| **Art**    **Curriculum Coverage**  **EYFS – Cycle B** | | | | |
| --- | --- | --- | --- | --- |
| **Unit of work** | **Autumn**  Self-portraiture photography  **Understanding identity and exploring relationships**  Autumn Resist Wax Leaves  **Exploring the Power of Creativity**  Drawing by Torchlight  **Exploring the Power of Creativity**  Nursery Night Time Collage  **Exploring the Power of Creativity** | **Spring**  Plasticine Printmaking  **Exploring the Power of Creativity**  Marbling  **Exploring the Power of Creativity**  Making finger puppets  **Understanding identity and exploring relationships** | **Summer**  Minibeast Art Work  **Exploring the Power of Creativity**  Wildflower Meadows  **Exploring the Power of Creativity**  Drawing Spirals  **Exploring the Power of Creativity**  Drawing Spiral Snails  **Exploring the Power of Creativity** |
| **Prior Learning** | * Drawing themselves or others * Rubbings of leaves * Drawing pictures from stories * Wax resistant paintings, stories that relate to night time | * Using plasticine in different contexts * Colours – how colours mix * Finger puppets – making and using them in story contexts | * Mini beast hunts, what mini beasts do you know? Can you name the parts of their body? * Being in a wild flower field – what can you see? Experience? Smell like? * Exploring shells of mini beasts and those on a beach |
| **Core Learning** | **Self-portraiture photography**  1) Prompting Enquiry  Set up a board to include self portraits of ourselves alongside images of famous artists past and present. Open questions were placed around images, e.g. Who am I? Who are they? Pens and post-it notes were left beside the board so that children could write comments or questions and stick them onto artworks.  2)Before the children embarked on their own self-portraits, they looked at self-representations and portraits by artists past and present, including Rembrandt, van Gogh, Frida Kahlo, Gilbert & George and Cindy Sherman. Special attention was given to 2 artworks: Madame de Pompadour at her Tambour Frame, by Drouais (1763-4) and Self-Portrait in a Single Breasted Suit with Hare, by Sam Taylor Wood (2001).  3) Sharing Circle  Teacher to lead the process of ‘sharing’ by producing a bag filled with objects precious to her that would tell the children about herself. She asked each child in turn to pull out an object and guess what it told them about her, e.g. a pair of goggles (she likes swimming) a family photo (she is a mother), a jar of marmite (does she love it or hate it?) etc… Everyone then had a turn to share and talk. Classmates were surprised to find out new things about their friends.  4) ‘Ice-breaker’ Photos  To get the making process going, teacher produced a large photo frame and took a number of photos of each child holding the frame and ‘playing’ with it in different ways. She encouraged them to experiment and pull different faces – to have fun in front of the camera. This warm-up exercise would set them up for their own self-portraits later on and provide a starting point for a mixed media piece.  5) Mixed Media Piece  Working on A3 pieces of paper, the children began by selecting a black and white print-out of their favourite portrait from which to base their image. An open brief was given to use the print-out in any way they saw fit – tearing, cutting, working on top etc… The children cut words, letters and images out of newspapers and magazines and glued these onto the paper, together with photos from home. A selection of mark-making materials were provided and free-choice encouraged.  6) Photographic Self-Portrait  The images shown are self-portraits, taken by the children themselves using a remote device (which can be seen in some of the photos) transmitting to a camera on a tripod. Anna did not compose the shots. The children decided on their own poses in front of white backing paper and carefully considered the placement of objects around them. The brief was to come up with a self-portrait that represents who they are as a person, not merely a likeness of themselves. Each child took between 2 and 5 different shots.  7) I-pad Films  Children to work in pairs (a director/film-maker and a subject) to create short films about themselves. Surrounded by the objects they had carefully chosen from home (including a live hamster!) they presented their favourite things and took it in turns to speak to ‘camera’ about the significance of each item.  Make time during the creative process as well as at the end, to allow children time to reflect on their own and others work: What works? What could be changed? How could it progress?  **Autumn Resist Wax Leaves**  Lesson 1 – Observational pen drawing exercises  Choose a simple shape, have a really good close look at their chosen leaf, to very gently rub it and feel the texture of it, to look at the edges and notice whether they were smooth, jagged or rough. If I was doing this exercise with younger or less experienced children, I might get them to make rubbings at this stage.  Blind drawings of leaves  Continuous line drawing exercise  Lesson 2 – Using wax crayons and Brusho on good quality paper, with the pen drawings  Using metallic was crayons – rub draw the leaves -paint over with brusho  **Drawing by Torchlight**  Collection of small toys (farmyard toys, playmobil, small soft toys, doll’s house furniture etc), charcoal and of course torches. The aim was to create moody, atmospheric drawings and to give the children the opportunity to further explore charcoal.  The ten minute warm-up Discovering Charcoal we used prior to this activity, helped the children understand the potential offered to them by using charcoal. I told them that charcoal could be tricky to use if you try to use it as a pencil (it’s not really suited to detailed work unless you work on a large scale), but that instead they should bring with them all the mark making skills and actions they had collected during the ten-minute warm up.  Ask the children to create their own still life with the toys, setting them out on white paper. Working on A2 buff sugar paper the children were then invited to make a torchlight drawing, enjoying the long shadows and dramatic lighting which the torches created. I also suggested that the children might want to start by making a charcoal background (rubbing charcoal on its side across the page, and using your hand to move the dust about) – this helped prevent children falling on old habits and using the charcoal to “draw” like a pencil.  Just like in a regular drawing we encourage the children to look, draw, look, draw – here we encouraged the children to move their torch to help them look, draw, look, draw…  Challenge the children to experiment with using the “blackest blacks” and “lightest whites” to help them describe shadow and light. The lovely long shadows gave the drawings great drama.  At the end of the session raise the lights fully. The children were excited to see each others drawings “revealed”. I think they did really well and certainly captured a narrative!  Stage 1: Wax Resist using white crayon on paper  Before the activity began, I did a short demonstration of the materials, introducing the concept of wax resist, showing how, when we make a mark with the wax and paint a blue ‘wash’ over the top, the marks magically appear. With the theme also being the night sky, we discussed what things we might see in the sky at night. The children were able to respond with ‘stars’, ‘moon’, ‘owl’ and (when prompted about our skies in winter time), ‘snow flakes’.  Once the group had finished the wax resist section, they were given a pot of watered-down gouache paint and paint brushes, and they really enjoyed covering their paper with the deep blue and seeing their wax marks appearing on the paper.  Stage Two: Collage  We began this activity by re-capping what the children had done so far with the wax and water colour wash. We discussed the next stage and what materials we would be using.  I explained that the cardboard windows and doors were yellow and orange to indicate there were lights on inside the houses that would illuminate through the night time sky. I then assembled a house shape using the pre-cut cardboard so the children had something to work from.  Children create houses | **Plasticine Printmaking**  **Getting Started**  When building up layers of plasticine to form an image, consideration must be given to what is in the background, the middle ground and the foreground. Looking at images and discussing what is furthest away and what is nearest to the viewer is a great way for students to understand in what order to apply the plasticine elements of their design onto the mountboard.  For example, the sky is furthest away so colours for the sky would be laid down first, to the point where, perhaps the mountains are positioned. Plasticine for the mountains would be applied next. Trees at the base of the mountain would be positioned next, and lastly, a bear would be resting in front of the trees. Different elements of the composition are placed on the mountboard in layers, with the element/s closest to the viewer, the last to be added.  Encourage students to find inspiration for their plasticine painting from personal photos and postcards or books from the library. The idea for the artwork can be sketched onto A4 paper and coloured in. A4 is quite a large area to cover with plasticine, especially for younger students, so reduce this area by creating a border. Pencil in a border on the A4 paper and mountboard using the width of the ruler as a guide (pressing lightly). Use the tracing paper to outline the main elements of the design, small details do not need to be traced.  Before starting the plasticine painting, it’s a good idea for students to handle the plasticine, experiment with mixing colours and pressing it on some scrap card. To make plasticine more pliable and easy to manipulate, roll and press small chunks in the palms of your hands until soft.  