and others' art, make suggestions for improvement. <p><u>Recording and Exploring</u></p> <ul style="list-style-type: none"> Adults to collect feedback from the class to be recorded in sketchbooks. (Pupil voice- "I like because... I dislike because...") Show experiments using a variety of media to develop techniques. E.g. pencils, pastels, charcoal etc. <p><u>Knowledge</u></p> <ul style="list-style-type: none"> Discuss and describe what they can see and like in the work of another artist. Discuss topic links to their art. Organise and sort a range of materials according to colour and texture. <p><u>Techniques and Materials</u></p> <ul style="list-style-type: none"> Create repeat patterns. Organise and sort a range of materials according to colour and texture. 	<p>Progression Map Coverage:</p> <p><u>Thinking Critically</u></p> <ul style="list-style-type: none"> Express their own thoughts and opinions about their own piece of art. 'I like/I dislike...' Discuss their feelings and positive opinions about a peer's piece of art. Make links between their own art and other artists. Notice and comment on how an artist has used colour, pattern and shape. Plan their art using sketches and discussion, make decisions and changes based on feedback given. <p><u>Recording and Exploring</u></p> <ul style="list-style-type: none"> Show experiments using a variety of media to develop techniques. E.g. pencils, pastels, charcoal etc. Adults to collect feedback from the class to be recorded in sketchbooks. (Pupil voice- "I like because... I dislike because...") <p><u>Knowledge</u></p> <ul style="list-style-type: none"> Discuss and describe what they can see and like in the work of another artist. Discuss topic links to their art. <p><u>Techniques and Materials</u></p> <ul style="list-style-type: none"> Recognise and explore mark making through printing with different objects. Select, cut and tear apply a range of materials including a range of fabrics to collage and layer. Recognise different textures in different surfaces. 	<p>Progression Map Coverage:</p> <p><u>Thinking Critically</u></p> <ul style="list-style-type: none"> Express their own thoughts and opinions about their own piece of art. 'I like/I dislike...' Discuss their feelings and positive opinions about a peer's piece of art. Make links between their own art and other artists. Notice and comment on how an artist has used colour, pattern and shape. Plan their art using sketches and discussion, make decisions and changes based on feedback given. <p><u>Recording and Exploring</u></p> <ul style="list-style-type: none"> Show experiments using a variety of media to develop techniques. E.g. pencils, pastels, charcoal etc. Adults to collect feedback from the class to be recorded in sketchbooks. (Pupil voice- "I like because... I dislike because...") <p><u>Knowledge</u></p> <ul style="list-style-type: none"> Discuss and describe what they can see and like in the work of another artist. Discuss topic links to their art. Know how to change the hue and tint of a colour. <p><u>Techniques and Materials</u></p> <ul style="list-style-type: none"> Interpret an object through drawing and/or painting. Able to explain what they have drawn in detail. Recognise and explore mark making through printing with different objects.

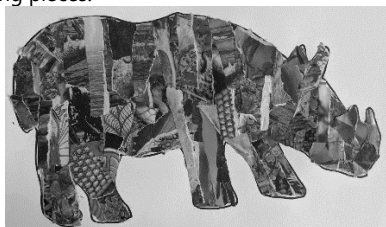
	<ul style="list-style-type: none"> Select, cut and tear apply a range of materials including a range of fabrics to collage and layer. Recognise different textures in different surfaces. 								<ul style="list-style-type: none"> Experiment with watercolour techniques to create different effects. (Wet on wet method, wet on dry, salt, blooms.) Create a range of shades using different kinds of paint. 			
	Key Concepts				Key Concepts				Key Concepts			
	Thinking Critically	Recording and Exploring	Knowledge	Techniques and Materials	Thinking Critically	Recording and Exploring	Knowledge	Techniques and Materials	Thinking Critically	Recording and Exploring	Knowledge	Techniques and Materials
Year 2 National Curriculum	Know about the work of a range of artists, craft makers and designers, describing the differences and similarities between different practices and disciplines, and making links to their own work. (NC)				Use drawing, painting and sculpture to develop and share their ideas, experiences and imagination. (NC)				Develop a wide range of art and design techniques in using colour, pattern, texture, line, shape, form and space. (NC)			
Year 2	<p><u>Local artist – Jon Tremaine. Links to science/living things and their habitats.</u> Reach out to Jon Tremaine, he has sent prints and given feedback on the art of previous classes.</p> <p>1. L.Q. Who is Jon Tremaine? Suggestion – Look at a range of Jon Tremaine’s drawings. Discuss his background and inspiration. Ask the children what they can see, annotate around an image. Discuss and record the children’s opinions of his art. Thinking Critically Knowledge</p> <p>2. L.Q. What are pencil grades and what do they mean? Suggestion – give the children an opportunity to test each pencil grade, what do they notice? Create a scale from the hardest to the softest pencil. Note the purpose of the different pencil grades. Knowledge Techniques and Materials</p> <p>3. L.Q. Where does Jon Tremaine find his inspiration? Suggestion – Model shading, cross hatching, directional lines and different mark making techniques used in Tremaine’s work. Jon Tremaine is inspired by flora and fauna he sees on walks.</p>				<p><u>Local artist - Barbara Hepworth</u></p> <p><i>Suggestion - Trip St Ives Barbara Hepworth Museum and Sculpture Garden.</i></p> <p>1. L.Q. Who is Barbara Hepworth and what do I think of her work? Suggestion – look at examples of Barbara Hepworth’s sculpture, children to record in their sketchbooks what they like and dislike about her work. As a class (recorded by teacher) generate success criteria for your own outcomes this term based on the common features of Hepworth’s sculpture.</p>  <p>Thinking Critically Knowledge</p> <p>2. L.Q. What is abstract art?</p>				<p><u>Artist focus – Olumide Egunlae – Gambian artist – POC</u></p>  <p>1. L.Q. What are the features of Olumide Egunlae’s paintings? Suggestion – look at a range of Egunlae’s images. What do they all have in common? Ask children to identify similarities across his work and using these observations generate a list of success criteria you will follow to replicate his artwork. Use a simple view finder to isolate a small part of his artwork for the children to draw in their sketchbooks. Thinking Critically</p> <p>2. L.Q. What inspires Olumide Egunlae’s portraits? Suggestion – explore traditional African masks. What has Olumide Egunlae kept the same as the traditional masks? What has he changed? Thinking Critically</p> <p>3. L.Q. What are primary and secondary colours?</p>			

Have the children take their sketchbooks outside and practise drawing from observation. Ask the children to focus on small areas, a single flower or leaf for example.

Recording and Exploring

4. L.Q. What is collage?

Suggestion – cut out a silhouette of a British animal, print a number of local animals and plant images. Print in black and white to imitate Jon Tremaine's style. Children to collage these images on to the silhouette of the animal filling the entire shape. Trim around the edge of the animal shape to remove any over-hanging pieces.



Techniques and Materials

5. L.Q. Can I use observation skills to draw from a reference image?

Suggestion – cut out a selection of animal shape stencils rabbit/toucan/robin/badger etc. Allow children to trace this shape. Children to begin filling this shape with simple drawings of flora and fauna. Have sketchbook in front of them to use sketches from lesson 3 as inspiration as well as images of local plant life. Use a viewfinder to focus on small areas of an image.

Techniques and Materials

6. L.Q. How can my artwork be improved?

Suggestion – peer assessment, set classroom up as a gallery. Peers write WWW and EBI for classmates using sentence stems. These should be collected and added to sketchbooks.

Thinking Critically Knowledge

Outcome

Suggestion – explain that Barbara Hepworth's sculptures are abstract depictions of people. Label a selection of images, where do children think the head/legs/arms/tummy of the sculpture is? Children to practise making interesting forms and shapes with their bodies to inspire their own sculptures, photographs recorded in sketchbook.

Recording and Exploring

3. L.Q. How can abstract shapes be used to represent complex form?

Suggestion – using photographs from last lesson, explore shape to simplify these forms in to abstract shapes.

Recording and Exploring

4. L.Q. What is plein-air drawing and how can I use it to record my experiences?

Suggestion – on trip to Hepworth gallery take sketchbooks and pencils, allow children some time to sit a sketch the sculptures they see, make some simple annotations e.g. This is my favourite, I like this because...

Recording and Exploring

5. L.Q. What is an armature?

Suggestion – using newspaper/cardboard/tinfoil and masking tape create a base for your sculpture. (begin by drawing and cutting out a shape inspired by the abstract drawings the children have made from cardboard. Begin padding this shape with newspaper and tape to make a 3D shape, remember to add a base so that it will stand.)

Techniques and Materials

6. L.Q. What is mod-roc?

Suggestion – Use Modroc to cover armature, once dry (if there is time) paint a colour that matches one of Hepworth's sculptures. At the end of the lesson discuss WWW and EBI. Encourage children to peer assess learning.

Techniques and Materials

Outcome

Suggestion – using water colour or poster paint, practise mixing secondary colours using primary colours and paint a colour wheel in their sketchbook. Challenge: can the children label the primary and secondary colours.



