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| **Art**    **Curriculum Coverage**  **EYFS – Cycle A** | | | | |
| **Unit of work** | **Autumn**  Painting with Plasticine  Feely drawings  **Exploring the Natural World**  Newspaper Heads  Finger Pallete Portraits | **Spring**  Primal Painting  **Exploring the Natural World**  Drawing Like a Caveman  **Making Art – Handprint Art**  Dressing up as a fossil  **Exploring the Natural World** | **Summer**  Ducklings  Painting the Savanna  To colour  **Exploring the Natural World** |
| **Prior Learning** |  |  |  |
| **Core Learning** | Autumn:  In this seasonal textile activity aimed at EYFS and SEND learners, students will create an autumn floor on fabric. They will get the opportunity to use a variety of different materials on calico as well as use new techniques such as wax resist. This activity encourages the development of skills such as colour mixing, dexterity, fine motor skills and an exploration of shape.  Materials:  A varied selection of leaves  Calico (cut bigger sheets to work on collaboratively or smaller separate pieces for individuals to work on)  Fabric Wax Crayons  Poster Paint / Fabric Paint / Ink  Paint brushes  \*If you would like the textile piece to be wash friendly then use fabric wax crayons and fabric paint which can be fixed with heat later.\*  Leaves for Wax Rubbings by Tobi MeuwissenMaterials for Wax Rubbings by Tobi MeuwissenTo Begin  Water down the fabric / poster paint. This will ensure that the wax resists the paint to give a really clear outline of the leaf veins. Make sure that you don’t dilute the paint so much that it loses its colour pigment.  Watering Down Poster Paint by Tobi Meuwissen  Ink bottom left and middle (red and green) Poster Paint top (yellow, green, red)  If you don’t have a selection of autumnal colours premixed then depending upon abilities you may want to encourage children to mix their own paint colours using yellow, green and red.  Mixing Poster Paint by Tobi MeuwissenBasic colour mixing to achieve autumnal colours:  Red + Yellow = Orange  Green + Yellow = Acidic Greens  Green + Red = Browny Reds  Arranging Leaves by Tobi Meuwissen  If you are creating a group textile piece then spread the calico out on a large table. A hard surface like a table will be more effective for creating the wax rubbings than carpet. A group of 4-6 would work well.  Invite children to start arranging their leaf compositions ensuring that the leaves are placed face down, with the veins facing away from the calico.  Arranging Leaves by Tobi Meuwissen  Once children are happy with their compositions (as a group or as individuals) they can begin to create their wax rubbings. They will need to place the leaf underneath the calico with the veins of the leaf facing the calico. If they are working in groups, ask children to put all the leaves under the calico at the same time to avoid disruption later.  Children will need to move the fabric crayons across the surface of the leaf to pick up the marks. Ensure that they don’t use too much pressure otherwise they will fill in the whole leaf with crayon and the veins won’t be visible.  I used white crayon to ensure that the rubbings would stand out later on when the ink and paint was added but you can encourage children to use colours too.  Taking Wax Rubbing of a Leaf by Tobi Meuwissen  Once the rubbings are all completed put some cardboard under the calico to protect the surface.  Painting Over Wax Rubbing by Tobi Meuwissen  Learners can now begin to paint their leaves, thinking about the shape that the wax rubbing has left behind.  Painting Over Wax Rubbing by Tobi Meuwissen  Encourage children to use lots of autumnal colours to create an exciting textile painting.  Final Autumn Floor Textiles Made Using Rubbing by Tobi MeuwissenFinal Autumn Floor Textiles Made Using Rubbing by Tobi Meuwissen  If you have chosen to fix the wax resist painting (fabric paint with the fabric crayons), refer to the instructions on the bottle / crayon box to see how you can fix the design | **Primal Painting**  Exploring the Natural World  In this resource Marijke Liefting and Iris Verbakel, an art teacher from The Netherlands, shares a workshop session in which children explore a kitchen garden as a source for natural pigments. We love the open-ended, exploratory approach which enables children to take ownership of their learning, and to discover their own colour palette.  Introduction  Primal Painting is all about natural dyes and stains from plants, herbs and soil. Children in the city of Eindhoven (the Netherlands) do not have a lot of opportunities to see vegetables grow, as is the case in most cities. We do think it is highly important to enable children to have contact with nature. They will feel so much more respect after experiencing the growth of plants and understanding the vital role animals play.  Primal  Therefore, our goal is to let children play and investigate on their own, combined with reviewing works of artists like Andy Goldsworthy, Richard Long or Claudy Jongstra. Who? Claudy Jongstra is a world famous felt artist/designer. She covers walls completely with her felt art (www.claudyjongstra.com).  Claudy Jongstra is a great inspiration to us. She works with only natural materials, grows her own herbs and has her own sheep. From these she harvests pigments from onion skin, walnut, weld, woad, indigo, madder, cochineal and chamomile.  We translated her way of working into more accessible vegetation, including, greens like chard, kale, beetroot, red cabbage, red flowers or violet, powder herbs like curry and paprika, which can be mixed into a sort of paint with milk.  For the start of a series of art lessons, or a workshop, we take the children to a nearby kitchen garden. There we let them search for beetroot, which is kind of mean, because they are not visible as they grow underground (which I need not tell you of course). But in the meantime, the children will turn up with all other kinds of greens. We let them pick and collect, to find out what it is, what it tastes like and if you can get colour out of it.  The Kitchen Garden  In our primary schools large groups are not exceptional. Of course we prefer working with smaller groups to give each child more attention.  Collected Flowers  Children collect flowers and leaves and veggies and bring them to school. Then they will discover that some leaves will work better (give more colour) than others. How come? Now that is a question worth investigating.  Collecting Greens  Mashing Leaves  With their fingers children mash the leaves right on the paper, but it is also nice to provide some tools like pounders, hammers or rolling pins or anything else you think will be useful.  Using a hammer to release colour  Painting with natural pinks  We cook red cabbage in advance. This is kind of a magic potion because it will react with lemon juice and it will surprise the children! When you want to impress children with a trick, use soda detergent and see what happens! (Warning: this can only be done under supervision of adults because soda can be harmful.)  Using Spices  It will smell delicious in your classroom with all those fresh mashed herbs. Add to it the smell of curry powder or paprika…  Mixing ingredients  … and children will get in a flow and things will get cooking! You can mix with water and it’s also nice to try mixing with milk. If you are fearless, put in some egg yolk too. This will result in serious egg tempera, the old masters used to paint with.  Diluting with water  Using milk  Exploring browns  Homemade charcoal  Another very old material to draw with, is charcoal. We made it ourselves by putting pieces of wood in the flame of a candle.  Drying on a washing line  Arrange for a place per student, where the experiments can dry. Afterwards you can construct little books with the children. For the parents we write a note which we include, about why we focus on processes instead of end results in this stage. For now children investigate, explore, follow their own thoughts and learn what they want to learn.  Artwork  Babette  In the classroom we like to work in circuits. On 6 tables we put different materials. You can sort it by colours, or by technique. Here you see teacher Babette (in Holland we use first names to address a teacher) asking her 4-5 year olds what they see in the picture. After a nice conversation about colours and lines, Babette will tell more about these ancient cave drawings.  