The design traced onto the tracing paper. The tracing will help later, positioning the elements in the correct position, when the background is covered in plasticine.  Working on the background colours first, plasticine can be applied to the mountboard using fingers or for a smooth finish, the back of a teaspoon.  **Marbling**  **Process**  **Marbling - Ruth Purdy**  Half fill your tray with water and let it settle. Drop in colours, start with three colours, 5/6 drops of each. The oil based marbling ink will sit on the top of the water.  Agitate colours mixing gently with a selected tool, here we are using a plastic modelling tool but a kebab or chop stick would work.  Drop material on to water, in this instance a wooden frame (it has to be something that floats and fits in the tray). Count to ten.  Remove your item and let it dry, in this instance a piece of recycled card. If your inks gets muddy drop a sheet of newspaper in to clean and start new.  **Experimentation**  Dropping ink in stripes, draw through the stripes with your tool.  Mixing similar colours.  Dropping different colours on top of each other and…  Dragging out the colour using a cocktail stick.  In traditional Turkish marbling, cornflour is used to thicken the water to allow a little more control when moving ink and to act as a medium to strengthen some fabrics. You will need to prepare a ‘gravy’ on the hob and let it cool down before adding to the water.  **Making finger puppets**  Version One: Keep it Simple!  These are the simplest finger puppets to make – we’ve done lots of the work for you but left enough opportunity for children to make the puppets their own.  1. Print out the templates below.  2. Cut strips of card to make the finger bands. Each strip should be 1cm x 6 cm. Roll these strips into hoops and secure with tape.  3. Cut out and colour the finger puppets. Add fabric and string if you wish.  4. Stick the finger bands on the back and you’re ready to go!  Version Two: Mix it up!  Croc finger puppet  Croc!  In this version children can really begin to experiment by creating their own characters and using different materials and textures.  1.Begin by cutting a thin stip of card (approximately 1cm x 6cm) to make the band which goes around your finger. Curl it into a circle and secure with tape.  2. Next cut another shape out of paper which is slightly larger than your finger. This is the basis of your finger puppet, so think carefully about what kind of shape you want it to be? Will it be upright like a person, or have a large tall neck like a giraffe. Or might it have a big mouth like a crocodile?  3. Stick the puppet to the finger band, and decorate with whatever you can find!  4. If you don’t want to draw a puppet you could also look for animals and people to cut out of magazines.  Ok, so if you’re feeling like a bit of fun and have more time, please do consider making these more sculptural finger puppets! They provide children with a great opportunity to get to grips with some sculptural techniques and you’ll have some fantastic puppets to create puppet shows with. Allow at least 2 hours to make this version.  1.Start by cutting up the modroc into strips which are about 8 cm wide. Make sure you keep the modroc dry. Find tips on working with modroc here.  2. Take an egg box. You are going to use the upright sections of the box as moulds around which to make your finger puppets.  3. Wrap the upright sections in cling film, and secure with a piece of tape. If you have a large class of young children you might want to do this preparation in advance. The cling film makes its easier to remove the finished finger puppet from the cardboard egg box.  4. Dip a piece of modroc into clean water. Squeeze the modroc to remove some of the water, and then wrap the modroc around the upright section of the egg box. Try to keep the modroc even, and remember to cover the top too. Aim to use 2 or 3 layers of modroc over the whole upright section.  5. Now you can start to add more modroc to make the shapes you need to give the finger puppet character. You can cut the modroc into smaller pieces whilst it is still dry to help you make ears and noses etc. Use small pieces of modroc like tape to help attach elements. use your fingers to really smooth the modroc together – this will help make the finished puppet really strong.  6. Allow the modroc to set (30 minutes). You can then paint the finger puppet with waterbased paints, and add further detail with found materials and pva glue.  7. Once the whole thing is dry, carefully remove from the egg box. Pull our any cling film which has stayed inside the puppet.  8. If the finger puppet is a little large for your finger, you can always put a little fabric or sponge inside to help it fit.  9. Enjoy! | **Minibeast Art Work**  Preparation  I painted lots of pieces of thin card I had lying around my studio with acrylic paint. I let one side dry, then I painted the other side. This was to give the children more choices when designing their minibeast. I layered colours and textures to add depth. I then hand cut lots of little minibeast bodies, heads, legs, antenna, wings etc. I was working within a tight time frame on this project but time permitting both of these steps could be done by more able children, possibly in two separate sessions. Learning very useful skills such as using sharp scissors to cut small shapes or mixing lots of different colours seem to be getting lost in schools…  In the classroom.  We looked at posters and pictures of various minibeasts using magnifying glasses.  Each child was given:  A beautiful piece of paper 100% recycled cotton rag 8” square. We briefly discussed this.  A small pot of pva glue with spreader.  A pencil.  Shapes ready to be collaged with cut shapes arranged in compartments ready to be collaged with    In the Classroom  We looked at posters and pictures of various minibeasts using magnifying glasses. You could also show them film footage like David Attenborough’s ‘Life in the undergrowth’.  They were asked to design their own unique minibeast. The children were offered the compartmental trays full of the hand painted cut paper shapes. They had to look through and choose their own. They were asked to not glue down right away but to play with the shapes and come up with a design by moving the shapes around trying out different outcomes. Once they were happy with their choices, they glued down very small parts to form their own bug and /or habitat.  Make sure the children write their name on the front. The children love to find their own work with in a large piece. When they see how beautiful the finished work is, they want proof of involvement, to proudly show teachers, carers, parents and peers. I have found this to be important.  The finished squares of paper were varnished with liquidex satin varnish.  **Wildflower Meadows**  Working collaboratively, in groups of 2 or 3 they used ‘Brusho’ to create a background wash in blues and greens. We used large flat brushes and I encouraged them to do this quickly and to think about the direction of the brush strokes. We spent maybe 15 – 20 minutes on these A1 sized papers. A hairdryer speeded the drying process whilst they mixed several shades of green paint and cut up assorted lengths of card in different thicknesses. The children then used the edges of the card to print grasses and stems, altering angles and adding curves. I kept checking in with the children, helping them to look at gaps and thinking about the height of the foliage and how to keep the essence of softness, intrinsic to the meadow.  In the second lesson I cut some of the flowers from the meadow to use for observational drawing, mostly using watercolour pencils. Towards the end of the lesson we put them into the flower press and used PVA glue to attach pressed flowers from last year to the work. I can’t explain the bees, nothing to do with me!  In the final lesson we used images of garden birds to make drawings which they then cut out and glued in place. We decided it was easier to make the birds without legs and then draw those on once the birds were collaged on to the paper. Makes cutting easier!  The children responded well to the freedom of this way of working and were excited by the mark making ideas. Our reception children were also excited by these paintings and had a go on a simpler scale, printing the grasses in the same way onto A3 paper cut in half lengthways, using pre-prepped card and working on white paper.  **Drawing Spirals**  **Drawing Spiral Snails**  Working with children of reception age, we talked briefly about our experience of the spiral in nature: snail shells, whirlpools, flowers etc then I did a quick demonstration of drawing a spiral.  Each child then created a spiral on a large square of white cartridge paper or black sugar paper, using chalk and oil pastels. Children were encouraged to develop their drawing skills by trying different qualities of line. Children tried smudging and colour blending, creating independent designs within the limitation of a spiral.  The children improved their dexterity in mark making, making gentle delicate lines, pressing on hard to get really strong colours, crumbling tiny crumbs and then smudging. I encouraged them to try broken lines, curly lines, using the side of the pastels to create thicker lines etc – and to find new ways to work for themselves. They experienced the visual delight of working with contrasting colours, lights and darks. The children had great pride in their work.  The pieces were then mounted and displayed as a whole. |
| **Key knowledge/ skills** | * To produce a self- portrait describing how it was created and its features. * To draw from observation and talk about what they can see. * To produce a wax-resist leaf using mixed media. * To create a collage. | * Use tracing paper to create an outline. * Make a print using plasticine as a block. * Create decorative paper using marbling. * Make a basic finger puppet from card. * Use Modroc to add strength. | * Use Brusho to create a background. * Make prints using various ‘found’ objects. * Create a group collage using commercial images and those the child has drawn themselves. * Create a spiral shape and use smudging and colour blending from crumbed pastels. * Create a collage using a spiral shape as a basis. |