Recording and Exploring Knowledge

4. L.Q. What 2D shapes can be used to make up the human face?

Suggestion – using simple 2D shapes, explore different facial expressions can be made depending on the shape we choose for each feature e.g. circles – wide awake eyes, - semicircles – tired eyes, triangle mouth – anger or disgust, upside down triangle mouth – smile, rectangle mouth – apprehension etc. Children to draw several in their book, choosing their favourite for their final piece. Challenge – can they write a sentence explaining why they have chosen a certain design.

Recording and Exploring

5. L.Q. What is embossing?

Suggestion – give each child a card face shape, children to use PVA glue and lengths of string or wool to map out the features of their face to match the design in their sketchbook. (Top tip- black wool will save look best to match Egunlae's art and the children won't have to struggle to paint it later) Children may draw their design first and trace the lines with the string.

Techniques and Materials

6. L.Q. How well did I follow our steps to success?

Suggestion – paint the masks made in last lesson using primary and secondary colours. At the end of the lesson leave the final pieces on the table for the children to walk around and see. Discuss as a class what went well and what could be improved next time using simple sentence stems. Could possibly stick an image of the final piece in sketchbooks to annotate thoughts and opinions.

Thinking Critically

Outcome

African inspired abstract mask.



Use newspaper/ tinfoil/cardboard and masking tape, create a shape/armature in the style of Hepworth's sculpture, using Modroc coat the armature and once dry, paint. (Optional, embellish with wire and string in Hepworth's style.)



Key Vocabulary

Observation, collage, pencil grade, line weight, zoom, shade, texture, cross hatching, mark making, hatching, focus, view finder.

Key Vocabulary

Sculpture, shape, 2D, 3D, mod-roc, abstract, form, armatures, critique, observation, plein-air, texture, critique, sketch, impressions

Key Vocabulary

Primary, secondary, colour wheel, abstract, 2D shapes, observe, similarities, differences, emboss, trace, texture, expression, water colour, embellish, abstract

Progression Map Focus

Thinking Critically

- Express their own thoughts about their own piece of art, giving reasons for their opinions. 'I like because.../I dislike because...'
- Discuss their feelings and positive opinions about a peer's piece of art, giving reasons for their opinion.
- Make comparisons between their own work and the work of artists.
- Make suggestions for improvement in their own and others' art.
- Discuss and describe what they can see and like and dislike in the work of another artist.

Recording and Exploring

- Create links with an artist and show this in their sketchbooks.
- Use their sketchbooks as a mode to record emotions.

Progression Map Focus

Thinking Critically

- Articulate what they are trying to express in the artwork and whether they were successful in achieving this.
- Make suggestions for improvement in their own and others' art.
- Discuss and describe what they can see and like and dislike in the work of another artist.

Recording and Exploring

- Create links with an artist and show this in their sketchbooks.
- Use their sketchbooks as a mode to record emotions.
- Adults to collect feedback from the class to be recorded in sketchbooks. (Pupil voice- "I like because... I dislike because...")

Knowledge

- Make links to an artist to inspire their art.

Progression Map Focus

Thinking Critically

- Express their own thoughts about their own piece of art, giving reasons for their opinions. 'I like because.../I dislike because...'
- Discuss their feelings and positive opinions about a peer's piece of art, giving reasons for their opinion.
- Make comparisons between their own work and the work of artists.
- Articulate what they are trying to express in the artwork and whether they were successful in achieving this.
- Make suggestions for improvement in their own and others' art.
- Discuss and describe what they can see and like and dislike in the work of another artist.

Recording and Exploring

- Create links with an artist and show this in their sketchbooks.

	<ul style="list-style-type: none">Adults to collect feedback from the class to be recorded in sketchbooks. (Pupil voice- “I like because... I dislike because...”)Begin to demonstrate their ideas through sketches in their sketchbook. <p>Knowledge</p> <ul style="list-style-type: none">Make links to an artist to inspire their art.Observe and discuss how other artists have used colour/pattern/shape in their work.Generate and discuss topic links to their art. <p>Techniques and Materials</p> <ul style="list-style-type: none">Understand where they might use different grades of pencil in their drawing and why.Show patterns and texture in their drawings.Use a viewfinder to focus on a specific part of an artefact/image before drawing it.Interpret an object through collage.Draw lines of different shapes and thicknesses using different grades of pencil.	<ul style="list-style-type: none">Observe and discuss how other artists have used colour/pattern/shape in their work.Generate and discuss topic links to their art.Know what abstract art is. <p>Techniques and Materials</p> <ul style="list-style-type: none">Mould, form and shape and bond materials to create a 3D form.Express their own thoughts about their own piece of art, giving reasons for their opinions. ‘I like because.../I dislike because...’Scrunch, roll and shape materials to make a 3D form. (Clay/junk modelling.)	<ul style="list-style-type: none">Use their sketchbooks as a mode to record emotions.Adults to collect feedback from the class to be recorded in sketchbooks. (Pupil voice- “I like because... I dislike because...”) <p>Knowledge</p> <ul style="list-style-type: none">Make links to an artist to inspire their art.Observe and discuss how other artists have used colour/pattern/shape in their work.Generate and discuss topic links to their art.Know what abstract art is.Have an understanding of basic colour theory. (E.g. red and yellow make orange etc.)Mix paint to explore colour theory.Mix paint to create shades of colour. <p>Techniques and Materials</p> <ul style="list-style-type: none">Show patterns and texture in their drawings.Use a viewfinder to focus on a specific part of an artefact/image before drawing it.Interpret an object through collage.Apply a range of different kinds of media to embellish and add details on their collage and explain what effect this has on the final piece.																
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Year 3 National Curriculum	Develop techniques, including control and use of materials, with creativity, experimentation and an increasing awareness of different kinds of art, craft and design. (NC)	Know how art and design both reflect and shape our history, and contribute to the culture, creativity and wealth of our nation. (NC)	Know how art and design both reflect and shape our history, and contribute to the culture, creativity and wealth of our nation. (NC)																
Year 3	<u>Artist focus - Stephen Wiltshire – POC and neuro-divergent artist. (ASD)</u>	<u>Artist focus - Aya Tarek. Female Egyptian street artist.</u>	<u>Focus – Stone Age to the Digital Age.</u> 1. L.Q. What do we know about the Stone Age from their cave paintings? Suggestion – Look at a variety of cave paintings. Children to annotate around each image what they know about the stone age based upon each image. E.g. we know that they were hunter gatherers who used spears and bows and arrows, we know the animals that they hunted, we know the tools they used etc.																



1. L.Q. Who is Stephen Wiltshire?

Suggestion – research Stephen Wiltshire's artistic process. (Draws city-scapes from memory.) [Who is Stephen Wiltshire? | KS2 Art and Design | Primary - BBC Bitesize](#) Use the link for a great video. Activity- show the class a simple (possibly Truro) allowing them a few minutes to memorise. Ask the children to draw the cityscape in their sketchbook from memory.

Thinking Critically

2. L.Q. How can line be used to show tone and texture?

Suggestion – explore a range of different mark making techniques, e.g. hatching, cross hatching, stippling, scribbling, shading etc. Look at how Stephen Wiltshire uses these techniques to add light and dark to his illustrations and minute details.



Recording and Exploring Knowledge



1. L.Q. Is Aya Tarek an artist or a vandal?

Suggestion – look at a selection of images showing Tarek's art, compare this to 'tagging' and graffiti. Tarek believes street art is important because it is accessible to everyone all the time. Record pupil voice in sketchbooks: Do the children agree with Tarek or should art remain in galleries? What do the children like/dislike about her work?

Thinking Critically

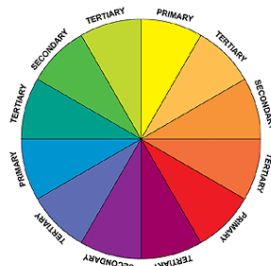
2. L.Q. How does art contribute to our understanding of history?

Suggestion – make links and compare to hieroglyphs and wall engravings. What have we learned about Ancient Egyptian times from their art? What could people learn about our civilisation from this art in the future?

Thinking Critically

3. What are tertiary colours?

Suggestion – revise and practise mixing primary, secondary and tertiary colours. Make swatches in their sketchbook under each heading.



Recording and Exploring Knowledge

4. L.Q. What are complimentary and contrasting colours?

Suggestion – use a colour wheel to help identify complimentary and contrasting colours. Swatch these colour families.

Thinking Critically

2. L.Q. What is digital-art?

Suggestion – explain that different historical ages are named after the tools and technology that was available at the time e.g. stone age, bronze age, iron age. If we were an age, we might be referred to as the digital age. Look at a variety of digital art, discuss what they like and dislike about this style of art, what are the common features of digital art?

Knowledge

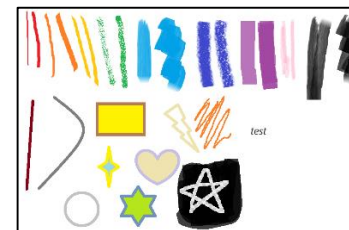
3. L.Q. What is a reference image?