Primal painting  After all this doodling and fooling around, we ask the children to make their own cave painting from animals they know.  Primal painting  Working on a shared painting    Working on a shared painting  This teacher focussed on teamwork and making art together and turn the classroom into a gigantic cave. Others will stick to a small and convenient exhibition whilst giving the children the opportunity to tell their parents about the things they have learned.  Final exhibit  Sharing sketchbook  **Drawing like a Caveman**  Start with a group conversation, seated around an imaginary campfire. Imagine you are Stone Age people, warming yourself around the fire. Someone grabs an old, cold, burnt piece of wood. Could they make a mark with it? Is it charcoal? Did they have paper? Where might they choose to draw with the charcoal stick? They cannot write words, so what might they use to make marks?  After the initial conversation, invite the children to return to their places and to see how they might use charcoal, paper and hands to make a drawing which is unique to them.  Challenge the children to begin in a simple way by making a drawing around their hand. Invite the children to smudge the charcoal with their other hand to create a negative space image of their handprint.  handprint art  Next, ask the children to make a “palette” of charcoal. This is done by rubbing a piece of charcoal on a piece of paper until the surface of the paper is black. Then using the fingers on their drawing hands, the children need to remove some of the black charcoal from the “palette”, and then use their fingers as drawing tools.The children can then draw directly on their paper with their charcoal covered fingers. They can also use their knuckles, fist and side of hands in the same way to make different marks. Marks made in this way will generally be lighter than by using charcoal directly on paper.  Making a Charcoal palatte  Charcoal palatte  Using a Charcoal Palatte  Children should then be encouraged to work back into their drawings, experimenting with all the different ways of using charcoal described here. In particular encourage the children to see if they can make lines which are really dark and thick, or dark and thin, in contrast to areas of the paper which are left lighter. Invite the children to layer their images one over the other, always working around the theme of hand – handprints and marks made by their fingers.  Let the children pour energy into the drawings. Encourage them to stand or crouch rather than sit, and even to rotate their sheets so their is no “top” or “bottom”.  Knowing when to stop is always a challenge. Children need to push their mark making as that is how they will learn, but they also need to know when to stop (charcoal drawings have a tendency to end up uniform grey if overworked).  Hand Prints and Lines  Drawing of Hands in Charcoal  **Dressing up like fossils:**  Warm Up  I wanted the children to focus on creating a fossil or stone-like texture on their canvases. I explained that in this session we were less interested in drawing a fossil in a traditional way, and instead to use the texture and marks of fossils or stones to inspire a drawing.  Drawing fossils on fabric squares  To ensure the children understood the notion of being inspired by texture, and to begin an expressive mark making exploration, we began with a simple warm-up. I tore some sugar paper into hand-sized pebble shapes and asked the children to explore the materials I had provided (wax crayons, oil pastel, chalk, graphite, charcoal, erasers, watercolours, pencils) and to work to create a fossil or stone like texture. I added a time pressure to the exercise and asked the children to create their pebbles in just 2 minutes, and then grab another sugar paper pebble to repeat the exercise. Children also explored how crumpling the paper, both before or after their drawing, could help add to the texture.  Warm Up: two minute fossil rocks  Two minute pebbles    “The Main Event”  We then had just 40 minutes to create our canvas fossils. As the children were working on a large scale, I wanted them to remember to step back from their work at intervals to enable them to make decisions about how their drawings were progressing. For this reason I set the room up with the children working at their own work station at one end of the room, and the materials on a table at the other end. I asked the children to choose materials, use them, return them and choose more, and every time they made this journey to remember to stop and have a look at their drawing before they sat down to work. I also reminded them of the importance sometimes of looking around them at other people’s drawings, in addition to being inspired by the images of fossil textures which I had taken in.  Drawing, walking, looking  Fossil textures  We spent two minutes talking about how when we make a drawing we usually move from the wrist, but can also move from the elbow, the shoulder, the waist – how our whole bodies can be involved. Children began drawing, bringing their mark making experience from the warm-up with them. I encouraged them to try to “possess” the whole canvas. Throughout the process I asked them to think how the marks they made balanced out across the entire canvas, how colour and density of mark making helped create this balance . Again stepping back and looking was important to this process.  Mark making to create fossil textures  Covering the whole fabric square  Taking ownership of the whole canvas  Careful mark making    The canvases the children made were full of curious accidents and detail. The metre square dimensions of the fabric pieces meant that they related to the size of the children’s bodies very well – they clearly felt a sense of ownership towards them.  As a final surprise, I asked the children to curl into a ball on the floor and turn themselves into a fossil stone! They were thrilled with that last surprise and I loved the sudden quiet which descended as they all became rocks! | Ducklings:  Newly hatched ducklings are the inspiration for a collection of paintings by Years 2 and 3 at Burton Hathow Preparatory School. Head of Art, Rachel Burch shares the activity.  This year we decided to incubate duck eggs with Years 1 and 2 and everyone was delighted when Daisy and Pierre hatched. The children were fully involved in the care of the ducklings, the video shows the children giving them their first swim in a paddling pool. They grew quickly and were set free on the school lake at the beginning of July. Incredibly they have bonded with a family of mallards and are happily living together. We do still feed them and they are very tame, happily eating from the children’s hands.  The challenge for the painting was for the children not to make a hard outline for the body and the heads of the ducklings. I introduced the idea of using different lengths of card to print, giving the effect of down.  With Year 2, I mixed up a couple of shades of yellow for them, and they painted directly onto A3 white cartridge paper. We talked about creating two overlapping circles for the head and the body, one being larger than the other. The bills and legs were added using paintbrushes and the children mixed their own colours.  **Painting the Savannah: Horizons, Colour, Printing and Painting by Chloe Williams**  This project was initially created as one of many jungle themed activities for my Little Art Club (2-5yr olds). At Little Art Club, the emphasis is on exploring materials and allowing the children to make their own decisions. The project spanned over 2 separate sessions so that the monoprints could dry before the next stage.  I have chosen this activity to share because it can work with pre- school, Foundation / KS1 and KS2 children. It also covers a range of art practices: mono printing, drawing, colour mixing, painting, landscapes/skyscapes, stencils, collage and scale.  For the younger children it encourages fine motor skills through using pencils, rollers, scissors and paint brushes. For the older children it also teaches colour mixing and encourages an experimental approach to applying paint and gives them a chance to work on a large scale. Most importantly this activity is ACTIVE! The mono printing is energetic and requires the use of the whole body as is the painting and you can make the paintings as BIG as you like! The colour mixing and application of paint requires problem solving and individual decision making as does the collaging.  