| **Vocabulary** | * Self-portrait, photograph, self, personality, drawing, collage * Wax resistant, crayons, brusho * Still life, charcoal, tourchlight * Wax resistant, brusho, paint, collage, night time scenes | * Plasticine, roll press, mount boards, fingers, smooth * Oil based marbling ink, water, colours, mixing of colours * Finger puppet, templates, finger bands, Modroc, egg cup, cling film. | * Mini beasts, parts of a mini-beast: head, thorax, abdomen, wings, legs, collage, shapes * Meadow, paint, printing, pressed flowers, insects, mini beasts * Blending, smudging, chalks, spiral |
| **Personal Development** | **Self-portraiture photography**  Who am I? What do I like? What sort of person am I? Do these photos look like me – why?  **Autumn Resist Wax Leaves**  Time to explore the beauty of nature and the amazing structure of leaves  **Nursery Night Time Collage**  What types of houses we see, both where we live, and around the world. This would introduce children to a broader range of architecture that reflects our world’s cultural and religious diversity. | **Plasticine Printmaking**  Re creating places you like, people you know.  **Marbling**  Looking and exploring the beauty of colours that have been created. What do the colours remind you of? Places?  **Making finger puppets**  Using the finger puppets to create a story or dialogue | **Minibeast Art Work**  The amazing creation of mini beasts – looking after creatures  **Wildflower Meadows**  The beauty of meadows, grasses, flowers and nature that surrounds us – looking after our environment  **Drawing Spirals**  **Drawing Spiral Snails**  The beauty of the spiral in nature: snail shells, whirlpools, flowers. |
| **Quick Quiz** | What does wax resist mean?  What does it mean to create a collage?  Share your work discussing the techniques that you have used? | Name some different ways you can use plasticine?  What happened when you put the oil-based ink on the water?  Describe how to make a simple finger puppet. | Name the shapes you used to create your mini-beast – what does each shape represent?  What does it mean to blend and smudge? |

| **Art**    **Curriculum Coverage**  **Year 1/2 – Cycle B** | | | | | |
| --- | --- | --- | --- | --- | --- |
| **Unit of work** | **Autumn**  **Explore & Draw**  Introducing the idea that artists can be collectors & explorers as they develop drawing and composition skills  **Drawing, Sketchbooks, Collage** | **Spring**  **Be an Architect**  Exploring architecture and creating architectural models  **Architecture, Drawing, Sketchbooks, Collage, Making** | | **Summer**  **Expressive Painting**  Explore how painters sometimes use paint in an expressive and gestural way. Explore colour mixing and experimental mark making to create abstract still lifes  **Painting, Sketchbooks** |
| **Enquiry Question** | **How can we become open, curious, explorers of the world, and use what we find to inspire us to make art?** | **How can we make our own architectural models and design structures which other people respond to?** | |  |
| **Prior Learning** | Introduction to the idea that we can find inspiration from the things around us. That we can use things around us as subject matter and as materials. | Introduced idea that we can bring materials together, construct and transform them into new forms. Introduced idea that 2d can become 3d. Introduced concept of Design Through Making. Introduced idea that there are many different reasons to make art. | | Explored the properties of watercolour and discovered how we can work WITH the characteristics of the medium to make art. Basic colour awareness and mixing. |
| **Future Learning** | Continue to develop understanding about where artists and ideas and inspiration. Develop visual literacy, drawing and sketchbook skills to enable an enquiring mind. | Continue to develop pupil’s awareness of the many creative industries which artists work in. Build understanding that artists and designers have a social responsibility. Continue to develop pupil’s dexterity, invention and intention skills. | | Continue to understand and explore that there are many different ways to paint – none of which are “better” than others. Continue to develop experience and understanding of paint as a medium, and of HOW we apply paint and the INTENTION behind our action affect outcome. Continue to develop visual literacy and mark making skills. Continue to build experience of colour mixing, hues and tints. Continue to develop understanding of how others respond to art, bringing their own unique perspective. |
| **Key Concepts** | Key Concepts:  That artists explore the world, seeing things around them in new ways, and bring things back to their studios to help them make art.  That we can go into our own environments, even when they are very familiar to us, and learn to see with fresh eyes and curiosity.  That we can use the things we find to draw from, using close observational looking.  That we can explore and use art materials, be inventive with how we use them, taking creative risks and enjoying accidents as well as planned successes.  We can use the shape of the page, and the way we arrange elements on the page, to create compositions which we like. | Key Concepts:  That architects design buildings and other structures which relate to our bodies and which enhance our environment.  That architects take inspiration from the environment their building will exist in, and from the people they will serve, to design exciting structures.  That we can use drawing as a way to help us process and understand other people’s work.  That we can use digital tools such as drones and film to inspire us.  That we can use our imaginations to make architectural models to explore how we might design buildings relating to a particular need or stimulus.  That we can use “Design Through Making” (some call it Make First) as a way to connect our imagination, hands and materials. | | Key Concepts:  That artists sometimes use loose, gestural brush marks to create expressive painting.  Expressive painting can be representational or more abstract.  Artists use impasto and sgraffito to give texture to the painting.  Artists sometimes use colour intuitively and in an exploratory manner.  That we can enjoy, and respond to, the way paint and colour exist on the page. |
| **Core Learning** | Aims of the Pathway  In this pathway pupils are introduced to the idea that artists are inspired by the world around them. Children are empowered to go out into the world, re-see, collect and re-present through drawing.  Week 1: Introduction  Artists Are Collectors & Explorers  Introduce children to the idea that artists are often collectors and explorers.  artists as collectors  Visit the “Talking Points: Artists As Collectors & Explorers” resource and choose from one or more artists. Enable children to understand that by exploring our environments with “fresh eyes” and curiosity we can find inspiration for our artwork.  Use sketchbooks to make visual lists of places and things you could explore and collect in your school, home and area.  Week 2: Explore and Collect  Explore and Collect  selecting the first twigs  Get active and invite children to go outside into the playground or school area to collect and create “Patterns With Nature”.  Play with the objects to create new shapes and patterns on the ground, around branches, and on logs. Be curious. Think about how even ordinary things like twigs and pebbles might be interesting when you really look at them.  Gather the objects back to the classroom and explore composition and arrangements on paper and table tops. Don’t fasten anything down. Just play with the compositions you can make. Can you sort by colour, size, material, type?  Photograph Your Work  Take photographs of the compositions. Ask the children to adapt and change how the objects are arranged or to photograph them from different angles or orientations.  Remember to reflect on the different elements of the session: active gathering and careful documentation. Discuss how the children found these approaches.  Print out the photographs and save them. They can be used later in the project.  Week 3: Sketchbook Work  Two Drawing Exercises  Working in a sketchbook and using a variety of media (handwriting pen, pencil), try the exercises below, drawing the things you collected the week before as individual items (i.e. not part of a bigger composition).  Exercise One:  Continuous Line Drawing Exercise  Continuous line drawing  Continuous Line Drawings are a great way to get participants to loosen up, get them to look closely, and make new and interesting marks on the paper. With younger children (6 to 10) we sometimes call them “squiggle drawings”.  For full instructions visit the “Continuous Line Drawing” resource.  Exercise Two:  Feely Drawings  Feeling objects behind back before drawing  Make drawings inspired by sense of touch. This is a fun way to encourage children to be really curious about what they are drawing. How do they use the sense of touch to find the information they need to make a drawing? Can you forget what you know by sight? And how does this make your drawings look?  For full instructions visit the “Feely Drawings” resource.  Week 4 and 5: Projects  Choose a Project  Choose one of the two projects below to explore how pupils can bring all their skills together into a finished drawing.  Project One:  Wax Resist Autumn Leaves  Wax resist autumn leaves by year 3-6 pupils at Dent C of E Primary School in the Yorkshire Dales, Cumbria  In the “Wax Resist Autumn Leaves” resource, children are introduced to wax resist techniques, inspired by the rich colours and shapes of autumn leaves.  