Suggestion – look again at cave paintings. Discuss how these images show everyday life for stone age people and help us learn about how they lived. Discuss what aspects of modern life we would want to record for future generations to learn about. Create freeze frames of the children role playing these activities for the children to use as reference images. Stick a selection of these photographs in their sketchbooks.

Recording and Exploring

4. L.Q. What different marks can I make using a computer?

Suggestion – using paint or a digital art programme of your choice talk through the different tools and practise making different marks and effects. Print the test pages the children produce to stick in sketchbooks.



Recording and Exploring

5. L.Q. How can I digitally replicate an image?

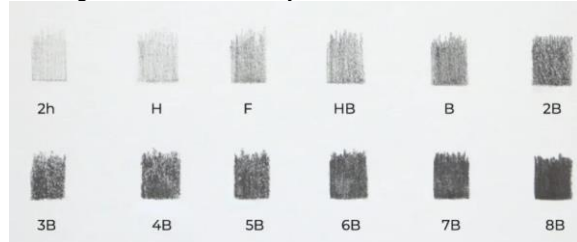
Suggestion – using a digital art program of your choice, upload and open one of the reference images taken in lesson 3. Using the digital paint tools trace the important features of the image, minimal detail. Once complete delete the image to reveal the digital sketch (this can be done using layers in paint) and print for sketchbooks.

Techniques and Materials

Techniques and Materials

3. L.Q. What do pencil grades mean?

Suggestion- Children should explore different pencil grades, what do they notice about them, what could the letters mean? Pencil grades describe the hardness of the pencil. B pencils are softer and darker, they are used for filling large areas quickly and for the darkest values in a drawing. B pencils are easier to blend and due to the softness of the graphite can be blended using a blending tool or finger. B stands for blackness. H stands for hardness. H pencils are lighter and used for sketches where values may be darkened later and for the lightest values in a drawing. They cannot be blended. HB is the middle grade, it is the grade of pencil used for writing and the grade of pencil we use in school. Children should create a scale of pencil grades, labelling each one so that they can feel and see the difference.



Techniques and Materials Knowledge

4. L.Q. What is perspective?

Suggestion – Discuss how things ‘closer’ will appear larger than things in the distance. You can see more detail in the foreground than the background. Look at home Stephen Wiltshire uses different line weights to show this (bolder lines in the foreground, thinner and lighter lines in the background) Draw perspective lines (to a vanishing point) in the children’s sketchbooks and practise drawing a row of simple houses within these guidelines.



Recording and Exploring Knowledge

5. L.Q. Can photo editing be used to replicate the portrait style of Aya Tarek?

Suggestion – prior to lesson take side profile images of the children. Children to use black pens to trace their more dominant features and outline their hair and face to imitate Aya Tarek’s style and make the photograph look more stylised. Children to very carefully cut out their side profile image and stick in sketchbook. Could practise a few small images tracing different features and practising this skill. Alternatively, this could be achieved digitally.

Recording and Exploring Techniques and Materials

6. L.Q. What is mixed media art?

Suggestion – look at examples of mixed media art. Explain to the class that we will be using a range of materials to complete our artwork. Create a wash using paint for a background. Print larger side profile photograph, cut out and trace features as they did in the last lesson. Use coloured paper, in complimentary colours to the background to cut shapes for the outfit/bandana sticking on to self-portrait to complete the image. Top tip- place cut out image on top of coloured paper to trace the shape of the torso before cutting out. This will ensure that it fits the image.

Techniques and Materials

7. L.Q. How well did I replicate the art style of Aya Tarek?

Suggestion - Evaluate their learning process and make suggestions for improvement in their own and others’ art using EBI and WWW. Use green and orange paper to record feedback and stick in sketchbooks. Provide sentence stems to support this process.

Thinking Critically

6. L.Q. How can I add colour to a digital sketch?

Suggestion – using the digital sketch from last lesson add colour using paint brushes for smaller detail and the fill tool. Print final outcomes for sketchbooks.

Techniques and Materials

7. L.Q. How successful was my attempt at digital art?

Suggestion – present the children’s outcomes around the room in a gallery style. Allow children to look at their peers learning and compare them to their own. Using sentence stems discuss WWW, EBI, what they found difficult, what they enjoyed and what they would do differently next time. Using sentence stems children should evaluate their artwork in their sketchbooks.

Thinking Critically Knowledge



Techniques and Materials

Knowledge

5. L.Q. How can photography inspire our drawings?

Suggestion – take a walk through the village with iPads, take photos of significant building, streets and monuments to use as reference images for the final piece. Create a mood board of some of the best images to stick in sketchbooks.

Recording and Exploring

6. L.Q. Can I draw in the style of Stephen Wiltshire?

Suggestion – Using the photography from last lesson as a reference, give each child a different image. Using a combination of drawing from observation skills, mark making skills and perspective the children should draw simple line drawings of what they can see. Link the images together to create a long city scape in the style of Stephen Wiltshire.

Techniques and Materials

Outcome

Collaborative artwork showing significant landmarks and buildings of St Day in the style of Stephen Wiltshire.



Key Vocabulary

Outcome

Mixed media self-portrait.

Key Vocabulary

Outcome

Digital painting.

Key Vocabulary

	<p>Perspective, mark making, texture, tone, shading, stippling, photography, reference, observation, print, trace, architecture, line weight, cross-hatching, hatching, smudging, blending, scumbling, stippling.</p>	<p>Complimentary, wash, background, foreground, mid-ground, primary, secondary, tertiary, trace, historical significance, culture, layer, detail, mixed media, editing, self- portrait, influence, edit</p>	<p>Reference image, digital, mark making, line, shape, representing,</p>
	<p>Progression Map Coverage:</p> <p><u>Thinking Critically</u></p> <ul style="list-style-type: none"> • Act upon advice and critique given to adapt, edit and improve their artwork. • Begin to communicate influences of their artwork e.g. mood boards, artists, objects, nature. <p><u>Recording and Exploring</u></p> <ul style="list-style-type: none"> • Create notes in their sketch books about techniques used by artists. Make observations and share opinions. <p><u>Knowledge</u></p> <ul style="list-style-type: none"> • Discuss and describe what they can see and like and dislike in the work of another artist, offering a reason why. • Can explain the difference in pencil grades and their uses. <p><u>Techniques and Materials</u></p> <ul style="list-style-type: none"> • Use sketches to develop a final piece of work. • Use drawing as a tool to express an idea. • Use different shading techniques to give depth to a drawing. • Apply different shading techniques to create texture in a drawing. E.g. stippling, cross-hatch etc. • Transfer a drawing/concept into a print. • Use digital images and photographs with other media. 	<p>Progression Map Coverage:</p> <p><u>Thinking Critically</u></p> <ul style="list-style-type: none"> • Evaluate their learning process and make suggestions for improvement in their own and others' art using EBI and WWW. • Explain why they have picked specific materials or processes for their artwork. • Begin to communicate influences of their artwork e.g. mood boards, artists, objects, nature. <p><u>Recording and Exploring</u></p> <ul style="list-style-type: none"> • Use their sketchbooks to express feelings about a subject and to describe likes and dislikes. (Beginning to annotate using WWW and EBI) • Create notes in their sketch books about techniques used by artists. Make observations and share opinions. • Suggest improvements to their work by keeping notes in their sketchbook. <p><u>Knowledge</u></p> <ul style="list-style-type: none"> • Discuss and describe what they can see and like and dislike in the work of another artist, offering a reason why. • Explore art from different cultures. • Explore changes of art over time. • Consider artistic expression and feeling from a piece of work. • Compare the work of different artists • Mix a range of colours in the colour wheel. 	<p>Progression Map Coverage:</p> <p><u>Thinking Critically</u></p> <ul style="list-style-type: none"> • Explain why they have picked specific materials or processes for their artwork. • Act upon advice and critique given to adapt, edit and improve their artwork. <p><u>Recording and Exploring</u></p> <ul style="list-style-type: none"> • Use their sketchbooks to express feelings about a subject and to describe likes and dislikes. (Beginning to annotate using WWW and EBI) • Create notes in their sketch books about techniques used by artists. Make observations and share opinions. • Suggest improvements to their work by keeping notes in their sketchbook. <p><u>Knowledge</u></p> <ul style="list-style-type: none"> • Communicate their own feelings through their own work. • Explore changes of art over time. • Consider artistic expression and feeling from a piece of work. <p><u>Techniques and Materials</u></p> <ul style="list-style-type: none"> • Use a paint program to create a picture. (computing) • Make changes to their photographic images on a computer.