You will need:  A large piece of Perspex big enough for the entire group to sit around. The one I use is 1.5 m x 1.5m.  Rollers  Black, white and coloured Mono-printing ink  Paint: white and primary colours for older children, add pre mixed secondary colours for the pre-school and Foundation Stage/KS1 children  Decorating brushes  1 large piece of black paper and 1 large piece of white paper (as big as the perpex)  1 large square piece of paper for each child and 1 rectangular piece each with the same width as the square  Masking tape  Glue sticks  How to:  I started this project by looking at images of animal skins and getting the children to name the animal they belong too. We talked about patterns and textures.  Stage 1: Mono-printing zebra and rhinoceros or elephant skin (or any animal you like!)  Zebra print:  As a group, cover the Perspex with white ink using the rollers (my tip is to get the children to hold the rollers in the air whilst you apply the ink and then as a group count down from 10, to build tension, before saying GO- then they can roll!).  Once the Perspex is covered lay strips of pre-cut newspaper paper onto the ink. Discuss first with the group which way the line will go so that they all lay in the same direction.  Laying the stencils  Laying the stencils    Place the large piece of black paper on top. The children can now rub the paper, lie on it and even jump up and down on it to take the print.  Get all the children to stand at one end of the Perspex whilst you peel the print off and reveal the zebra stripes. (We often say a magic word or too to help the process!)  Reveal the print!  Reveal the print!    Once the print is dry cut into pieces so that at the next session each child has a piece with which to draw and cut out a zebra. (With pre-school groups you can pre-cut the pieces into zebras.)  As a group peel off the zebra stripe stencils and add more ink to the perspex. Mix black and green, orange and brown to make lots of different greys. At this stage the children can make marks in the ink with their rollers or with paint brushes.  Place the white paper on top of the ink. Give the children pencils and SCRIBBLE all over the back of the paper.  Again get all the children to stand at one end of the Perspex, say the magic words and peel the print off to reveal the elephant / rhinocerous skin.  Once the print is dry and cut into smaller pieces the children can mono-print again- using white or grey ink and the scribbling on the back technique- to create even more wrinkles.  Again once the print is dry cut into pieces so that at the next session each child has a piece with which to draw and cut out an elephant or rhinocerous.  Stage 2: Creating and Painting Landscapes:  Before starting this stage show the group images of landscapes and talk about the horizon. Look at photographic and painted images of the savannah and of African landscapes with sunsets. Have the children list the colours they can see in the images.  Give the children a square piece of paper and a rectangular piece of paper. Demonstrate joining the 2 together with masking tape so that they create a horizon line. Older children could draw their own horizon line but with the younger age groups I have found this approach helps them remember that they have a land area and a sky area. They can then make the decision about which way up they want the paper; more land or more sky?  Creating a horizon line by joining 2 pieces of paper  Creating a horizon line by joining 2 pieces of paper    Once the paper is taped together it’s time to choose the colours. With older children you can use primary colours only and spend time colour mixing to make vibrant secondary colours. I find it a useful rule that they are only allowed to apply colours they have mixed themselves. You can also use differnet materials for each part, eg paint for sky and stabilo crayons for the land encouraging directional lines to suggest grasslands.  Use BIG brushes to paint and encourage the children to apply a range of colours and to be aware of the horizon line.  Stage 3: Collaging into the landscape:  Give the children the pieces of the monoprint. At this stage the children can monoprint again onto the elephant/rhinoceros skin. Demonstate more texture and wrinkles can be added by using white ink and scribbling on the back of their piece of skin Give each child an individual piece of perspex to use.  Drawing animals onto the mono prints  Drawing animals onto the mono prints    Once the skin is suitably textured the children can draw out their elephants, rhinoceroses and zebras and cut out. I always prefer the children’s own drawings but for the younger children stencils are a good idea as the drawings do need to be fairly big. I have found that children are happy to draw elephants but balk a little at the zebras and using stencils is another useful developmental activity.  Once the animals are cut out the children can collage them into their landscape. They can then go on to add grass, trees and other animals. |
| **Personal Development** | Fine motor control – exploring leaves their shape  Developing dexterity | They will feel so much more respect after experiencing the growth of plants and understanding the vital role animals play.  Looking at the details of fossils | Looking at the development of ducklings –awe of creation  Around the world – looking at a different part of our world |

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| **Art**    **Curriculum Coverage**  **Year 1/2 – Cycle A** | | | |
| **Unit of work** | **Autumn**  **Spirals**  Using drawing, collage and mark-making to explore spirals. Introducing sketchbooks | **Spring**  **Making Birds**  Sculptural project beginning with making drawings from observation, exploring media, and transforming the drawings from 2d to 3d to make a bird | **Summer**  **Simple Printmaking**  Explore simple ways to make a print. Use line, shape, colour and texture to explore pattern, sequencing and symmetry |
| **Enquiry Question** | How can we use our whole bodies to make drawings? | How can we transform materials into sculpture? How can we transform 2d paper into 3d form? How can we use drawing and texture to add character to our sculpture? | How can we make prints using the things we find around us? |
| **Prior**  **Learning** |  |  |  |
| **Future Learning** | Future Learning (KS2):  Appreciation that drawing is a physical and mental activity. Continue to develop making gestural drawings using whole body. | Future Learning (KS2):  Continue to explore the relationships between 2 d shapes and 3d form, and the relationship of drawing to making. Build understanding of how one can inform the other. | Future Learning (KS2):  Developing use of line and shape in making more sophisticated prints including monoprints. |
| **Key Concepts** | Disciplines:  Drawing, Collage, Sketchbooks  Key Concepts:  That drawing is a physical and emotional activity. That when we draw, we can move our whole body.  That we can control the lines we make by being aware of how we hold a drawing tool, how much pressure we apply, and how fast or slow we move.  That we can draw from observation or imagination.  That we can use colour to help our  drawings engage others. | Disciplines:  Sculpture, Drawing, Collage  Key Concepts:  That there is a relationship between drawing & making – we can transform 2d to 3d.  That we can use observational drawing and experimental mark-making together to make art.  That we can work from similar stimulus or starting point but end up with very different individual results.  That the individual results can then be brought together to make a whole artwork. | Discipline:  Printmaking, Collage, Drawing  Key Concepts:  That we can make a “plate” from which to “print”  That there is a relationship between plate and print: e.g. negative / positive.  That we can use print to create “multiples”  That we can explore line, shape, colour and texture to explore pattern, sequence, symmetry and intention. |