Begin with observational drawing techniques, using the objects you collected from your environment as subject matter, followed by an immersive exploration of colour and scale using wax crayons and Brusho Crystal Colours. If your pupils collected other objects rather than leaves, simply adapt the resource to suit.  You might also like to visit the “What is Composition?” resource to help pupils think about how they might build an awareness of composition in their artwork.  Or...  Project Two  Autumn Floor Drawings  Squiggle Drawing & Autumn Floor Drawing - Free to Access  Use the “Autumn Floor Drawing” resource which you can find as the second part of the resource. to give pupils the opportunity to continue practicing their observation and mark-making skills, this time bringing in two added elements:  1) Thinking about composition. These drawings have no top or bottom as they are inspired by the fallen leaves and twigs on the ground. You might like to talk to pupils about composition using the “What is Composition?” resource.  2) Great experimentation with different media. Explore graphite, water soluble graphite, wax resist and watercolour or ink, or a combination of all those media.  Reflect, Share, Talk  Time to see the work which has been made, talk about intention and outcome.  Give the work the respect it deserves and clear a space to see all the work made, including the sketchbook work made earlier. Remind the children of their hard work and enable them to connect all the elements of their learning.  If you have class cameras or tablets, invite the children to document their work, working in pairs or teams.  You might like to assemble the drawings made in Week 2 and 3 into a “class” Backwards Sketchbook.  Use the resource here to help you run a class “crit” to finish the project. | Aims of the Pathway  This pathway aims to introduce children to the idea that architects design and make buildings, and to give pupils the opportunity to explore architecture around them, and to create their own architectural models.  Week 1: Introduce  What Is Architecture?  Architecture  Use the “Talking Points: Thinking about Architecture” resource to begin an exploration of architecture.  Create a conversation around more well known architecture and architecture in your local environment. What are the landmarks in your area – old or new?  Drawing to Aid Looking  Explore & Draw  Invite children to work in sketchbooks. Use the “Drawing Source Material: Exploring Architecture” resource to inspire drawings using the pupil’s chosen drawing medium. We suggest using a handwriting pen, and challenging the pupils to make several drawings – perhaps taking no longer than 5 or 10 minutes each. Guide the children with your voice during the drawing session to the things you would like them to notice.  Week 2: Introducing an Artist  Exploring the Work of Hundertwasser  hundertwasser by twicepix  Use the “Talking Points: Hundertwasser the Architect” resource to introduce pupils to the work of an architect.  Use the images and videos to frame a discussion around his work and enable the pupils to articulate their response.  Drawing to Aid Thinking  Show Me What You See  Use sketchbooks and the “Show Me What You See” method to help pupils with “Making Visual Notes” about what they see and think. They might use pen, pencil, coloured crayons, felt tips, to gather information and collect ideas as they see the images on the whiteboard. Make sure any notes they write can be single words (i.e. they don’t have to write full sentences).  Weeks 3,4 & 5  Making Architecture  Street view!  Use the “Be An Architect” resource to enable pupils to create their own architectural inventions.  Provide plenty of materials and try to use the “Design Through Making” approach.  Take your time with the making and give children time to start to understand what different materials can do for them, and how they can manipulate materials and fasten them together.  Remember children are not making pieces of architecture “in the style of” an artist or architect. Instead, they are making their own work, though they will have their minds opened by looking at the work of other creative practitioners.  Encourage children to be inventive about what kinds of shapes and structure they use and which three dimensional forms they want to create. How will their pieces of architect stand? What is their purpose? Who are they for?  Be an Architect!  Encourage the use of colour/coloured materials to further develop the pieces, and have sketchbooks open on desks and encourage children to reference them and add to them.  Inspired by Anglo Saxon architecture  Link the project to architecture from other cultures, countries and eras if you would like to link it to other curriculum areas.  Or, if you would like children to make pieces of architecture more relevant to their local community, think about how you can bring in images or visits of local areas as a backdrop to their work. (see “You May Also Like” below for more resources to help this).  Interventions  Use one or more of the following “interventions” if you feel children need more stimulation.  Intervention 1  Being Imaginative  Bridge Design  Use the “Talking Points: Bridge Design” resource to help children see how architecture can be almost anything. You may not want them to design bridges (though you may!) but talk about these bridge designs as a way to open their minds to be brave and use their imagination.  Intervention 2  Inspired by Drones  Drone footage  Use the “Drawing Source Material: Drone Footage” resource to give children a fresh perspective on the world. Does it change how they think about their own designs?  Week 6: Share & Celebrate  Present, Reflect, Review  My front porch - building with strips of corrugated cardboard  Clean a space and present the finished architectural models next to the sketchbooks. Give all work the space it deserves and encourage children to walk around as if they were in a gallery – discussing the work with their partners before coming together as a class. Use the “Class Crit” resource to help.  Invite children to take photographs or films of their architectural models. Encourage them to really get down on eye level with their models to create interesting images, and use windows and doors as viewpoints. You might also like them to use lighting (torches) to create shadows. | | Aims of the Pathway  The aim of this pathway is to enable children to explore expressive use of paint. This includes exploring colour, colour mixing and intention behind mark making.  Week 1: Introduce  Marela Zacarías & Charlie French  Begin the exploration by introducing children to the work of Marela Zacarías and Charlie French.  Charlie French  Use the “Talking Points: Marela Zacarías” resource and the “Talking Points: Charlie French” resource.  Use the questions on the resources to help guide a class discussion to explore the different ways artists might use colour and mark making to make art.  Have sketchbooks open and make time during the exploration for “Making Visual Notes“  They might for example use colour to note down the colours in the artists work, or try to copy the kinds of marks the artists use in their work.  Week 2: Explore  Expressive Painting & Colour Mixing  yellow and blue on red  Use the “Expressive Painting and Colour Mixing” resource to explore primary and secondary colours and mark making.  The resource explains how to explore on paper and then transfer to sketchbooks as a way of consolidating learning and reflecting.  Week 3: Explore  Brush Work of Van Gogh & Cezanne  Wheat Field with Cypresses (1889) by Vincent Van Gogh. Original from the MET Museum.  Use the “Talking Points: Brush Work of Van Gogh & Cezanne” resource to enable an exploration of the way the artists used thick paint and loose brushwork to create expressive work.  Use sketchbooks for “Making Visual Notes“. For example make time for the pupils to use similar brush marks in their sketchbooks, or invite pupils to try to capture the colours in Cezanne’s work.  Invite children to create their own mark making tools. Take inspiration from the “Experimental Mark Making Tools” resource.  Week 4 & 5: Explore & Create  Gestural Mark Making with Acrylic Paint  Gestural Mark Making with Acrylics  Use the “Gestural Mark Making with Acrylic” resource to enable an exploration of making gestural and expressive paintings. Children begin by working from a still life of colour and form, and progress to making abstract paintings.  If you are pushed for time miss out the collage step midway through.  Week 6: Present & Share  Share, Reflect, Discuss  Repeated Acrylic Paint Finger Paints  Time to see the work which has been made, talk about intention and outcome.  Invite children to display the work in a clear space, and walk around the work as if they are in a gallery. Give the work the respect it deserves. Remind the children of their hard work.  If you have class cameras or tablets, invite the children to document their work, working in pairs or teams.  Use the resource here to help you run a class “crit” to finish the project. |
| **Key knowledge/ Skills** | * Know that objects can be collected from a variety of places and recall at least 3 of these. * Know that some artworks can be moved and changed around constantly. * Make a continuous line drawing and describe how to do this. * Use wax resist effectively. * How to use inks effectively. | * Use a sketchbook to help me to look at and record architecture really carefully. Explore line, shape and tone. * Notice how architects use imagination to design buildings which make people’s lives better. * Make an architectural model of a building around a theme thinking about form, structure, balance and the way the model looks. * Explore a variety of materials and how they can be reshaped and fastened together to create a model. * Realise and understand that designs can be produced at the same time as making and that they don’t have to be on paper first. | | * Understand how artists, contemporary and old masters, sometimes use paint in an expressive, loose way to create paintings full of life and colour. * Use a sketchbook to fill full of colour and brush marks, inspired by other artists. * Use various home made tools to apply paint in abstract patterns. I can be inventive. * Make a loose drawing from a still life. * Use gestural mark making with paint, and incorporate the colours and shapes in the still life to make an expressive painting. |