					<ul style="list-style-type: none">Use the language primary colours, secondary colours and tertiary colours to describe a colour that they have mixed.Identify colours that work well together. (Complimentary colours) <p>Techniques and Materials</p> <ul style="list-style-type: none">Create backgrounds using a wash.Use collage as a tool to develop a piece in mixed media.Use digital images and photographs with other media.Mix paint to explore colour theory.Use the internet to research an artist or style of art.Create a piece of art work which include the integration of digital images they have taken.							
	Key Concepts				Key Concepts				Key Concepts			
	Thinking Critically	Recording and Exploring	Knowledge	Techniques and Materials	Thinking Critically	Recording and Exploring	Knowledge	Techniques and Materials	Thinking Critically	Recording and Exploring	Knowledge	Techniques and Materials
Year 4 National Curriculum	Produce creative work, exploring their ideas and recording their experiences. (NC)				Know how art and design both reflect and shape our history, and contribute to the culture, creativity and wealth of our nation. (NC)				Become proficient in drawing, painting, sculpture and other art, craft and design techniques (NC)			
Year 4	<p><u>Artist focus – Saimir Strati – Albanian mosaic artist, known for using unconventional materials e.g. toothpicks, nails, egg shells, coffee beans, CDs etc.</u></p> <p>Compare and contrast Saimir Strati’s mosaics with traditional ancient Roman mosaics.</p> <p>1. L.Q: What do ancient Roman mosaics teach us about their civilisation?</p> <p>Suggestion – Look at a series of ancient Roman mosaics. Talk about what a mosaic is and the process of creating them. Discuss what the children can see in the examples given and what they can infer about Roman lives from them. Are all mosaics informative? Are some mosaics for aesthetic purposes?</p>				<p><u>Artefact focus - Anglo Saxons brooches.</u></p> <p>1. L.Q: What are the features of an Anglo Saxon brooch?</p> <p>Suggestion – look at a range of Anglo Saxon brooches and share their purpose. An Anglo Saxon brooch may have been cast from bronze or iron and perhaps decorated with gold or silver, often coming as part of a pair, one worn on each shoulder, in order to secure clothing. Women and sometimes girls wore these brooches to fix in place their dress likely made from linen. Look carefully at each example on generate a list of success criteria as a class to be recorded in sketchbooks. Some examples of features you might draw from could be common colours, symmetry and repeat patterns, embellishments, fluid line etc.</p> <p>Thinking Critically</p> <p>Knowledge</p> <p>2. L.Q. What is mono-printing?</p>				<p><u>Viking Ormr (translates to worm – Viking mythological creature similar to a dragon) sculpted eyes, creating texture in clay.</u></p> <p>1. L.Q: What are the features of Viking art?</p> <p>Suggestion – look at a variety of images of Viking art, in particular look at images of Ormr e.g. carvings on boats, jewellery, folk lore images. Inform the children of what they will be creating and the mythology behind it. Looking at the images provided create some success criteria as a class for your designs. E.g. simplified animal shapes, complex and detailed patterns, texture, carving, limited colour palette etc. Record this in sketchbooks.</p> <p>Thinking Critically</p> <p>Knowledge</p>			

Children to stick images in their sketchbooks and annotate these thoughts and ideas around them.

Thinking Critically Knowledge

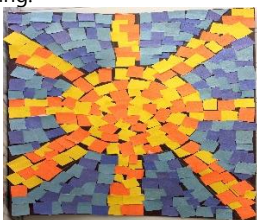
2. L.Q: Who is Saimir Strati?

Suggestion – share a brief overview of Strati's career. Some key points to discuss: he describes his art as a way to revive an old technique while recycling every day materials, most of his art is inspired by and celebrates important people such as Vivaldi, Leonardo Da Vinci and Antonio Gaudi, he has broken multi world records with his work. Discuss with the children who they would celebrate through their art, this could be a modern hero or a Roman historical figure. Discuss which every day materials you could use for your own mosaics. Record ideas in sketchbooks by creating a mood board, this could be made of images of Strati's work that the children particularly like, drawings, inspiring people photos, samples of materials you could use etc.

Recording and Exploring

3. L.Q: What is mosaic?

Suggestion – draw a simple shape or outline for the children to fill using squares of coloured paper to imitate a traditional mosaic. Talk about key features of mosaics such as spacing and avoiding overlapping.



Knowledge

Techniques and Materials

4. L.Q. Can any object be used to make a mosaic?

Suggestion – provide the children with a variety of materials from their suggestions in lesson 2. Using a simple repeating pattern attempt filling them with each item, perhaps each small group can use a different material on a design. Take photos for next lesson. (For this lesson I recommend using items such as beads, grains and seeds, pebbles, split/drawing pins, bottle caps, drinks can ring pulls, sand)

Recording and Exploring

Suggestion – Share with the children that their final outcome will be a series of prints. Share that they will be trying a type of print making today called mono-printing. Watch a time lapse of mono-printing on YouTube, discuss how this process uses harmful chemicals and is very messy so we will be replicating the method using carbon paper as this is safer for the classroom. Lay carbon paper (shiny side down) in sketchbooks, lay image of Anglo-Saxon brooch on top and tape down with masking tape. Model moving from one side of the image to the other making sure to trace every line carefully and making sure to not miss any details and taking your time. I recommend telling the children that they are not allowed to remove the tape themselves so that an adult can check for accuracy and coverage before revealing the print.



Knowledge

Techniques and Materials

3. L.Q. What is a symmetrical design?

Suggestion – discuss what symmetry means and highlight how this is used in Anglo Saxon brooch designs. Provide the children with half of an image in their sketchbooks and model drawing the other side of the image as accurately as possible.



Recording and Exploring

4. L.Q. What is radial symmetry?

Suggestion – Give the children a template of a circle with guidelines dividing it in to quarters, sixths or eighths, depending on how complicated you want your final designs to be. Model creating a design in one segment then mirroring this design on each side of the guidelines. To support children who are finding this difficult, try using maths 2D shapes to trace around.

2. L.Q: What is drawing from observation?

Suggestion – shared a range of images with the class of reptile eyes. In particular draw their attention to the shapes around the eyes e.g. the eye lids, bone structure, scale patterns. Stick a small image of a reptile in sketchbooks and model drawing from observation. Look back and forth from the reference image to the page, look at where features are in relation to features you have already drawn, thinking out loud to model this to the class. The children should draw the image in their sketchbooks, replicating them in as much detail as possible.

Recording and Exploring Techniques and Materials

3. L.Q. How can we replicate a pattern using clay?

Suggestion – Provide each child a small tile of clay. Explore using different techniques to create scale patterns e.g. embossing by pressing a circular object in to the clay, debossing by adding small balls of clay to create bumps of different sizes, try pressing different objects on to the clay e.g. the plastic net from fruit packaging like oranges, this creates a scale like pattern, try carving the pattern in to the clay using a pointed tool. Discuss as a class which technique was the most effective.

Recording and Exploring Techniques and Materials

4. L.Q. How can clay be used to create a detailed Ormr eye?

Suggestion – Using glass eyes from Amazon, model to children how to create their eye. Step 1: roll out a flat piece of clay. Step 2: place eye in the centre. Step 3: Create two sausage shapes, these will create your eye lids by overlapping them with the eye and smoothing them out on to the back piece of clay, you may want to prepare and use slip for this. Step 3: model building the rest of the clay eye by adding ridges, horns etc. Step 4: Add texture using the best technique you practised in the previous lesson.

Knowledge

Techniques and Materials

5. L.Q. Can I paint my sculpture using a limited colour palette?

Suggestion – inform the class that they will be painting their dragon eyes. They will only be able to choose 2 or 3 colours to paint their sculpture.

5. L.Q. Which every day material should is best for creating a mosaic?

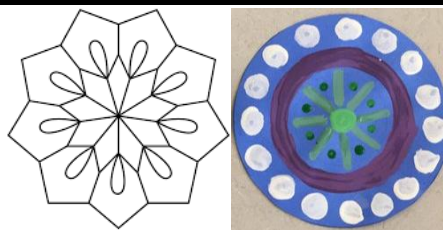
Suggestion – following last week’s lesson, stick each image of the completed mosaics in sketchbooks. Each group of children should feedback to the class about WWW and any difficulties they had with their mosaic. The children should write a short review of each mosaic, ultimately deciding on the material they will use in their final piece.

Recording and Exploring

6. L.Q. Can I create a mosaic in the style of Saimir Strati?

Suggestion – using the chosen material the children should create their final mosaics, adhering the materials to cardboard or MDF (this will better hold their weight.) The children’s image should reflect their important person of choice e.g. the world cup for a footballer, a chalice for a Roman emperor etc.

Techniques and Materials



**Recording and Exploring
Techniques and Materials**

5. L.Q. What is debossing?

Suggestion – Share with the children that their final outcome will be a series of lino prints. Show a time lapse of lino printing on YouTube. Notice the tools used for lino printing and talk about the dangers of this. Because of this, we will be using safety tiles. Talk about how fragile these tiles are, children must be careful. Model transferring the design from their sketchbooks to the printing tile. Tiles can be drawn on in white board pen, one they are happy with their design they should trace it with a sharpened pencil. Taking care to deboss deep enough for the print to be clear but not too deep as they may go right through the safety tile.