| **Core Learning** | Aims of the Pathway  This pathway aims to introduce children to the idea that making a drawing is a physical activity which uses the whole body and connects head, hand and heart.    Week 1: Make drawings using your body  Making Spiral Drawings  Careful control of spiral  Invite children to use their whole body to create large scale “Spiral Drawings“.  Use soft B pencils or graphite sticks. Work on large A2 sheets of paper (newsprint is fine).  Invite students to experiment with different materials – graphite sticks, soft B pencils, handwriting pens, chalks.  Create large scale drawings.  Make spiral drawings to music.  Stand up and work in the playground using chalk.  Juxtapose emotions eg. ‘Create a quiet spiral… then create a LOUD spiral.’ Invite children to tune into how they are feeling and create a spiral that reflects their mood.  Look & Talk  Molly Haslund: Outdoor Drawings  Molly Haslund Circles, 2015 New York, Peekskill Project #6, Hudson Valley MOCA  Molly Haslund  Circles, 2015  New York, Peekskill Project #6, Hudson Valley MOCA  Explore our free to access “Talking Points: Molly Haslund” to discover an artist who makes drawings outside using her body as a drawing tool. Pause the videos and invite children to create drawings using the “Show me what you See” method.  Fast engineering challenge: Respond to Molly Haslund’s work by asking children to make a tool that creates a circle when it has a drawing material attached. Use sticks, card, cardboard, tape, twine, straws etc.  Juxtapose children’s exploration by looking at the work of women who make kolam in front of their homes every morning in the “Talking Points: The Ancient Art of Kolam” resource.  Week 2: Develop your drawings  Make Snail Drawings  Drawing a spiral with chalks  Create a “Snail Drawing” on a large square of white cartridge paper or black sugar paper, using chalk and oil pastels.  This exercise explores different qualities of line, colour blending, mark making and makes a wonderful mounting piece.  Week 3: Introduce sketchbooks and either make your own sketchbook or personalise a bought sketchbook  Make an Elastic Band Sketchbook  Elastic Band Sketchbook It’s important that children feel a sense of ownership with their sketchbooks. Invite children to create their own elastic band sketchbooks using recycled paper and card. These sketchbooks will create an ideal platform for exploration and creative risk taking. Ask children to decorate the cover using collage.  Or personalise a bought sketchbook to nurture ownership  Making Spaces and Places in a Sketchbook  Making Spaces in a Sketchbook “Make Spaces and Places in a Sketchbook” to change the way children use their sketchbooks and help to develop sketchbook techniques in future sessions.  In the next session children will start working in their sketchbooks.  Week 4 & 5: Two drawing exercises  Two Exercises to Encourage Close Looking & Experimental Mark-Making Working in a sketchbook, invite children to try the following two drawing exercises below.  Continue with the spiral exploration by applying drawing skills to making observational drawings of shells.  Where possible work from real shells, making sure each child can clearly see what they are drawing. If you do not have real shells then you can work from “Drawing Source Materials: Shells“.  Do the exercises alongside the children (to model your own open exploration), or before the lesson so that you understand how it feels.  By the end of this session children will have completed a number of line drawings in their sketchbooks.  Exercise One  Observational Drawing: Continuous Line  Continuous Line Drawing VideoStart the session by creating a calm meditative environment. Use this exercise to create “Observational Drawings using Continuous Line“. Encourage careful observation and intentional mark making.  Depending on how much time you would like to allocate to the warm up, you may want to ask children to experiment with scale, different materials, dominant and non dominat hand.  Exercise Two  Experimental Mark-Making with Water Soluble Pens  Continuous Line Drawing Of A Shell By Zoe CoughlanAdapt this resource and experiment with “Mark Making with Water Soluble Pens“  Rather than try the whole resource which was originally written for older children, focus upon enabling the children to see what happens when they add water to observational drawings made using a handwriting pen (check first that the pen you use is water-soluble) or water-soluble graphite. How are the marks changed by the water?  As the children may not have experience of the colour wheel yet, strip this activity back to focus on the line, texture, and light and dark areas.  Week 6: Celebrate  Share, reflect, discuss  Drawing Spiral Snails by Tracy McGuinness-Kelly  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.  You might like to get children to assemble the snail drawings made in Week 2 into a “class” Backwards Sketchbook. | Aims of the Pathway  This pathway aims to help children begin to understand the relationship between drawing and making, 2d and 3d. Pupils explore how to transform materials into sculpture, moving from mark making to balance and structure.  Week 1: Drawing as Research  Drawing from Photographic Sources  Drawing Birds  Visit the free to access “Drawing Source Material: Birds” resource to find films of birds shown in close-up.  Pause the films at various points so that children can work in their sketchbooks to make drawings of birds.  Encourage close and slow looking by talking as they draw – use your voice to attract their attention to features of the bird.  Create momentum with the drawing by inviting pupils to make drawings of various timed lengths, before moving on to the next paused image/drawing.  Experiment with a variety of media: soft B pencils, handwriting pens, pastels.  Week 2: Developing Skills  Drawing from Observation & Experimental Mark-Making  Pastel, Chalk, Graphite  Explore the “Feathers: Perfect for Mark-Making” resource.  This time working from real feathers rather than photographic imagery, encourage the children to take creative risks and explore how they can draw feathers using a variety of mediums.  Work in sketchbooks or on larger pieces of paper (A3) and experiment with how the paper size changes the nature of the mark-making (for example use sugar paper and cartridge paper).  You might like to show pupils this work by artist Andrea Butler, in which Andrea shares how she uses the textures and colours within birds to inspire her artwork.  Week 3: Working Slowly Towards 3d  Manipulating Paper from 2D to 3D  Still working on paper, but this time on sheets of newsprint, sugar and cartridge paper, pupils will explore what happens when you fold, tear, crumple paper and start to manipulate it towards 3d forms.  Explore these three resources and decide which elements you would like to explore with your children:  Making Rubbings  Turning Paper Into Fur (adapt to feathers)  Manipulating Paper 2d into 3d  Make sure you encourage playful exploration and celebrate invention. Pupils are not working towards a fixed outcome, instead they are developing making and creativity skills.  Week 4, 5: Watch & Make  Explore Sculpture  Pupils are now going to start making their sculptures.  What is Sculpture  Watch the “What Is Sculpture” animation if you didn’t watch it with the class earlier in the year.  Fulmar Petrel from Birds of America (1827) by John James Audubon  Take a look at the free to access “Talking Points: Inspired by Birds” resource if you’d like to talk about how other artists have been inspired by birds. Work in sketchbooks guided by the “Show Me What You See” resource.    Making Birds  Use the “Making Birds” resource to enable children to pull all their learning together and make small sculptures.  Week 6: Celebrate  Reflect & Share  Finally make time to display the birds as a “flock”. Here is an opportunity to talk about many pieces made by separate people can be exhibited as a single artwork.  Use the “Crit” resource to help you explore how to talk about the work.  Perching birds | Aims of the Pathway  This pathway aims to introduce children to the idea that we can make single or multiple copies of an image through print.  Using simple methods to obtain relief prints, pupils explore the materials around them to understand how we can use repetition, pattern, colour, line, shape, and texture to make images.  Week 1: Printing with your Body  Hands, Feet and Flowers  Begin an exploration of printmaking using the “Hand, Feet and Flowers” resource to explore other ways of printing patterns using our bodies. This activity can work outdoors on a large scale but can also work well on tables in small groups.  Through this activity pupils directly experience what it means to make a “print”, discover how much paint they need and how much pressure they might apply. Children can use primary paint colours, start using the names of the colours, and they can also use ready mixed paint in other colours.  