| **Vocabulary** | Explore, Collect, ReSee, Imagine, Curious,  Present, Re-present, arrange, composition  Photograph, Focus, Light, Shade,  Observational Drawing, Close study, Draw slowly, Intention,  Pressure, Line, Mark, Page  Sense of Touch  Wax resist, Graphite, Watercolour, Brusho, Pencil,  Mark making, Line, Tone, Shape,  Reflect, Present, Share, Discuss, Feedback | Architect, Architecture, Designer, Maker  Model, Scale,  Response, Imagination, experience.  Three Dimensional, Form, Structure,  Wall, Floor, Window, Door, Roof, Relationship with Area, Community.  Response, React, Colour, Form, Shape, Line, Pattern.  Model Making, Design through Making, Form, Structure, Balance, Experience, Construct, Construction, Tool, Element  Present, Share, Reflect, Discuss, Feedback,  Photograph, Film, Focus, Lighting, Composition, Angle, Perspective. | | Gesture, Gestural, Mark making, Loose, Evocative, Emotion,  Intention, Exploration, Reaction, Response  Personal, Imagination,  Energy, Impression, Colour, Life, Shape, Form, Texture, Line  Primary Colours (Red, Yellow, Blue), Secondary Colours (Green, Purple, Orange), Tints, Hues,  Medium, Surface, Texture, Impasto  Brush, Mark making Tools, Palette Knife, Home-Made Tools,  Abstract, Explore, Invent, Discover, Reflect,  Focus, Detail, Dissect, Imagine, Intention  Still Life, Line, Rhythm, Gesture, Mark  Composition, Positive shapes, Negative shapes  Balance, Present, Share, Reflect, Discuss, Feedback, |
| **Personal Development** | Taking time to look in detail at the leaves – awe and beauty of creation  The exercises and projects in this pathway encourage children to begin to develop hand-eye coordination through slow and paced looking. This is balanced by encouraging children to nurture a playful exploration of media, a curiosity towards the world around them, and to begin to take creative risks/trust instinct. | The pathway can be adapted so that the pupils make architecture which relates to their own environment, a chosen brief, or in response to another culture, country or era. | | Reflections of still life drawings.  Expressing colour and form. |
| **Quick Quiz** | Discuss the work of Rosie James and Alice Fox.  What techniques did you use to create your drawings?  Talk to a partner about the process you went through to create the piece of art you have. | What is an architect?  How has the work of the artists studied inspired you?  What techniques have you used? | | Discuss the techniques – what are gestural brush strokes?  How are they used to create a still life? |
| **Art**    **Curriculum Coverage**  **Year 3/4– Cycle B** | | | | | |
| **Unit of work** | **Autumn**  **Storytelling Through Drawing**  Explore how artists create sequenced drawings to share and tell stories. Create accordian books or comic strips to retell poetry or prose through drawing  **Drawing, Sketchbooks** | | **Spring**  **Exploring Still Life**  Explore artists working with the genre of still life, contemporary and more traditional. Create your own still life inspired art work  **Painting, Drawing, Collage, Sketchbooks, Relief** | **Summer**  **Making Animated Drawings**  Explore how to create simple moving drawings by making paper “puppets” and animate them using tablets  **Drawing, Animation, Sketchbooks** |
| **Enquiry Question** | **How can we create visual narratives inspired by poetry or prose?** | | **How can we use drawing, painting and collage skills to create still life images?** | **How can we create drawings that move (digitally or physically)? How can we introduce narrative into our work?** |
| **Prior Learning** | Introduced idea that we can interpret other people’s prose and make work in response. Introduced basic mark making and media exploration. | | Introduced key drawing skills exploring line, shape, colour, form. Introduced key techniques such as painting and collage. Introduced simple observational drawing and focus. | Explored mark making, introducing drawing skills using pencil and handwriting pen. Opportunities to practice dexterity skills (e.g. cutting out). |
| **Future Learning** | Continue to develop interpretation skills and use more sophisticated ideas and technical skills to make own creative response. Continue to explore how different artforms such as drama, music, literature can inspire artwork. | | Continue to develop skills in learning to see, mark making, using various media, exploring line and colour, relationships between 2d and 3d shape, light and dark (tone). | Continue to develop drawing skills, including creating cut-outs towards shadow puppets. Continuing building understanding of relationship between art and storytelling/narrative as a way to connect and communicate. Opportunities to use digital media in conjunction with other artforms/media to enhance exploration. |
| **Key Concepts** | Key Concepts:  That we can tell stories through drawing.  That we can use text within our drawings to add meaning.  That we can sequence drawings to help viewers respond to our story.  That we can use line, shape, colour and composition to develop evocative and characterful imagery. | | Key Concepts:  That when artists make work in response to static objects around them it is called still life.  That still life has been a genre for many hundreds of years, and is it still relevant today.  That when artists work with still life, they bring their own comments and meaning to the objects they portray.  That we can make a still life creative response in many media: drawing, painting, collage, relief…  That we can use line, shape, colour, texture, and form to help us give meaning to our work, and explore composition, foreground, background, and negative space. | Key Concepts:  That artists can make animations by creating drawings which move in a sequence.  That we can use all our mark making skills and imagination to make our drawings visually engaging.  That we can use our moving drawings to share narratives. |
| **Core Learning** | Aims of the Pathway  This pathway aims to enable pupils to think about how they can create sequenced drawings to share or tell a story.  Week 1: Introduce Two Artists  Laura Carlin & Shaun Tan  The Arrival by Shaun Tan https://vimeo.com/139679090  Use the “Talking Points: Laura Carlin” and “Talking Points: Shaun Tan” resources to introduce children to 2 artists that tell stories through imagery.  Laura uses writers’ text to inspire her visuals, working as an illustrator, whilst Shaun Tan creates his illustrations for his own stories, in the genre of graphic novels.  Use the “Making Visual Notes” resource to students understand how they can use sketchbooks to gather ideas from the way other artists work, and store them for use later on.  Week 2: Drawing Warm Up  Drawing Stories  Illustrations by Children  Set the scene for the half term by inviting children to “Draw Stories“. Use toys, poetry and their own text to create richly illustrated narratives, contained within a single drawing.  Work in sketchbooks or on larger sheets of paper.  Week 3, 4, & 5: Find Your Focus  Choose your Project  Choose one of the following projects. Each one enables pupils to explore how they can build and share a story through a series of images.  Option 1: Accordian Book  Illustrating The Jabberwocky  Jabberwocky - mark making Ellie Somerset  Explore the “Illustrating The Jabberwocky” resource. You can adapt the teaching ideas in this resource to any text, book, or poetry you choose, but it works best with writing which is rich in evocative imagery.  The resource provides plenty of opportunity for children to explore different materials such as charcoal, graphite, ink or pastel.  Elie Somerset - jaberwocky  Or...  Option 2: Poetry Comic  Explore Manga  Finished page 3. Based on the poem "A Day in Autumn" by RS Thomas (c) Elodie Thomas. Art by Irina Richards.  Use the “Creating a Poetry Comic” resource to enable children to explore how they might create a comic inspired by poetry.  Use sketchbooks to develop ideas. You may also like pupils to turn the comics into a folded zine.  Week 6: Share and Reflect  Present, Talk, Celebrate  Illustrated poem Ellie Somerset  End the pathway by taking time to appreciate the developmental stages and the final outcomes in a clear space.  Pupils will display the work appropriately to fit with the chosen project including having open sketchbooks. Use the “Crit in the Classroom” resource to help you facilitate the session.  Encourage children to reflect upon all stages of the journey, and reference the artists studied.  If available, children can use tablets or cameras to take photographs of the work. | | Aim of the Pathway  The aim of this pathway is to introduce children to the genre of still life, explore traditional and contemporary still life artists, and make their own creative response.  In doing so, they consolidate and develop many technical and visual literacy skills and concepts, including looking at line, colour, shape, texture, form, composition, foreground, background and negative space.  Week 1: Introduce an artist  Introduce the artist Paul Cezanne  The Peppermint Bottle by Paul Cézanne by National Gallery of Art is marked with CC0 1.0  Use the “Talking Points: Cezanne” resource to introduce pupils to the still life’s of Paul Cezanne.  Invite children to capture elements of his paintings in their sketchbooks as you discuss his work (focusing particularly on colours, lines and shapes).  You might also like to visit the “What is Composition?” resource to help pupils think about about composition in still life artwork.  