Knowledge

Techniques and Materials

6. L.Q. What is lino-printing?

Suggestion – revisit lino-printing time lapse from last week, model the process of printing. Step 1 – put some printing ink in an empty tray and spread it across the tray using a roller. Be careful not to have too thick of a coating on the roller as this will sink in to the debossing and ruin the print, but too little will not print clearly. Step 2 – on newspaper, place the tile and using the roller cover in ink ensuring it is covered to the edges. Step 3- carefully place the tile on to your printing surface (paper) model lining it up with the edge of the page. Step 4 – using a clean roller, roll over the back of the tile to make sure the print transfers evenly. Step 5 – Remove the PAPER, removing the tile will snap it, paper is more flexible and therefore easier to remove. Step 6 – admire your print and repeat.

Techniques and Materials



Knowledge

Techniques and Materials

6. L.Q. What is dry brushing?

Suggestion – model the dry brushing technique, apply small amount of paint to a paintbrush (this should be a lighter shade of the base colour), wipe off as much paint as possible on to a scrap piece of paper, brush the remaining paint on to the sculpture, this will only stick to the high points of the design creating depth and dimension.



Techniques and Materials

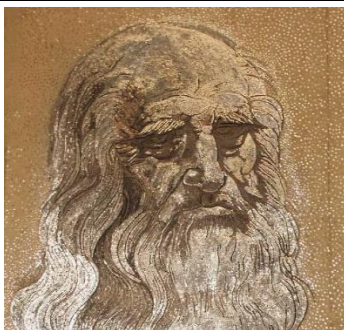
Outcome

Outcome

A series of lino prints inspired by Medieval brooches.

Outcome

Observation, pattern, texture, sculpture, slip, emboss, deboss, colour palette, dry brush.



Key Vocabulary

Mosaic, materials, pattern, mixed media, accuracy, spacing, accuracy

Key Vocabulary

Symmetry, line, shape, pattern, repeat pattern, intricate, print making, lino prints, carve, engrave, negative image, mono-printing, roller, debossing, transfer, intricate, detail, lino print, mono-print, accuracy

Key Vocabulary

Texture, dry brush, emboss, deboss, carve, slip, observe, pattern, limited colour palette, warm tone, cool tone, colour families, effect, smooth, rough, mould, form.

Progression Map Coverage:

Thinking Critically

- Use a range of sources: books, internet, and galleries to influence and generate ideas.
- Experiment with combining different materials and discuss their effectiveness.

Recording and Exploring

- Produce a mood board to inspire and influence their work.
- Use their sketchbooks to adapt and improve their original ideas.
- Create notes about the purpose of their work in their sketchbooks. What skill/technique is being practiced and how this will contribute to their final piece.

Progression Map Coverage:

Thinking Critically

- Use a range of sources: books, internet, and galleries to influence and generate ideas.
- Discuss how a range of factors influence art from different cultures.

Recording and Exploring

- Use their sketchbooks to adapt and improve their original ideas.
- Create notes about the purpose of their work in their sketchbooks. What skill/technique is being practiced and how this will contribute to their final piece.
- Evaluate their learning and record in sketchbooks.

Knowledge

Progression Map Coverage:

Thinking Critically

- Critique own and others art work throughout the creative/learning process to develop ideas and support each other.
- Experiment with combining different materials and discuss their effectiveness.
- Discuss how a range of factors influence art from different cultures.

Recording and Exploring

- Create notes about the purpose of their work in their sketchbooks. What skill/technique is being practiced and how this will contribute to their final piece.
- Evaluate their learning and record in sketchbooks.

	<ul style="list-style-type: none"> Evaluate their learning and record in sketchbooks. <p>Knowledge</p> <ul style="list-style-type: none"> Discuss and describe what they can see and like and dislike in the work of another artist, offering a reason why using EBI/WWW sentence stems. Experiment with different styles which artists have used. <p>Techniques and Materials</p> <ul style="list-style-type: none"> Explain choice of specific material to create with. Use collage to create a mood board of ideas. Use coiling, overlapping, tessellation, mosaic and montage. 				<ul style="list-style-type: none"> Research and learn about the art of others by looking at their work in books, the internet, visits to galleries and sharing ideas as a class. Explore historical artefacts/art to inspire their own art. Create success criteria based on artefact/artist that should inform creative decisions when creating their own art. <p>Techniques and Materials</p> <ul style="list-style-type: none"> Explore a variety of printing techniques. Create an accurate print design. Transfer a drawing/concept into a print. Create a repeating print pattern Create impressions in a surface and use this to create a print. Create an accurate print design that reflects a theme or ideas. 				<p>Knowledge</p> <ul style="list-style-type: none"> Research and learn about the art of others by looking at their work in books, the internet, visits to galleries and sharing ideas as a class. Explore historical artefacts/art to inspire their own art. Create success criteria based on artefact/artist that should inform creative decisions when creating their own art. <p>Techniques and Materials</p> <ul style="list-style-type: none"> Understand the different properties of different paints. E.g. watercolour's transparency and acrylic's opaqueness. Transform a 2D drawing into a 3D form. Create different shapes using mouldable materials. Apply bonding techniques to add parts on to their sculpture. (Slip) Apply a smooth surface to a sculptural form. Apply understanding of line and shape to their sculptural work. 			
	Key Concepts				Key Concepts				Key Concepts			
	Thinking Critically	Recording and Exploring	Knowledge	Techniques and Materials	Thinking Critically	Recording and Exploring	Knowledge	Techniques and Materials	Thinking Critically	Recording and Exploring	Knowledge	Techniques and Materials
Year 5 National Curriculum	Know about great artists, architects and designers in history. (NC)				Develop techniques, including control and use of materials, with creativity, experimentation and an increasing awareness of different kinds of art, craft and design. (NC)				Become proficient in drawing, painting, sculpture and other art, craft and design techniques. (NC)			
Year 5	<p><u>Artist focus – Frida Kahlo.</u> <u>Female artist with disabilities.</u></p> <p>1. L.Q: Why is Frida Kahlo a celebrated female artist?</p> <p>Suggestion: Children should know where Frida Kahlo is from, about her accidents and physical limitations as an artist, why she painted self-portraits (mirror on the ceiling while immobile from injuries). Frida Kahlo painted her injuries and didn't hide</p>				<p><u>Artist focus – Peter Thorpe.</u> <u>Cross-curricular link to science topic.</u></p> <p>1. L.Q. Who is Peter Thorpe?</p> <p>Suggestion: Share information about Peter Thorpe and his art process. He is an abstract artist, inform the class that abstract art is art that does not try to represent an accurate depiction of reality. He is known to use paint, soft pastels, oil pastels and</p>				<p><u>Link to history – Cornish mining.</u></p> <p>Begin collecting paper boxes and their lids, these will be needed for the final outcome.</p> <p>1. L.Q. What is a silhouette?</p> <p>Suggestion: inform the class that a silhouette is a dark shape or outline of something that you would be able to see in restricted light against a brighter background – essentially it is a shadow being cast by an object. Using a torch, allow the children to</p>			

them. Kahlo was the first artist to challenge the canons of art, exploring her mental health, symbolism, personal stories and challenging classical art beauty standards. Children to make notes and annotations in their sketchbook, can they find examples of symbolism, mental health, physical injury, challenging beauty standards in her artwork and label?

Thinking Critically Knowledge

2. L.Q: How does Frida Kahlo use symbolism in her paintings?

Suggestion: Look at examples of Frida Kahlo's paintings that use symbolism and give examples of this e.g. butterflies = resurrection, hummingbirds = her Mexican heritage and love, black cat = bad luck, monkeys = the children she was unable to have due to her injuries from a bus accident, thorn necklace/crown = her Christian faith. Annotate images of her work with these symbols. Consider what messages we might like to portray about ourselves in our own portraits and what symbols we might use to do this. Draw and label these ideas in sketchbooks.

Recording and Exploring

3. L.Q: How does a reference image improve our painting?

Suggestion: Look at a variety of leaves - printed images. Look at the basic shape of the leaf and paint model painting this shape and fill it in, model looking at lines and details of the leaf and add these in a different shade of green. Try different shapes and sizes of leaves.

Knowledge

4. L.Q: What is drawing from observation?

Suggestion: prior to lesson take photos of all the children and print to use as a reference image during the lesson, alternatively the children could draw a portrait of Frida Kahlo. Model drawing using observation skills. The children should have their photograph close by so they can glance at it without turning their heads. Model looking from one image then back to your sketch frequently, model looking at the location of features in relation to those you have already drawn. Children should draw a self-portrait in their sketchbooks. Top tip - draw what you see, not what you know to be there. When we draw from memory we can exaggerate features such as eyelashes and the image will look animated.

Knowledge

mixed media to create his art. Children to write a short profile of Peter Thorpe.

Thinking Critically Knowledge

2. L.Q. What is abstract painting?

Suggestion: inform the class that Peter Thorpe uses abstract painting techniques to make his backgrounds for his artwork. Use a variety of painting techniques to replicate this, creating a series of thumb nail painting for the sketchbook on black paper. E.g. painting with a plastic fork or knife, sponge painting, splatter, dotting using cotton buds, swiping lines with the side of a ruler. After trialling several techniques, the children should indicate in their sketchbooks their chosen method and write a short description of why they prefer this. The children should replicate this on an A3 piece of paper to use as their final piece background.