In this resource, pupils overlay their printed imagery with drawn imagery based upon flowers. You can choose if you proceed to this second activity, or if you prefer to leave the work as prints only, or if you wish to apply another theme or focus, i.e. draw hands, insects, etc.  Week 2: Making Rubbings  Taking Rubbings & Making Compositions  Taking Rubbings  This week focus upon how you can make prints by rubbing dry materials such as wax crayon or pencil crayon, over textured objects.  Encourage children to “think like an explorer” and venture into the classroom and playground to collect textures and objects which they can take rubbings from. Make sure children take rubbings from things around them like the ground, as well as from things which you can lift up and bring back to the classroom, like leaves.  Invite children to use the rubbings to make a composition, working in a sketchbook or on large sheets. Adapt the “Taking Rubbings & Making Compositions” Resource.  Week 3, 4 & 5: Explore & Develop  Exploring Relief Printing  Over the next few weeks, explore the following printing methods, continuing as far into the exploration as pupils are able.  Give pupils plenty of time for discovery, experimentation and practice.  As pupils travel further along the journey they will learn new skills and discover more about how to use their prints to explore pattern and intention.  Method 1: Plasticine Print  Explore How Plasticine Can Be Used to Print  Use the “Printing with Plasticine” resource to further explore how we can use the things we find around us to create impressions in plasticine which we can then print from.  Collect shells, feathers, leaves, twigs, string, coins, lego etc, and invite the children to explore what happens when we push them into plasticine. What kinds of marks does each object leave in the plasticine?  Using ink pads with which to print means the plasticine will pick up even fine detail.  Once children have created a number of “prints” they can cut them out and stick them in their sketchbooks.  Or...  Method 2: Foam Print  Additive & Incised Printing  foam plate and print  Use foam board and explore how you can make prints in two ways using the “Print Foam – Making Relief Prints”  Making a repeat pattern - foam plate and print  Once pupils have created a number of prints, they can then cut into their prints and collage with them on a larger sheet of paper, thinking about more abstract concepts like pattern and repetition, or using the printed elements to build an image related to a theme, such as architecture or insects or plants.  Support with Drawing  Observational Drawing  Continuous line drawing  Support the creation of prints with close observation and careful drawing using the “Continuous Line Drawing Exercise“. Invite pupils to use a subject matter which informs the creation of prints, and work in sketchbooks.  Week 6: Reflect & Discuss  Share and Celebrate the Outcomes  foam plate and print  Use the resource here to help you run a class “crit” to finish the project.  Invite children to display the work in a clear space on tables or on the wall. Encourage positive language and a celebration of all their hard work! Recap with children about the exploration – where they started, what they discovered and what they enjoyed.  If you have class cameras or tablets, invite the children to document their work, working in pairs or teams. |
| **Vocabulary** | Spiral, Movement, Pressure, Motion, Line, Continuous Line, Small, Slow, Larger, Faster, Careful  Hand, Wrist, Elbow, Shoulder  Graphite, Chalk, Pen  Drawing Surface (Paper, Ground)  Oil Pastel, Dark, Light, Blending  Mark Making  Colour, Pattern  Sketchbook, Pages, Elastic Band, Measure, Size, Cover, “Spaces and Places”  Observation, Careful Looking, Object, Drawing, (Water Soluble), Colour,  Reflect, Discuss, Share, Think | Lines, Shapes, Mark Making, Texture  Soft pencil, Graphite, Handwriting Pen, Pastel, Oil Pastel, Coloured pencil,  Observation, Close study,  Blending, Texture  Explore, Discover  Transform,  Fold  Tear  Crumple  Collage  Sculpture, Structure,  Balance  Texture, Personality, Character,  Installation  Flock  Collaboration  Present, Reflect, Share, Discuss | Print, Press, Pressure, Paint  Primary colours: Red, Yellow, Blue  Shape, Line, Arrangement  As above plus:  Rubbing, Texture,  Wax crayon, Pencil Crayon, Cut, Collage, Stick, Arrange  Explore, Try, Test, Reflect  As above plus:  Artwork, Artist: Printmaker  Relief print, Plasticine, Plate, Impression,  Colour Mixing, Secondary Colours: Green, Orange, Purple  Pattern, Sequence, Picture, Image  Reflect, Discuss, Share, Crit, |
| **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. | Cultural Capital: Watch art videos online to increase access to places you are unable to visit. Visit local galleries, museums, crafts groups, artists. | Cultural Capital: Watch art videos online to increase access to places you are unable to visit. Visit local galleries, museums, crafts groups, artists. |
| **Quick Quiz** | 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. | How did you transform your materials into sculptures?  How did you transform the 2D paper into 3 D?  How did you use drawing and texture to add character? | What did you sue to create your prints? |
| **Art**    **Curriculum Coverage**  **Year 3/4– Cycle A** | | | |
| **Unit of work** | **Autumn**  **Gestural Drawing with Charcoal**  Making loose, gestural drawings with charcoal, and exploring drama and performance | **Spring**  **Cloth, Thread, Paint**  Explore how artists combine media to create work in response to landscape. Use acrylic and thread to make a painted and stitched piece | **Summer**  **Festival Feasts**  How might we use food and art to bring us together? |
| **Enquiry Question** | How can we use gestural drawing with charcoal to make drawings full of energy and drama? | How can create evocative land and seascapes using fabric, paint and thread? How can we draw upon our mark making skills when working with thread? | How can we use the skills we have learnt in drawing, painting, making and collage to create artwork which celebrates the food we eat? |
| **Prior Learning** | Previous Learning:  KS1:  Pupils explored how to use gestural and expressive marks to make drawing, including using their whole body to make drawings. | Previous Learning:  KS1  Explored how to use gestural and experimental mark making in paint. Introduced mark making skills in drawing (which will be transferred into stitches). | Previous Learning:  KS1:  Introduced basic drawing, painting, making and collage skills. Introduced idea that we can come together to create art which represents us all. |
| **Future Learning** | Future Learning (KS2):  Pupils continue to develop their skills to make drawings at a larger scale, and develop their understanding / ability to make art which contains a sense of drama/story telling. Pupils also develop their understanding of how to use light and dark within their work. | Future Learning (KS2):  Develops mixed media approaches to land and city scapes, building upon use of mark making and colour. | Future Learning (KS2):  Continue to develop skills above. Continue to explore ways in which we can contribute and collaborate, as individuals, to wider artistic projects. |
| **Key Concepts** | Disciplines: Drawing, Sketchbooks  Key Concepts:  That when we draw we can use gestural marks to make work.  That when we draw we can use the expressive marks we make to create a sense of drama.  That when we draw we can move around.  That when we draw we can use light to make our subject matter more dramatic, and we can use the qualities of the material (charcoal) to capture the drama. | Disciplines:  Painting, Sewing, Drawing, Sketchbooks  Key Concepts:  That artists can combine art and craft using painting and sewing together to make art.  That when we use two media together such as paint and thread, we can use their unique qualities in different ways to build an image.  That the skills we learn in one medium such as mark making in drawing, can be used in another such as sewing.  That we don’t have to use materials in traditional ways – it is up to us to reinvent how we use materials and techniques to make art. | Disciplines:  Sculpture, Painting, Drawing, Collage, Sketchbooks  Key Concepts:  That we can respond to a creative stimulus through lots of different media (paper, pen, paint, modelling materials and fabric) to work towards drawing, painting, collage, and sculpture.  That we can use our knowledge and curiosity of line, shape, colour and form to make playful and inventive art.  That we can make an individual artwork which contributes to a larger shared piece, or we can work on a shared artwork.  That making art can be fun and joyful, and that we can find subject matter which inspires us all and brings us together. |