Work in sketchbooks  Choose One of the Drawing Exercises Below  See Three Shapes  Use the “See Three Shapes” exercise to help children appreciate how seeing simple shapes can help improve drawing skills, and how one material can be used in a variety of ways to create different qualities of line.  Gestural Drawing with Colour  Use the “Four Colour Gestural Drawing Exercise” resource to help children build their understanding of the subject matter, and think about how they can use marks to share their understanding.  Week 2: Explore Further  Explore the Work of Contemporary and Traditional Still Life Artists  Hiroshi Sato https://vimeo.com/672907471  Explore a variety of contemporary artists who study still life in different forms. Use our “Talking Points: Contemporary Still Life” to prompt class discussion about the artists work.  Compare and contrast with the work of Dutch and Flemish 16th century artists using the “Talking Points: Flemish Painters” resource.  Use the “Making Visual Notes” resource to record and reflect.  Weeks 3, 4 & 5: Find Your Focus  Choose a Project  Choose between an exploration of:  Painting and collage  Photography, composition and painting  Clay, texture and painting  Still life sculpture  Option 1: Paint and Collage  Cut Paper Collage Still Life  Collage Still Life by Maureen Crosbie  Use the “Cut Paper Collage Still Life” resource to facilitate a collaged still life activity. This technique is very accessible – pupils paint sheets of paper before collaging with them.  Or...  Option 2: Photography, Composition and Painting  Still Life Inspired by Cezanne  Arranging And Rearranges Still Life By Joanne Andrews  Use the “Still Life Inspired by Cezanne” resource to invite pupils to make their own still life compositions, before photographing and painting them. This option is a great way to bring cameras into the classroom.  Or...  Option 3: Clay, Texture, Paint  Clay Fruit Tiles  Give children the opportunity to work with clay to make decorative “Clay Fruit Tiles“.  Children will gain skills in working with clay as a resistant and responsive material, resulting in an exploration of texture, mark making, colour and composition.  Or...  Option 4: Still Life Sculpture  Graphic Inky Still Life  Drawing of bottles  Explore still life through drawing and construction. “Graphic Inky Still Life” gives children the opportunity to develop their observation and mark making skills to create charming and powerful 3d graphic images.  Scaffold with sketchbook exercises such as “Continuous Line Drawing” and “Thoughtful Mark Making” to extend the project.  Tip: This project was originally shared with slightly older children. It’s perfectly suited to this age group – just replace the knife-cutting of the foamboard shapes of the bottles with scissor cutting working on cardboard instead.  Intervention  Learning to see  If you feel pupils need help learning to see, use the exercises on the “Painting on Plaster” activity, which includes drawing exercises to explore composition, setting up an individual still life to encourage close looking, and using a viewfinder to help you see. Don’t progress to painting on plaster, unless you are interested in painting on plasterboard (link coming soon).  Week 6: Present and Celebrate  Share, Reflect, Discuss  Finished still life  Time to see the work which has been made, talk about intention and outcome.  Invite children to display the work in a clear space, and walk around the work as if they are in a gallery. Give the work the respect it deserves. Remind the children of their hardwork.  If you have class cameras or tablets, invite the children to document their work, working in pairs or teams.  Use the resource here to help you run a class “crit” to finish the project. | The Aims of the Pathway  The aim of this pathway is to introduce children to the idea that we can create moving imagery through sequenced drawings.  Week 1: Introduce  What is Animation?  Introduce children to the idea that we can make single drawings and then string them together to make the drawings move. Use the “Talking Points: Making Drawings Move” resource to explore this idea.  Explore  Show Me What You See  Painting onto a Monotype Plate With Acrylic By Tobi Meuwissen  Working in a sketchbook, use the “Drawing Source Material: The Natural World” resource to practice drawing skills.  Think about how you can challenge pupils to make line drawings of animals using a handwriting pen (so they don’t worry about mistakes). Pause a moment on the video, give them a time limit of say 1 minute, and invite them to make a line drawing in one continuous line. Then move the film on, pause again and repeat. The drawings can be on the same page – like flickers or memories. The aim is just to warm up and to begin to tune into lines and shapes of animals and how they move. Use the “Show Me What You See” resource to support your facilitation.  Week 2: Explore  Paper Cut Puppets  paper cut puppets showreel  Watch the “Talking Points: Paper Cut Puppets Showreel” to explore what might be possible when you make paper “puppets” which you can then animate.  With sketchbooks open as you watch the showreel above, invite the children to begin “Making Visual Notes” in their sketchbooks. Ask them to pretend to be “magpies” and to jot down anything that they see which they would like to try. What catches their eye? Perhaps challenge them to keep their notes on one page so that the page is full of ideas and words. It doesn’t have to be in order, and colour could be used too.  Play the showreel more than once, pause it regularly and invite children to talk about what they see and what they like.  This kind of learning (gathering information) is a skill, so take it slowly and give them time to practice. Purposely stop the film in the resource and ask them to turn to their sketchbook to add notes.  Let children know that they will be creating their own paper “puppet” and describe their theme or area of focus might be (ie animals which live in the jungle, Ancient Egyptians etc). Then continuing in sketchbooks, and using source material which is appropriate to your theme, ask them to start planning what their puppet might be, and what action they would like it to perform.  N.B Key here is that the action should be simple. For example, rolling eyes or moving an arm might be enough. Picking up a ball and throwing it will be too much for most children in the time given.  Week 3,4 and 5  Make Your Moveable Drawings  Animating Eagle  Use the following resources to enable children to make their moveable drawings.  Please note all these resources follow a similar plan so visit them all and combine to suit.  Cardboard Robots with Moveable Joints  Making Drawings that Move  Making Articulated Beasts Part 1  Articulated Animals  Hedgehog  Invigorate!  Explore the Work of Lauren Child  Lauren Child video  At a point when children need an injection of energy, introduce them to the work of Lauren Child through the “Talking Points: Lauren Child” resource. Explore how Lauren works as an artist and look for clues and tips in her working process. Use sketchbooks for “Making Visual Notes“.  Additional Activity  Creating a Background  Adobe- Art As Activism Vimeo Screenshot  You may like to invite the pupils to create a background for their moveable drawings, appropriate to the theme.  This could be a shared drawing, as shown in the “Shared Ink Drawing” resource, or it could be a drawn background for each child.  Additional Activity  Animating the Drawings  If you have access to tablets, you may like to animate some of the drawings, you could also spend less time making the moveable drawings and more time animating them if that is of interest to you.  Making Drawings Which Move resource Coming Soon (Jean Edwards)  Week 6: Present Work  Share, Reflect, Celebrate  If children have animated their articulated beasts, pull down the blinds and watch all of the animations together.  Present all work in a clear space and take the opportunity to visit all work made like a mini gallery. Use the “Crits in the Classroom” resource. |
| **Key knowledge/ skills** | * Recall 2 artists who tell stories through imagery. * Use poetry to create illustrated narratives. * To be able to tell a story through drawing. * To use text within drawings to add meaning. * To create a poetry comic using text and illustration and critically evaluate. | | * Explore the work of contemporary and more traditional artists who work within the still life genre. * Express thoughts about other artists’ work, and talk about the meanings of objects as artists present them. * Use a sketchbook to make visual notes, record and reflect. * Draw from observation and think about how line, colour, shape, texture, form and composition can be used to make artwork more interesting. * Present and explain how sketchbook work helped build knowledge and skills towards a final piece. | * Talk about the work of other animators who make animations from their drawings. * Use a sketchbook to gather ideas from other artists, and start to think about a simple moving drawing that could be made. Use observational skills to look at source material to inspire a character and make drawings. * Create a background for a character. * I can use digital media to film an animation. * Share my moving drawing, either through an animation or by showing classmates how it would move. |
| **Vocabulary** | Illustration, Inspiration, Interpretation, Original Source, Respond, Response  Graphic Novel, Illustrator,  Poetry, Prose, Stage, Arrange  Line, Quality of line, Line Weight, Mark Making, Medium, Graphite, Ink, Pen, Quill, Brush, Watercolour, Watersoluble,  Composition, Sequencing, Visual Literacy, Narrative  Present, Share, Reflect, Respond, Articulate, Feedback, Crit, Similarities, Differences, | | Still Life, Genre, Traditional, Contemporary,  Objects, Arrangements, Composition, Viewfinder, Lighting, Background, Foreground,  Light, Dark, Tone, Shadow, Colour, Hue, Tint,  Elements, Pattern, Texture, Colour, Relationship, Mark Making, Appearance, 2D, 3D,  Present, Share, Reflect, Respond, Articulate, Feedback, Crit, Similarities, Differences, | Animate, Animation, Animator,  Character, Movement, Pose, Action, Gesture, Intention,  Background, Foreground,  Tools, Scissors, Paper Fastener, Tape, Stick,  Presentation, Performance, Share, Reflect, Respond, Feedback,  Film, Focus, Lighting, Stage, Arena, |