Recording and Exploring Knowledge

Techniques and Materials

3. L.Q. How can I use simple shapes to replicate complex images?

Suggestion: look at images of space ships, satellites and shuttles. Discuss how Peter Thorpe simplifies these images with basic 2D shapes to create abstract interpretations of them. The class should practise this process in their sketchbooks, indicating which they think was the most successful.

Recording and Exploring Techniques and Materials

4. L.Q. What is colour gradation?

Suggestion: Inform the class that colour gradation refers to the transition from one colour to another. It is best to create gradation using complimentary colour families or primary colours to achieve the most gradual and smoothest transition. Model using brush strokes in one direction to blend two colours together in sketchbooks. Review which colours created the smoothest gradation and replicate this technique on to circle pieces of paper, these will be added to the final composition as planets.

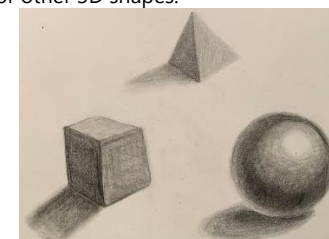
experiment with this concept, casting shadows of their hands and objects on the wall. Take photos of this experimentation for sketchbooks. Ask the children to note what happens to their shadows/silhouettes when they move the object closer to the light and further from the light. They should observe that the closer the object is to the wall the sharper the lines are and the darker the shadow being cast is. Head outside and take sketchbooks. Model- cast a shadow on the page by ensuring the light source (sun) is behind the object. Children should carefully draw the outline of the shadow that is being cast to create a silhouette outline.



Recording and Exploring Techniques and Materials

2. L.Q. How can light and shadow make a drawing look 3D?

Suggestion: Teach the children how to draw basic 3D shapes. Begin with a cube. Label in sketchbooks the direction of the light source. Ask the children to consider which side of the cube would be the lightest, which side would be in shadow. Shade the appropriate sides with pencil to make the cube look 3D. Repeat this process for other 3D shapes.



Recording and Exploring Knowledge Techniques and Materials

3. L.Q. How can I show light and shade using charcoal?

Techniques and Materials

5. L.Q Can I draw inspiration from my sketchbook to create a background for my final piece?

Suggestion: Look back at lessons on symbolism and leaves. Look at examples of Frida Kahlo's painting backgrounds. Children should draw their own on A3 cartridge paper and paint. Remind children that their self-portrait will go on top of this so symbolism and most detailed images should be around the edges/top corners.

Knowledge

6. L.Q: Can I create a self-portrait in the style of Frida Kahlo?

Suggestion: Draw and paint a self-portrait, once dry cut this out and stick on to background from last lesson.

Knowledge

Techniques and Materials



Recording and Exploring Knowledge

Techniques and Materials

5. L.Q. Can I replicate the art style of Peter Thorpe?

Suggestion: Using the abstract painting and planets made in previous lessons construct a background for the final outcome. The children should draw a rocket in the style of Peter Thorpe inspired by their work in their sketchbook. Add this to the background to create a final piece. Consider making and using paper springs to join the rocket to the background.

Techniques and Materials

6. L.Q. How successfully did I replicate the art style of Peter Thorpe?

Suggestion: Critique each other's art as a way of developing and supporting each other's ideas. Suggest knowledge of techniques to improve their own and others artwork.

Thinking Critically

Suggestion: inform the children that there are two different types of charcoal, compressed charcoal which is densely packed, very hard and is used for detail and willow charcoal which is soft and blendable. Model using willow charcoal to fill a page, use fingers to create an even background. Model using an eraser to lift high lights and compressed charcoal to show darker areas. Chalk can also be used to show the lightest values. Top tip – spray the page in the sketchbook with cheap hair spray to prevent smudging. You could also tape a piece of tracing paper over the image to prevent transfer on to other pages.



Recording and Exploring Techniques and Materials

4. L.Q. How can paper be used to create a silhouette?

Suggestion: children to draw a simple shape of an engine house and cut it out as accurately as possible. Challenge the children to create more and more complex shapes.

Recording and Exploring Techniques and Materials



5. L.Q. What is foreground, mid-ground and background?

Suggestion: Children to create thumbnails planning the 3 layers of their light box. The background should an engine house on a hill, the mid-ground could be trees/woodland and the foreground should frame the image with leaves and foliage. Children should indicate in their sketchbooks their likes and dislikes about their designs, what they might change and what they think was successful.

Thinking Critically

6. L.Q. What is a light-box?

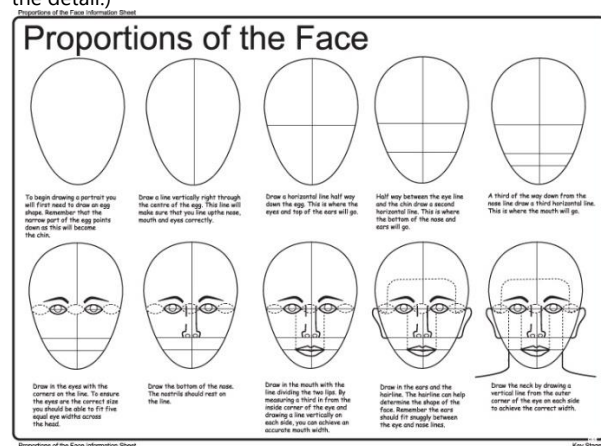
Suggestion: Using sketchbooks to inform their designs, the children should draw and cut out each layer of their light-box design out of black paper. Prior to the lesson cut out a frame from the paper box lids, you may wish to paint these black, stick a piece of tracing paper in the frame to create a window. The foreground should be stuck on the front of this box, the mid-

		<p>ground should be stuck on the inside of the lid behind the tracing paper and the background should be stuck near the outside lip of the box. Children can experiment with their designs using torches.</p>  <p>Knowledge Techniques and Materials</p>
<p>Outcome Self-portrait in the style of Frida Kahlo.</p>	<p>Outcome</p> 	<p>Outcome Light box depicting Cornish landscape and engine houses or light box depicting the inside of a mine.</p>
<p>Key Vocabulary Self-portrait, drawing from observation, proportions, scale, composition, symbolism, reference.</p>	<p>Key Vocabulary Critique, gradation, complimentary, primary colours, abstract, texture, shape, reference image, expression, observation, interpret, blend, brush strokes, gradient, gradation</p>	<p>Key Vocabulary Light, shade, light box, foreground, mid-ground, background, layers, frame, silhouette, shadow, outline, 3D, dimensional, charcoal, erase, negative, highlights, tone, shape, realistic</p>
<p>Progression Map Coverage:</p> <p>Thinking Critically</p> <ul style="list-style-type: none"> • Use a range of sources: books, internet, and galleries to research themes and generate / influence ideas. • Keep detailed notes, collect quotes and annotations using advanced vocabulary to explain and reflect of their artistic process. E.g. form, composition, tone. 	<p>Progression Map Coverage:</p> <p>Thinking Critically</p> <ul style="list-style-type: none"> • Critique each other's art as a way of developing and supporting each other's ideas. • Suggest knowledge of techniques to improve their own and others artwork. • Keep detailed notes, collect quotes and annotations using advanced vocabulary to 	<p>Progression Map Coverage:</p> <p>Thinking Critically</p> <ul style="list-style-type: none"> • Carefully plan their art, taking in to account layout, composition and perspective. • Explain their own style of art and what has influenced their choices/preferences. E.g. mood, current or past events, geography, nature, history, artefacts, artists. <p>Recording and Exploring</p>