| **Core Learning** | Aims of the Pathway  This pathway aims to introduce children to the idea of making gestural drawing, exploring charcoal as a medium. How can we use our bodies to inform how we make marks?  Week 1: Explore Charcoal  Introduction to Charcoal  The pathway begins with an an introduction to charcoal as a drawing medium.  Introduce an Artist  Introduction to Laura McKendry  Laura McKendry  Introduce children to the work of Laura McKendry who uses charcoal to make large gestural drawings of dogs, using the free to access “Talking Points: Laura McKendry” resource. Use the questions on the resource to help guide a class conversation.  Introduce an Artist  Introduction to Edgar Degas  Seated Dancer 1873–74 Edgar Degas  Contrast the work of Laura (above) with the charcoal drawings of Degas using the free to access “Talking Points: Charcoal Drawings by Edgar Degas” resource.  Use the questions on the resource to help guide conversation.  Week 2: Explore Charcoal  Exploring Charcoal  For Weeks 2 and 3, invite children to draw on large sheets of sugar paper and fix the work using fixative or hairspray.  Discovering Charcoal Warm-Up Exercise  Next, children will begin to explore charcoal for themselves. Use the “Discovering Charcoal Warm-Up Exercise” resource to support their exploration.  Think about how they can experiment with mark making to create line, shape and tone. Explore the “Talking Points: What is Chiaroscuro” resource to get pupils to think about light and dark.  Push Further  Drawing Large  Large Charcoal Shell Fragment  You may like to watch the “Drawing Large” resource video to understand how your drawings can become very gestural. If you use this resource think about how children can use charcoal to make big loose marks, and use rocks or fossils as their subject matter.  Week 3: Personalise the Journey  Drawing Like a Cave Person  Hand Prints and Lines  Remind children of the beginnings of drawing with “Talking Points: Cave Art“, and inspire simple mark making, through the medium of charcoal and handprint art.  Be inspired by historic and contemporary images of cave art. Use the “Drawing Like a Caveman” resource to encourage children to explore how they can use charcoal and hands to explore mark making further.  Week 4 & 5: Find your Focus  Choose a Project  Choose one of the projects below, depending on how you want to link to other curriculum areas, experience, space and preferred approach.  Option 1  Charcoal & Drama  Explore how students can use charcoal to explore narrative and creating a sense of drama. Remind them of ‘chiaroscuro’ to deepen their exploration.  Explore the following resources. You may choose to follow one resource, or combine more than one:  Drawing by torchlight  “Drawing by Torchlight” resource…  and/or  Finished charcoal drawing  “Set Design with Primary Aged Children” resource…  and/or  “Charcoal Cave” resource.  Or...  Option 2  Charcoal & Dance  Pupils will explore how they can use charcoal and gestural movements made by the body to explore charcoal, dance and performance. Heather Hansen  Introduce the work of Heather Hansen using the free to access “Talking Points: Heather Hansen” resource.  Dancing with Charcoal  Follow with the free to access “Talking Points: Dancing with Charcoal” resource.If you feel the children need a warm-up, find out how dance can be used as a response to art with the “Talking Points: Dancing to Art“  Consider how you can enable the children to respond creatively in the space you have.  You may want to run the project in the hall or large space, using cheap wallpaper lining paper taped together as your drawing surface.  If you don’t have space for the above, notice how in the last video on the Heather Hansen resource, the schools work on smaller sheets of paper in pairs or groups using hands and arm rather than whole body.  Whichever you choose, think about using digital media to record the event, or performing to an audience. Think about recording sound and using light to make it a multimedia performance.  Week 6: Present and Review  Share, Reflect & Celebrate  Making a Backwards Sketchbook  Children can make a “Backwards Sketchbook” using the drawings made on loose sheets of paper.  Invite children to present all work in a clear space and take the opportunity to visit the work made like a mini gallery. Use the “Crits in the Classroom” resource. | Aims of the Pathway  This pathway aims to introduce children to how artists use textiles and sewing to make art. The pathway explores how we can use cloth, paint and thread to explore colour and texture, creating imagery inspired by land and seascapes.  Week 1: Introduce Artists  Hannah Rae & Alice Kettle  Odyssey by Alice Kettle, Odyssey, thread on canvas (2003)  Odyssey by Alice Kettle, Odyssey, thread on canvas (2003)  Introduce children to the work of textile artists Alice Kettle and Hannah Rae through the free to access “Talking Points: Alice Kettle” and “Talking Points: Hannah Rae” resources.  Use these artists to inspire class discussions about how artists use cloth, thread and paint to make work.  Use the “Making Visual Notes” resource to help children understand how they can use sketchbooks to collect, process and consolidate information absorbed while they look at artists work.  Textiles by Hannah Rae  Week 2: Develop Mark Making  Finding Marks Made by Artists  Van Gogh  Use the “Finding Marks Made by Artists” resource to help pupils understand how artists use a variety of marks, and to develop their own mark making vocabulary. Choose a landscape based image from the resource as inspiration. The mark making that pupils develop will then be used later in the pathway when they work in stitch.  Work in sketchbooks or on larger sheets of paper. Use sharp soft B pencils or handwriting pens. If you need a further challenge explore pens of different line weight such as sharpies and marker pens.  You can find a zoom recording of how to use the Finding Marks in Drawings Made by Artists here.  Weeks 3, 4 & 5  Find Your Focus  Decide as a class if you’d like your theme to be land or water. Adapt the resources below to suit. You can also adapt the theme to suit a curriculum theme such as volcanoes (below).  Start with the Canvas  Painted Canvas  Use the second part of the “Making Painted & Sewn Landscapes” resource and use stitch to create texture, marks and energy on the painted canvas.  Continue to use sketchbooks as a tool to experiment with mark making, looking back to the “Finding Marks Made by Artists” task earlier in the pathway.  Painted Canvas  Stitch!  Use the “Making Painted & Sewn Landscapes” resource to enable an exploration of how to make painted and sewn squares.  Use sketchbooks as a tool to develop ideas, explore colour and experiment with mark making.  You may like to use the following free to access Drawing Source Material resources in your class:  Wild Flower Meadow  Drone Footage Natural Landscape  Drone Footage Urban Landscape  Moving Water  Or better still have the pupils explore their own environment and make work in response to the habitat/environment local to them.  Painted and sewn cloth  Adaptation  Volcano Adaption  If you wish to adapt this resource to a volcano theme:  Begin by introducing children to the work of Frank Bowling with our free to access “Talking Points: Frank Bowling“.  Volcano Painting  Explore the “Volcano Painting Inspired by Frank Bowling” resource and adapt to help you create a painted background. Use stitches to add lava/rocks etc thinking about energy and flow.  Week 6: Share & Celebrate  Share, Reflect, Discuss  Painted Canvas  Tidy the room and make space to see the sketchbook work as well as the final outcomes.  Remind the pupils of the progress they made, and the artists they saw along the way. Invite them to make links between the work they made in sketchbooks, on drawing sheets and final pieces, and the work by artists.  Encourage them to feel safe to share how they feel about their own work, and nurture an environment where pupils feel able to comment on their classmates work, treating everyones work with respect.  