| **Personal Development** | Cultural Capital: Watch art videos online to increase access to places you are unable to visit. Visit local galleries, museums, crafts groups, artists. | | Taking time to see the beauty in objects around us. Exploring their form, shape, line and colour. |  |
| **Quick Quiz** | What is the importance of line, shape and colour?  What is an accordian book? Poetry comic? | | What is a composition?  How does seeing simple shapes can help improve drawing skills?  How can one material be used in a variety of ways to create different qualities of line? | What is Animation? |
| **Art**    **Curriculum Coverage**  **Year 5/6 – Cycle B** | | | | | |
| **Unit of work** | **Autumn**  **2D Drawing to 3D Making**  Explore how 2D drawings can be transformed to 3D objects. Work towards a sculptural outcome or a graphic design outcome  **Drawing, Sculpture, Graphic Design, Collage, Sketchbooks** | | **Spring**  **Activism**  Explore how artists use their skills to speak on behalf of communities. Make art about things you care about  **Printing, Collaging, Drawing** | **Summer**  **Brave Colour**  Exploring how artists use light, form and colour to create immersive environments  **Installation Art, Sketchbooks** |
| **Enquiry Question** | **How can we transform 2d drawings into 3d objects?** | | **How can we, as artists, use our skills, vision and creativity to speak on behalf of communities, changing the world for the better?** | **How can we create imaginative, immersive environments which enable viewers to engage with colour in a physical way?** |
| **Prior Learning** | Explored relationship between 2d and 3d. Explored challenges faced by working in 3 dimensions. Explored drawing and mark making skills and seen how they transfer to different disciplines and genres. | | Explored how artists bring their own experience to their work. Understood that artists have responsibilities in the way they act in the world, depending upon the discipline in which they work. | Explored colour. Explored how we can use models to fuel our imagination of what might be. Explored how we can bring together a variety of media. Explored the relationship between artist and viewer. |
| **Key Concepts** | Key Concepts:  That drawing and making have a close relationship.  That drawing can be used to transform a two dimensional surface, which can be manipulated to make a three dimensional object.  That when we transform two dimensional surfaces we can use line, mark making, value, shape, colour, pattern and composition to help us create our artwork.  That we can use methods such as the grid method and looking at negative space to help us draw.  That there is a challenge involved in bringing two dimensions to 3 dimensions which we can solve with a combination of invention and logic. | | Key Concepts:  That artists can use art as a way to express their opinions, using their skills to speak for sectors of society.  That artists acting as activists often use print because it allows them to duplicate and distribute their message.  That a carefully chosen image can be a powerful way to communicate as it is direct and crosses boundaries of language.  That through art as activism we can come together. | Key Concepts:  That as humans we react emotionally to colour.  That artists can create immersive environments using colour, light, form and sometimes sound to create a transformative experience for others.  That we can use colour in a brave and inventive way, trying new colour combinations and exploring the relationship between colour and form.  That we can test ideas, use our imagination, and share our vision with others by creating 2 and 3 dimensional models. |
| **Core Learning** | The Aim of the Pathway  This pathway enables pupils to consider how 2-dimensional drawing might relate / transform to 3-dimensional making.  Find Your Focus  Sculpture or Graphic Design?  Before you begin, decide which focus you would prefer:  Option 1  Sculpture  "Flat yet sculptural" standing dog!  Sculpture – Explore drawing techniques such as grid drawing, using negative space, and mark making (including tonal value), before transforming your drawings into sculpture.  Or...  Option 2  Graphic Design  Graphic Design – Explore typography, line, shape, colour and composition to recreate food packaging, turning the flat graphics into 3d nets.  Follow Option 1 or Option 2 for the Full 6 Weeks Below  Option 1:  Flat Yet Sculptural Sculpture Project  Option 1: Week 1: Introduce  Introduce the Work of Lubaina Himid  Lubaina Himid  Introduce pupils to the work of Lubaina Himid, an artist working in London, using the “Talking Points: Lubaina Himid” resource.  Lubaina paints on wood to create flat, standing images which viewers can walk amongst.  With sketchbooks open use the “Making Visual Notes” resource so that pupils can note down things that they notice during the exploration. Use the questions on the resource to start discussion.  Option 1: Weeks 2 & 3: Draw  Use Negative Space and the Grid Method  Negative Space  Pupils will start to create their own “flat yet sculptural” artwork.  In the resource we feature, we framed our exploration around dogs – but you can choose any focus you like.  Begin by introducing children to two key techniques which will help them both see and draw: 1) using negative space and 2) the grid method.  Use the “Use Negative Space to Believe What You See (and Scaling Up)” resource to help pupils understand these methods and begin their project work.  Option 1: Weeks 4 & 5: Draw  Explore Mark Making, Tonal Value & Structure  Negative Space  Continue the project by collaging and making the drawings into sculptures. Full instructions via the “Flat Yet Sculptural” resource.  Week 6  Share, Reflect, Discuss  Refer to the bottom of the pathway for help with running a crit.  Or...  Option 2:  Redesigning Food Packaging  Option 2: Week 1: Introduction  Graphic Designers and Food Packaging  Orange Juice Redesign https://www.youtube.com/watch?v=TzzlNni\_K4o&t=364s  Use the “Talking Points: Food Packaging” resource to explore food packaging. Use the questions on the resource to stimulate conversation.  You may also like to take in food packaging of favourite foods and invite children to talk about the colours and design of the boxes etc.  Use the “Making Visual Notes” resource to give children the opportunity to note down things that they notice during the exploration.  Waitrose Home Fragrance Packaging by Claire Harrup  You could also look at “Which Artists: Claire Harrup” to see how an artist working for one of the big supermarkets designs her work.  Option 2: Week 2, 3, 4, 5: Draw, Paint, Make  Explore Packaging Design  Completed Pasta Packaging by Tobi Meuwissen  Use the “Redesigning Food Packaging” resource to design your own food packaging.  You might like to start the project by watching the third video on the “Talking Points: Food Packaging” resource if you didn’t watch it last week. The process you will follow is slightly different but it gives a nice insight into how a designer might approach a similar project.  You may also like to visit the “Talking points: What is Typography?” resource if you would like to remind children how they can think creatively about lettering.  Throughout the project, use sketchbooks to test ideas and reflections.  Week 6 (both options)  Share, Reflect, Discuss  Peer Assessing work  Time to see the work which has been made, talk about intention and outcome.  Invite children to display the work in a clear space and walk around the work as if they are in a gallery. Have sketchbook work present too. Give the work the respect it deserves. Remind the children of their hard work.  If you have class cameras or tablets, invite the children to document their work, working in pairs or teams.  Use the resource here to help you run a class “crit” to finish the project. | | Aims of the Pathway  This pathway introduces pupils to the idea that artists can use their skills, vision and creativity to speak on behalf of communities, changing the world for the better.  Week 1: Introduction  The Relationship Between Print & Activism  We begin by introducing pupils to the idea that art can be used to express the opinions of artists, who in turn speak for sectors of society. Artists can be activists, and many artists choose print as a way to make their art, as it allows them to reproduce their artwork so that it can reach many people.  Choose one or more of the artists below to introduce to your class, depending on the project option you choose.  Introduce an Artist Activist  Luba Lukova  Vimeo Screenshot https://vimeo.com/34541872  Use “Talking Points: Luba Lukova“ to explore a designer who uses posters as a way to address injustice in the world. Use the questions at the bottom of the resource to help guide a discussion about the artists approach.  Introduce an Artist Activist  Faith Ringgold  Faith Ringgold Youtube Screenshot  Use “Talking Points: Faith Ringgold” resource to explore an artist who makes painted quilts to communicate personal narratives, history and politics. Use the questions at the bottom of the resource to help guide a discussion about the artists approach.  Introduce an Artist Activist  Kate DeCiccio  Adobe- Art As Activism Vimeo Screenshot  Use “Talking Points: Kate DeCiccio” to explore how posters can be used to communicate important messages within different communities.  Find Your Voice...  What Do YOU Care About?  Message to the World  What do you care about? What is your message to the world? Sometimes it can be hard to find the right words, or be brave enough to say them outloud.  The “Find Your Message” resource will help pupils to find their passion and their message, and enable them to communicate it in their own way.  