	<ul style="list-style-type: none"> • Explain their own style of art and what has influenced their choices/preferences. E.g. mood, current or past events, geography, nature, history, artefacts, artists. <p><u>Recording and Exploring</u></p> <ul style="list-style-type: none"> • Begin to create thumbnail illustrations to explore and refine processes such as composition or colour combinations. Annotate preferences and decisions reached based on these thumbnails. • Experiment with different styles which artists have used. • Use their sketchbooks as a mode to record the learning journey. • Use their sketchbooks to explore and practice a range of materials, record ideas and experiment. • Use their sketchbooks to build and record their knowledge. <p><u>Knowledge</u></p> <ul style="list-style-type: none"> • Explore and critique the work of artists, giving reasoned justifications for their views. • Have the knowledge to develop an idea through exploration and experimentation. • Transfer knowledge of skills between various mediums. <p><u>Techniques and Materials</u></p> <ul style="list-style-type: none"> • Experiment with drawing techniques to support drawing from observation e.g. grid method, view finders etc. • Understand how drawing skills can support other media. E.g. planning sketches. • Identify different painting styles and how artists are influenced by these styles over time. 	<p>explain and reflect of their artistic process. E.g. form, composition, tone.</p> <ul style="list-style-type: none"> • Explain their own style of art and what has influenced their choices/preferences. E.g. mood, current or past events, geography, nature, history, artefacts, artists. <p><u>Recording and Exploring</u></p> <ul style="list-style-type: none"> • Begin to create thumbnail illustrations to explore and refine processes such as composition or colour combinations. Annotate preferences and decisions reached based on these thumbnails. • Experiment with different styles which artists have used. • Use their sketchbooks as a mode to record the learning journey. • Use their sketchbooks to explore and practice a range of materials, record ideas and experiment. • Use their sketchbooks to build and record their knowledge. • Compare sketchbook ideas and give supportive and constructive feedback on peer's development. <p><u>Knowledge</u></p> <ul style="list-style-type: none"> • Explore and critique the work of artists, giving reasoned justifications for their views. • Have the knowledge to develop an idea through exploration and experimentation. • Transfer knowledge of skills between various mediums. • Confidently use the language primary colours, secondary colours and tertiary colours to describe a colour that they have mixed. 	<ul style="list-style-type: none"> • Use their sketchbooks to explore and practice a range of materials, record ideas and experiment. • Use their sketchbooks as a mode to record the learning journey. • Use their sketchbooks to build and record their knowledge. <p><u>Knowledge</u></p> <ul style="list-style-type: none"> • Have the knowledge to develop an idea through exploration and experimentation. • Transfer knowledge of skills between various mediums. <p><u>Techniques and Materials</u></p> <ul style="list-style-type: none"> • Use shade to create depth. • Understand how drawing skills can support other media. E.g. planning sketches. • Use charcoal and pastels to create different drawing styles. • Apply different shading techniques to create different tones. • Overlap materials in a variety of ways to build an image. • Use collage as a tool to develop a piece in mixed media. • Combine pattern, tone and shape in collage. • Use shading to create the illusion of 3D shapes in drawings.
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					<ul style="list-style-type: none"> Identify complimentary and contrasting colours, use this understanding to make decisions about colour in their own work. <p>Techniques and Materials</p> <ul style="list-style-type: none"> Experiment with drawing techniques to support drawing from observation e.g. grid method, view finders etc. Understand how drawing skills can support other media. E.g. planning sketches. Develop a series of drawings that explore a theme. Use a range of brushes and found objects to create different effects using paint. E.g. toothbrush, sponges, pipettes etc. Make links with printmaking and other media to help develop their work. 							
	Key Concepts				Key Concepts				Key Concepts			
	Thinking Critically	Recording and Exploring	Knowledge	Techniques and Materials	Thinking Critically	Recording and Exploring	Knowledge	Techniques and Materials	Thinking Critically	Recording and Exploring	Knowledge	Techniques and Materials
Year 6 National Curriculum	Know about great artists, architects and designers in history. (NC)				Become proficient in drawing, painting, sculpture and other art, craft and design techniques. (NC)				Know how art and design both reflect and shape our history, and contribute to the culture, creativity and wealth of our nation. (NC) Produce creative work, exploring their ideas and recording their experiences. (NC)			
Year 6	<p><u>Ancient Greek busts.</u></p> <p>1. L.Q: How did Ancient Greek artists immortalise significant people through art?</p> <p>Suggestion: Looks at Greek busts of rulers and Gods, discuss why they created these, what they are made from, how they would have looked different in ancient times (coloured), were they successful in creating something that immortalises these key figures? Annotate images in sketchbook.</p> <p>Knowledge</p> <p>2. L.Q: What are the proportions of a human face?</p> <p>Suggestion – using a combination of drawing from observation skills (using a mirror or photo) and drawing guides that have</p>				<p><u>Medieval illuminated letters.</u></p> <p>1. L.Q. What are illuminated letters?</p> <p>Suggestion: Research medieval illuminated letters, when were they used? Who used them? (monasteries) Key information- at the time not many people could read so illuminated letters were used to communicate a theme or story. Look at some medieval illuminated letters, can the children guess what the text was about from the embellishments on each letter. Make notes/annotations in sketchbook.</p> <p>Thinking Critically</p> <p>2. L.Q. What font should be used for an illuminated letter?</p> <p>Suggestion – Look at examples of illuminated letters, identify common features of the fonts that have been used historically. Using a laptop apply different fonts to the first letter of the</p>				<p><u>Local artist focus – John Dyer and his non-political, not for profit project ‘Last Chance to Paint.’ This project highlights a different</u> https://www.lastchancetopaint.com/ The project champions the equality of tribal culture, biodiversity, wildlife and ethnobotany through creativity. The website has a number of resources included videos of John Dyer painting around the world and working with tribal people, explore past projects and ongoing projects. Pupils outcomes can be submitted to ‘the world gallery’ on the website and become part of the project.</p> <p>1. L.Q. How can art be used as a form of activism?</p>			

been taught, children to draw a self-portrait in their sketchbooks, leaving guide lines visible. (guidelines could be drawn using a light coloured pencil to differentiate them from the detail.)



Recording and Exploring Knowledge

3. L.Q: How can I create texture in clay?

Suggestion – each child receive a tile of clay, experiment using a range of clay tools, mark making, using slip to attach pieces and using water to smooth an area. Refer to images of busts throughout, can they replicate any of the textures they can see in the marble.

Recording and Exploring Techniques and Materials

4. L.Q: What is an armature?

Suggestion – build an armature for your clay sculpture using gardening wire and tin foil. (Do not use newspaper and ensure tin foil is densely packed, any flexibility inside of the sculpture will contribute to the clay cracking and sinking in once dry.) Refer to images if their head from the front, sides and back. Just basic shape, no detail or features.

Techniques and Materials Knowledge

5. L.Q: How can I use clay to sculpt a detailed bust?

Suggestion – children to begin building a self-portrait bust using clay and mark making skills they have practiced.

children's names (making sure it is a capital). Collect a variety of fonts to use as inspiration for our own letters. Print to stick in sketchbooks and write a short paragraph about what criteria a font needs to be used as an illuminated letter. E.g. serif, thick stem, tapered stem etc.



Recording and Exploring

3. L.Q. How can I accurately draw typography?

Suggestion – using squared paper, use the squares to practise accurately drawing letters, ensuring lines are straight, letters are symmetrical where necessary, width of stems is consistent etc.

Recording and Exploring

4. L.Q. How is symbolism used to illustrate illuminated letters?

Suggestion – Discuss the meaning of symbolism, that this can be colour, pattern or an illustration. Share with the children that our final outcome will be a combination of our first initial as an illuminated letter with symbolism to represent our interests, passions and personality. These symbols must fit around the letter and make a cohesive composition. Children should draw a handful of symbols in their sketchbooks that represents them and they can draw from in the next lesson. Annotate each illustration with its meaning.

Recording and Exploring

5. L.Q. What is a composition?

Suggestion – This lesson will be a draft of the final piece. Explain to the children that we will be creating a composition, combining their typography and symbols within an illustrated frame. Model piecing a composition together, thinking out loud about which symbols work best in each space. The children should design their final piece in their sketchbooks, annotate with colours, and their thoughts and reflections e.g. in the final piece I will draw this symbol smaller to better fit around the letter / this symbols should face the other way / This frame will be gold and green because green represents me as my favourite colour. Etc.

Recording and Exploring Knowledge

Suggestion – explain the meaning of the word activism, link to RRS and change-makers. Discuss how art can be used as a form of peaceful protest. Look at examples of art that have been used to elicit change. Look at examples of art activism, what message is each piece trying to share. Make notes around images in sketchbooks.



Ricardo Levins Morales

Banksy



Kang Chun-Hyuk

Jacob Lawrence

Hong Kong Lennon Wall

Thinking Critically Knowledge

2. L.Q. Who is John Dyer?

Suggestion – Share a brief background of John Dyer's career – Eden project artist in residence etc. Look at his artwork and discuss what he might be raising awareness of through his paintings. Take a look at the Last Chance to Paint project and explore the website, why did he start this project? What is the current focus? <https://www.lastchancetopaint.com/> In sketchbooks summarise John Dyer's project, the messages behind it and how he communicates his message through painting. Use images of John Dyer's art to illustrate this.

Thinking Critically

Recording and Exploring

3. L.Q. How can I use observations skills to accurately replicate a reference image?

Suggestion – print a selection of images of endangered animals themed around the current Last Chance to Paint project theme/location. Model drawing from observation skills, begin by identifying 2D shapes that make up the animal to use as a guide, similar to drawing a face in Autumn term, use these guidelines to add details. Model looking between the reference images and the drawing.

Continually refer to reference image. Avoid adding too much water to the clay, this will contribute to cracking. Water should only be used for smoothing the final layers of clay or adding pieces using slip.

Techniques and Materials

6. L.Q: How successful was my attempt to sculpt in the style of an Ancient Greek bust?

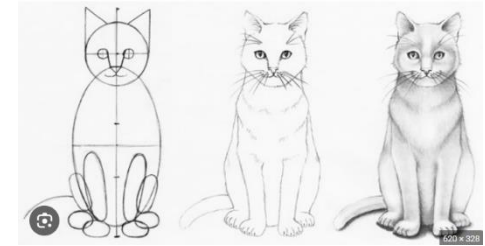
Suggestion- children may use some of this session to paint their sculptures. This could be in white or as they would have been during Ancient Greek times. Once complete children to walk around the room, offering suggestions and advice to one another, children should reflect of their own work, what was successful, what have they learned about this skill, what would they do differently next time? Record in sketchbooks.