Use the “Crit in the Classroom” resource to help you. | Aim of the Pathway  The aim of the pathway is to give children the opportunity to consolidate and further develop a variety of skills (drawing, painting, making) in a celebration of the ways food connects us, as families, cultures, and communities.  Week 1 & 2: Be Inspired  Explore & Draw  For the first two weeks, pupils will spend time looking at the artists below and making drawings in sketchbooks.  Introduce  Claes Oldenburg  Cleas Oldenburg giant BLT vimeo https://vimeo.com/64073099  Explore the sculptures of Claes Olderburg with our free to access “Talking Points: Claes Oldenburg” resource.  Whilst watching the videos, ask children to fill a couple of sketchbook pages using “Making Visual Notes“. They may draw quick drawings of the sculptures, note down how the sculptures make them feel and also include any other thoughts that the videos prompt.  Introduce  Lucia Hierro  @Fountainhead: Lucia Hierro https://vimeo.com/185142596  Explore the free to access “Talking Points: Lucia Hierro” to find out more about an artist who creates soft sculptures and installations related to corner shops.  Children will fill one or two sketchbook pages using the “Making Visual Notes” resource, and consider the similarities and differences between Claes and Lucia.  Introduce  Rowan Briggs Smith  Spaghetti Bolognese  Explore “Making Mini Food” to see how a young artist made a collection of tiny plates of food.  Work in Sketchbooks  Show me What You See  Drawing Source Material Food  See the free to access “Drawing Source Material: Food” resource.  Children will work in sketchbooks, using the “Show Me What You See” technique to help them visually explore food.  During the exercise, draw the children’s attention to the visual elements of their drawings, including talking about shape, colour, texture and composition. Try to capture all these qualities using different materials (and combinations of materials) such as pen, ink, pastel, oil pastel, watercolour and pencil.  By the end of the session sketchbooks should be full of pupil’s interpretations of different elements (shapes, lines etc) from the video.  Drawing Speed  Invite children to bring in food, or make a visit to a bakery and invite children to draw directly from life. How is it different to drawing from photographs? Use any of the drawing exercises on this page to inspire your drawings.  Week 3, 4: Find your Focus  Explore Painting or Sculpture  Invite children to explore their favourite foods through either of these community focused paint or sculpture activities.  Option 1  Paint Your Corner Shop  Final 3D Tins And Jars By Tobi Meuwissen  Explore painting and sculpture with the “Paint Your Corner Shop” resource. This activity encourages children to think about foods that they like or have other connections to. Children will paint jars / tins of food in 3 different ways. The paintings can be turned into 3D sculptures to form a classroom shop installation.  Start the session with a “Continuous Line Drawing” warm up.  Or...  Option 2  Feast from Modroc  Donuts  Give children the opportunity to work with new materials and make a “Feast from Modroc“. Making a sculptural feast allows each child to make their own sculpture which will contribute to a lavish class meal. Using modroc and other materials gives pupils the opportunity to explore texture and modelling as well as colour and form.  Start week 3 by exploring the work of sculptor and artist Nicole Dyer whose work you can find on the free to access “Talking Points: Nicole Dyer” resource.  You can find detailed information on using Mod Roc in the classroom here.  Week 5: Collaborate  Communal Picnic Drawing  Drawing the picnic!  Finish off the summer term with this fun “Communal Picnic” activity.  Start by laying out the picnic – bring food which contributes colour, texture, pattern and form to inspire – and allow lots of space between the food objects to allow the children to work directly on to the cloth. If you are working with a whole class rather than just a few children then you may prefer to try this activity in the hall or even outside, working on more than one sheet.  This activity gives children the chance to work on a new surface (use old sheets from charity shops) and see how using the materials is different to using them on paper.  Week 6: Share and discuss  Share, Reflect, Celebrate  End the pathway by taking time to appreciate the developmental stages and the final outcomes in a clear space.  Depending upon the project option chosen, display the work appropriately including having open sketchbooks. Use the “Crit in the Classroom” resource to help you.  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.  Explore how children can take high quality photographs of 3d artwork with this resource. |
| **Vocabulary** | Charcoal, Gestural, Loose, Expressive, Wrist, Elbow, Shoulder, Body.  Mark Making, Sweeping, Fast, Slow, Gentle, Energetic.  Chiaroscuro, Tone, Tonal Values, Dark, Light, Midtone, Squint.  Hands, Handprints, Tools, Positive & Negative Shapes, Silhouette,  Drama, Lighting, Shadow, Atmosphere, Narrative  Body, Movement, Repetitive, Motion, Echo, Memory, Mark, Trace, Dance,  Photograph, Film, Composition, Focus, Lighting  Present, Share, Reflect, Respond, Feedback | Mixed Media, Cloth, Fabric, Calico, Acrylic Paint, Thread, Stitches, Needle,    Test, Experiment, Try Out, Reflect,  Background, Foreground, Detail, Gesture, Impasto, Dilute, Colour Mixing,  Loose, Tight, Tension, Knot, Length, Repeated, Pattern, Rhythm, Dot, Dash,  Present, Review, Reflect, Process, Outcome, | Viewpoint, Relationship 2D 3D, Transform, Graphics, Design Through Making, Construct, Contribute, Artwork, Installation,  Surface, Fabric, Texture,  Present, Share, Reflect, Respond, Articulate, Feedback, Crit, Similarities, Differences,  Photograph, Lighting, Focus, Composition, |
| **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. | Cultural Capital: Watch art videos online to increase access to places you are unable to visit. Visit local galleries, museums, crafts groups, artists. | Cultural Capital: Watch art videos online to increase access to places you are unable to visit. Visit local galleries, museums, crafts groups, artists. |
| **Quick Quiz** | Talk about one of your drawings – how did you use the charcoal to show movement? | Talk about your evocative land and sea scape? How did you use the fabric, paint and thread?  How did you draw upon your mark making with the thread? | Talk about what you have created? How were you inspired? What techniques did you use? |
| **Art**    **Curriculum Coverage**  **Year 5/6 – Cycle A** | | | |
| **Unit of work** | **Autumn**  **Typography & Maps**  Exploring how we can create typography through drawing and design, and use our skills to create personal and highly visual maps | **Spring**  **Mixed Media Land & City Scapes**  Explore how artists use a variety of media to capture spirit of the place | **Summer**  **Architecture: Dream Big or Small?**  Explore the responsibilities architects have to design us a better world. Make your own architectural model. |
| **Enquiry Question** | How can we use drawing and graphics skills to create typography? How can we use typography skills to create pictorial maps? | How can we use our skills of making gestural marks working in mixed media to create energetic land or cityscapes? | What is our responsibility as an architect? How can we make a better world? |
| **Prior Learning** | Previous Learning:  Yr 3 & 4:  Developed dexterity skills including mark making. Developed making skills. Explored intention and how artists experience is brought to evidence in the art made. | Previous Learning:  Years 3 & 4:  Explored working with gestural marks and mixed media. Developed skills in working from original sources. Understood how you use your body, media, tools and intent affect outcome. | Previous Learning:  Years 1,2, 3 & 4:  Introduced discipline of architecture. Explored Design through Making. Explored how creating models helps engage imagination. |