Work in sketchbooks or on large sheets of paper. Work alone or in small groups of people you trust.  This activity will encourage children to start exploring who they really are, before they take their next steps to secondary school.  Week 2,3,4 & 5  Find your focus  Decide whether you would like to explore pupil voice by making posters or making zines, and follow the pathways below.  Option 1  Make a Poster  This pathway shares how you can make a poster about something you care about.  Look and Talk  Shepard Fairey  Introduce discussions about street art and activism in the classroom using “Talking Points: Shepard Fairey“.  Make  Create a Poster Inspired by Shepard Fairey  Using masking tape to block out printable areas  Use the “Creating a poster inspired by Shepard Fairey” resource. Children will begin by collaging their own canvas and go on to create their poster design, through stencil, collage or screen print.  Screen Print Hack  Ink On Mesh by Paula Briggs  If you decide that you’d like to revisit screen print with the children or they haven’t had the opportunity to screen print before, here is a video for our “Screen Print Hack” to support this facilitation.  Children can also use collage and stencilling as a way to create their posters.  Or...  Option 2:  Make a Zine  Use the following resources to inspire pupils to make a zine.  Introduce  Talking Points: What is a Zine?  The Activist Planners Vimeo Screenshot  Use “Talking Points: What is a Zine?” to explore the purpose of Zines.  Be Inspired  The Art of Zines  Zine by Stephanie Cubbin  See how older pupils made zines about things they cared about in the “Art of Zines” resource.  Make  Make a Simple Folded Sketchbook  Making a simple folded sketchbook  Use the “Simple Folded Sketchbook” resource as basis for your zine.  Collage  Fill your Zine  Children may want to begin their zines by “starting with magazine imagery“.  Supply children with a variety of magazine imagery which can be used to communicate their message.  Invite children to modify their chosen imagery, by cutting, folding, sticking and juxtaposing whilst thinking about the composition of their zine pages. Images can be photocopied in black and white and drawn/painted over.  Encourage experimentation and exploration of how best to communicate their message through text and word.  Week 6  Share, reflect, discuss  Lemon and Peach Zine 2B Or Not 2B by Elsa and Sarah Hingley  Time to see the work which has been made, talk about intention and outcome.  Invite children to display the work in a clear space, and walk around the work as if they are in a gallery. Give the work the respect it deserves. Remind the children of their hardwork.  Use the resource here to help you run a class “crit” to finish the project. | Aims of the Pathway  This pathway gives pupils the opportunity to engage with colour in an intuitive and physical way.  Pupils are given a greater degree of creative independence and the pathway invites pupils to respond to the following questions:  “How can we create colourful experiences? How do they make us feel? How might we connect to others through colour?”  Pupils are encouraged to guide their own exploration, making choices about how they want to use colour in their artwork.  Week 1: Prepare  Make a "Brave Colour" Project Sketchbook  colourful sketchbook  Fill the classroom full of colour and start as you mean to go on by inviting children to make a dedicated Brave Colour Project Sketchbook.  Use the “Elastic Band Sketchbook” resource to make the sketchbooks. Use white paper inside (use cartridge paper torn into double sized sheets – don’t use printer paper) so that pupils can fill it with the colours that appeal to them.  For the covers, use something durable like cardboard as a base, but invite pupils to personalise the covers with colours they are attracted to. This might involve paint, card, paper or fabric.  Encourage pupils to use these sketchbooks throughout the project. Use the “Making Visual Notes” resource to capture colours, generate ideas and reflect.  Week 2: Be Inspired  Explore the Work of Artists Using Colour  Olafur Eliasson Exhibition  Olafur Eliasson  As a class, explore the work of artists who use colour in their work – sometimes in the form of paint, sometimes light.  Explore the following Talking Point resources, using them as the basis for class discussion. Use the “Making Visual Notes” resource to give pupils time to jot down thoughts and ideas in their sketchbooks.  As this is a colour project, make sure pupils have ready access to colour – paper, paint, ink, pastel – so even though this session is about watching and talking, they can also easily reach for colours to apply to their sketchbook notes.  Explore one or more of the resources below:  The Laundrette of Dreams Project by Yinka Ilori https://vimeo.com/649907702  Talking Points: Yinka Iloria and Colourful Spaces  Flock of Seagulls Bag of Stolen Chips by Morag Myerscough https://vimeo.com/666728598  Talking Points: Morag Myerscough  Nuvango Gallery: Carnovsky Opening https://vimeo.com/152368545  Talking Point: Carnovsky  Olafur Eliasson Exhibition at The Tate by Paula Briggs  Talking Point: Olafur Eliasson  Liz West, Our Colour Reflection  Installation Artist – Liz West  You may also like to explore the “Talking Points: What is Installation Art?” resource.  Week 3: Collect Colour  Exciting Colour  DashwoodStudio Fabric Design by Rachel Parker  Explore pattern designer Rachel Parker’s moodboard books. Invite children to “Collect Colour” from magazines to create their own colour moodboards. These moodbards can be used in the future as inspiration for other projects.  Weeks 3, 4, & 5: Explore & Create  Dream Big by Working Small  Choose one of the following options to focus pupils exploration of “brave colour”.  Use sketchbooks to record, test and reflect.  Option 1  Mini World Light Boxes  Lighting up the miniworld  Use the “Mini World Light Boxes” resource to create models of sculptural installations exploring light, colour and form.  Or...  Option 2  Sculptural Challenge: Colourful Walls  Use the “Sculptural Challenge Number 1: Colourful Walls” resource and challenge pupils to create a design proposal for a colourful architectural installation exploring colour and form.  Option 3  Sculptural Challenge: Colour, Light, Form  Use the “Sculptural Challenge Number 2: Colour, Light, Form” resource and ask children to create an idea for an installation which uses light, colour and form (and even maybe sound) to create an immersive experience for others.  Week 6: Present and Share  Share, Reflect, Discuss  Lighting up the miniworld  Time to see the work which has been made, talk about intention and outcome.  Invite children to display the work in a clear space, and walk around the work as if you were in a gallery.  Give the work the respect it deserves. Remind the pupils of their hard work. Look back on all stages of the colourful journey and connect work made by pupils to that of the initial artists.  If you have class cameras or tablets, invite the children to document their work, working in pairs or teams.  Use the resource here to help you run a class “crit” to finish the project. |
| **Key knowledge/ skills** | * To use a grid method to help create a drawing. * To explain what negative space is and use it effectively. * To know the difference between 2D and 3D. * To describe the work of an artist who transforms 2D to 3D. * To create a 3D object from a 2D drawing. | | * Describe how artists use their skills to make art which speaks about things which matter, often on behalf of whole communities. * Explore how I can find out what I care about, and find ways I might share my ideas with others. * Create visuals and text which communicate a message. * Use typography to make messages stand out. * Combine different techniques such as print, collage and drawing and use line, shape and colour to compliment. | * Create a 3d model or 2d artwork which shares a vision with others. * Use a sketchbook to focus an exploration of colour, taking time to record thoughts, test ideas and reflect. * Take photos of artwork, thinking about focus, lighting and composition. * Imagine what it might be like to be in those environments, and to share thoughts with others * Explore the work of installation artists who use colour, light and form to create immersive environments. |
| **Vocabulary** | 2D Drawing  3D Object  Packaging  Negative space  Grid method  Scaling up  Net, Typography, Graphic Design  Collage  Structure  Balance  Present, Share, Reflect, Respond, Articulate, Feedback, Crit, Similarities, Differences, | | Activism  Voice  Message  Community  Poster  Zine  Screenprinting  Present, Share, Reflect, Respond, Articulate, Feedback, Crit, Similarities, Differences, | Sketchbook  Visual notes  Colour  Installation Art, Immersive, Participate, Context, Environment, Viewer,  Light Colour Form Structure Sound Senses  Sculptural installation  Present, Share, Reflect, Respond, Articulate, Feedback, Crit, Similarities, Differences, |
| **Personal Development** | Taking time to see the achievement of what has been created and the patience and perseverance that was needed. | | What Do YOU Care About?  Message to the World  What do you care about? What is your message to the world? Sometimes it can be hard to find the right words, or be brave enough to say them outloud.  This activity will encourage children to start exploring who they really are, before they take their next steps to secondary school. | Exploring the beauty of colour in art. |
| **Quick Quiz** | Explain grid drawing, using negative space, and mark making.  How do you use typography, line, shape, colour and composition to recreate food packaging, turning the flat graphics into 3d nets? | | Discuss one of the artists you have studied and how they got their message across using their art. | Explain how one of the artists studied used colour in their art to show mood, emotion etc. |