Thinking Critically

6. L.Q. Can I create an illuminated letter?

Suggestion – Using a combination of drawing and painting and referring to their sketchbooks for reference to their fonts and symbols, the children should create their final illuminated letter. Once dry draw all black outlines in black pen. Do not outline in paint to ensure there is clear definition of each section.

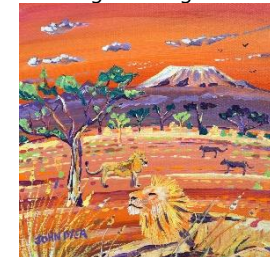
Techniques and Materials



Recording and Exploring Techniques and Materials

4. L.Q. What is perspective?

Suggestion – Discuss how perspective adds depth to a image, things in the distance will appear smaller than things in the foreground. Show examples of John Dyer's work where this is evident. Practise drawing landscapes that match the project location using a background, mid-ground and foreground. E.g. background – distant trees, mid-ground – village huts, foreground – plants framing the image.





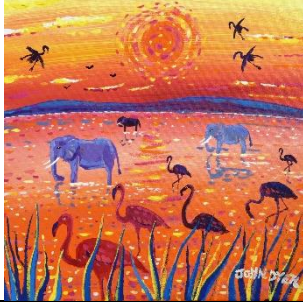
Knowledge

Techniques and Materials

5. L.Q. What medium is most appropriate to use in my final piece?

Suggestion – Provide the class with a variety of materials to choose from: poster paint, water colour, drawing pencils, coloured pencils, oil pastels, coloured paper and glue for collage etc. Inform the children that they can choose any medium to create their final piece. This artwork must include a foreground, mid-ground, background and an endangered species, but they may choose any material to complete their outcome. Discuss the properties of each medium on offer and why each one might be more appropriate for different styles and techniques. Allow the children time to create their final artwork drawing on all their knowledge from past projects.

Techniques and Materials

		<p>6. L.Q. How effective was my choice of medium?</p> <p>Suggestion – Present all artworks in a gallery style, allowing the class to navigate the room and view their peers learning and discuss WWW and EBI’s. Allow children to leave orange and green post-its for each other’s outcomes. Stick a photo of the final outcome in sketchbooks for children to write a reflection about and possibly annotate. WWW, EBI, what was difficult, what was enjoyable, how would you improve this if you completed it again etc? Consider submitting outcomes to the Last Chance to Paint website to be added to the public gallery.</p> <p>Thinking Critically</p>
<p>Outcome</p> <p>Self-portrait in the style of a Greek bust.</p> 	<p>Outcome</p> 	<p>Outcome</p> <p>Artwork made in a medium of their choice depicting The Last Chance to Paint’s current project location and endangered species.</p> 
<p>Key Vocabulary</p> <p>Sculpture, bust, clay, slip, armature, portrait, self-portrait, texture, proportions, guidelines, scale, observation, effect, smooth, rough, mould, form, realistic</p>	<p>Key Vocabulary</p> <p>Typography, font, letters, gilded, symbolism, serif, composition, arranging, illustration.</p>	<p>Key Vocabulary</p> <p>Activism, protest, medium, foreground, mid-ground, background, observation, reference image, perspective, vanishing point, guide lines, medium, effect, smooth, rough, mould, form, style, distance, individual style</p>
<p>Progression Map Coverage:</p> <p>Thinking Critically</p> <ul style="list-style-type: none">Use a range of sources: books, internet, and galleries to research themes and generate / influence ideas.Demonstrate an understanding of the ‘creative process’ by managing their time effectively when practicing skills.Actively seek advice and critiques, enquire how to improve through discussion with peers, teachers and independent research.Independently offer advice and critiques throughout the learning process, discuss ideas with peers and suggest	<p>Progression Map Coverage:</p> <p>Thinking Critically</p> <ul style="list-style-type: none">Use a range of sources: books, internet, and galleries to research themes and generate / influence ideas.Independently offer advice and critiques throughout the learning process, discuss ideas with peers and suggest improvements that can be made	<p>Progression Map Coverage:</p> <p>Thinking Critically</p> <ul style="list-style-type: none">Use a range of sources: books, internet, and galleries to research themes and generate / influence ideas.Demonstrate an understanding of the ‘creative process’ by managing their time effectively when practicing skills.

	<p>improvements that can be made to a piece of art by drawing on their knowledge of techniques, materials and artists.</p> <p><u>Recording and Exploring</u></p> <ul style="list-style-type: none"> • Compare their methods to those of others and keep notes in their sketchbooks. • Adapt and refine their work to reflect its meaning and purpose, keeping notes and annotations in their sketchbooks. <p><u>Knowledge</u></p> <ul style="list-style-type: none"> • Record information in sketchbooks about the styles and qualities in their pieces. • Consider and explain who or what their work is influenced by. • Explore and critique the work of artists, giving reasoned justifications for their views, suggest what they would have done differently drawing on art skills knowledge. <p><u>Techniques and Materials</u></p> <ul style="list-style-type: none"> • Identify when to apply different drawing techniques to support their outcomes. • Create experimental and accurate drawings. • Identify and know the properties of a wide range of sculptural materials and how to use them to create 3D forms E.g. clay, junk model, Modroc. • Create models on a range of scales. • Interpret an object in a 3D form. • Develop an understanding of different ways on how to finish a sculptural form. E.g. paint, polish, glaze. • Identify and know the properties of a wide range of sculptural materials and how to use them to create 3D forms E.g. clay, junk model, Modroc. • Create a piece of art which can be used as part of a wider presentation. 	<p>to a piece of art by drawing on their knowledge of techniques, materials and artists.</p> <p><u>Recording and Exploring</u></p> <ul style="list-style-type: none"> • Use their sketchbook to record detailed notes and quotes explaining their drawings and ideas. (E.g. mood boards and thumb nail sketches.) • Adapt and refine their work to reflect its meaning and purpose, keeping notes and annotations in their sketchbooks. <p><u>Knowledge</u></p> <ul style="list-style-type: none"> • Record information in sketchbooks about the styles and qualities in their pieces. • Consider and explain who or what their work is influenced by. • Have a strong understanding of colour theory and how to use it to create a balanced painting. • Create a painting using a restricted colour palette. • Explain colour choices using correct terminology confidently. <p><u>Techniques and Materials</u></p> <ul style="list-style-type: none"> • Communicate ideas through sketches and convey a sense of individual style. • Create experimental and accurate drawings. • Create work which is open to interpretation by the audience. • Apply and combine patterns, tones and shapes. 	<ul style="list-style-type: none"> • Actively seek advice and critiques, enquire how to improve through discussion with peers, teachers and independent research. • Independently offer advice and critiques throughout the learning process, discuss ideas with peers and suggest improvements that can be made to a piece of art by drawing on their knowledge of techniques, materials and artists. • Able to work independently, confidently and take creative risks in their work. <p><u>Recording and Exploring</u></p> <ul style="list-style-type: none"> • Use their sketchbook to record detailed notes and quotes explaining their drawings and ideas. (E.g. mood boards and thumb nail sketches.) • Compare their methods to those of others and keep notes in their sketchbooks. • Adapt and refine their work to reflect its meaning and purpose, keeping notes and annotations in their sketchbooks. • Use sketchbooks to record experiences such as school trips, drawing from observation. <p><u>Knowledge</u></p> <ul style="list-style-type: none"> • Explore and critique the work of artists, giving reasoned justifications for their views, suggest what they would have done differently drawing on art skills knowledge. • Record information in sketchbooks about the styles and qualities in their pieces. • Consider and explain who or what their work is influenced by. • Have the knowledge of a wide range of artists and form their own opinions and preferences on their different styles. • Explain colour choices using correct terminology confidently. <p><u>Techniques and Materials</u></p> <ul style="list-style-type: none"> • Communicate ideas through sketches and convey a sense of individual style. • Create a sense of distance and proportion in a drawing. (Perspective.)
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									<ul style="list-style-type: none">• Show a strong understanding of how to use shading techniques to create depth and tone.• Explain why they have chosen a specific material to draw with.• Identify when to apply different drawing techniques to support their outcomes.• Create experimental and accurate drawings.• Explain how they have combined different tools and explain why they have chosen specific drawing techniques.• Explain what their own painting style is.• Apply a wide range of techniques to their painting and explain why they have chosen these techniques.• Justify why they have chosen specific materials.			
	Key Concepts				Key Concepts				Key Concepts			
	Thinking Critically	Recording and Exploring	Knowledge	Techniques and Materials	Thinking Critically	Recording and Exploring	Knowledge	Techniques and Materials	Thinking Critically	Recording and Exploring	Knowledge	Techniques and Materials