| **Future Learning** | Future Learning (Yr 6):  Continue to explore relationship of 2d to 3d. Develop ideas about identity, purpose and intention. Develop dexterity skills. | Future Learning (Yr 6):  Develop skills in combining materials. Develop skills in working from original source and making independent creative decisions about which media to use and how. | Future Learning (Yr 6):  Continue to develop dexterity skills including using tools and exploring intention. Develop understanding and articulation about the different purposes behind the work of artists, designers and craftspeople. Understand the importance of art to society. |
| **Key Concepts** | Disciplines:  Design: Typography, Drawing, Collage, Sketchbooks  Key Concepts:  That when designers work with fonts and layout it is called Typography.  That we can use the way words look to help us communicate ideas and emotions.  That we can create our own typography and combine it with other visual elements to make artwork about chosen themes. | Disciplines:  Painting, Drawing, Sketchbooks  Key Concepts:  That artists use a variety of media often combining it in inventive ways, to capture the energy and spirit of land or city scapes.  That artists often work outside (plein air) so that all their senses can be used to inform the work.  That as artists we are able to experiment with materials, combining them to see what happens. We can feel free and safe to take creative risks, without fear of getting things “wrong”.  We can share our artistic discoveries with, and be inspired by each other.  We can use sketchbooks to focus this exploration and we do not always need to create an “end result” – sometimes the exploratory journey is more than enough. | Disciplines:  Architecture, Drawing, Sketchbooks  Key Concepts:  That architects have a responsibility to design buildings which help make our world a better place, including thinking about the environmental impact of the buildings they design.  That we can make creative choices which both serves ourselves as individuals and the communities we belong to.  That we can use form, structure, materials, and scale to design innovative buildings.  That we can build architectural models to test out our ideas and share our vision. |
| **Core Learning** | Aims of the Pathway  This pathway aims to give pupils the opportunity to explore the work of designers who work with font and typography. Pupils go on to create their own typography and develop their skills further in a visual map project.  Week 1: Introduce Typography  What is Typography?  What is typography  Visit the free to access “Talking Points: What is Typography” resource. Enable children to understand how typography can be used creatively to express thoughts and communicate ideas visually.  Introduce an Artist  Louise Fili  Louise Fili video  Explore the work of Louise Fili who is a pioneer in establishing herself as a woman working in Typography. Use the free to access “Talking Points: Louise Fili” resource to see how she and her team created a poster for the New York Subway.  Play & Experiment  Play with Cut Out Typography  Invite the children to create their own letters in a playful way to discover arrangements they like. Use the “Cut Out Typography” resource.  Stick the outcomes in your sketchbook. Think about what you like about the letters you create, and what you might like to develop further.  Cut Out Typography By Tobi Meuwissen  Week 2: Continue Exploring  Create Your Own Typography  Create your own letters of a typeface in an intuitive and fun way in the “Create Your Own Typography” resource.  Work on large sheets or in your sketchbooks. Explore as many variations of letters as you can.  If you have time, develop a whole word or even phrase, but pay just as much attention to each letter.  Week 3: Developing Stronger Drawings  Explore Making Powerful Visual Imagery  Sometimes we need help to make our drawings visually powerful.  Use the “Making Stronger Drawings” resource to help you develop strong mark-making skills.  If you don’t have maps to work on you can do the same exercise working on newspaper or other paper which is pre-printed.  Making Stronger Drawings  Week 4 & 5: Creating a Visual Map  Messages in Maps  The next stage of the project is to apply your new typography skills and your powerful drawing skills to make a visual map.  See How Artists Create Maps  Grayson Perry & Paula Scher & Chris Kenny (and the Marauder's Map)  Maps don’t just have to tell us where to go. They can also be very personal places which reveal things about the artist that made them, or they can be comments about culture, place and time. They can also be a place where messaging is concealed and revealed. They can be based upon reality or imagination, or both.  A Map Of Days Film  Introduce children to a selection of artists who use maps in their work to express identity. Choose from the following of free to access Talking Points:  “Talking Points: Grayson Perry ‘Map of Days’” Please Note: Please be advised that at 1.51 of the video via this link there is inappropriate language shown on the map. You may wish to show up to this point or to skip past the shot of the language in question.  “Talking Points: Paula Scher”  “Talking Points: Chris Kenny“  Or explore the design and typography used in the visual Marauder’s Map using the “Talking Points: Hogwarts’ Maps” resource.  Make  Begin Making a 3D Visual Map  Using ideas developed from the Typography activity in Week 2, follow the “3D Visual Maps” resource to understand how we build on the idea of creating visual text, and how this can be applied to map making.  Cutting out the maps, and building relationships with the coast  Develop  Annotate Your 3D Visual Maps  Ask the children to use explorations of identity to annotate their 3D Visual Maps with typography, references, thoughts, ideas and associations. They can do this both in 2D and 3D, using cut out paper.  Questions to ask:  Where am I in my map? Why have I chosen to place myself here and what is around me?  What words do I associate with home and where I live?  What things or places am I surrounded by and why is this important to me?  3-D visual maps  Week 6: Reflect and Discuss  Share and Celebrate the Outcomes  Lay the maps out on the floor if possible. You could even use the playground or school hall if the weather/space allocation permits.  Ask the children to walk around each other’s work. Take time to absorb and discuss. | Aims of the Pathway  This pathway aims to introduce pupils to working in mixed media to create land or city scapes with energy and a sense of place.  This pathway is about experimenting and exploring. The emphasis is on creative risk taking and discovery.  Children are encouraged to explore the format and composition of their work, and explore lots of media combinations through exploratory work.  Week 1: Introduce  Vanessa Gardiner & The Shoreditch Sketcher  Vanessa Gardiner- Landscape Painter https://vimeo.com/211454959  Use the free to access “Talking Points: Vanessa Gardiner” resource to introduce pupils to an artist that takes her inspiration from the landscape.  Compare and contrast Vanessa with the Shoreditch Sketcher via “Talking Points: The Shoreditch Sketcher” resource.  Piccadilly by The Shoreditch Sketcher  Piccadilly by The Shoreditch Sketcher  Use “Making Visual Notes” to help pupils record and reflect on the artists’ work, and identify the things which might be of interest in their own work.  Week 2: Extend a Sketchbook  Sketchbook Places & Spaces  Making a simple folded sketchbook  Use the “Sketchbooks Places & Spaces” resource to extend bought or made sketchbooks.  The idea here is to add pages of different sizes and ratios. Use cartridge paper or neutral sugar paper so that it can take a variety of media next week.  Make some pages which are long and thin and can fold back into the book accordian style. Make other pages fat and wide. Encourage pupils to think creatively about how they can extend their sketchbook ready for the next few weeks.  Week 3 & 4 & 5: Introduce & Explore  Be Inspired by Kittie Jones or Saoirse Morgan  Kittie Jones  Use the free to access “Talking Points: Kittie Jones” or the “Talking Points: Saoirse Morgan” resource to be inspired by how the artist combines different media in their work to capture the energy and spirit of place.  Again use the “Making Visual Notes” resource to get pupils to think about the chosen artists approach approach in sketchbooks.  Time to Experiment & Create  Exploring Mixed Media  In the Oise Valley (ca. 1878–1880) by Paul Cézanne. Original from The MET Museum.  With the emphasis on exploration and experimentation, ensure pupils work in sketchbooks, or if it feels right towards the end of the project on larger sheets of paper, to discover how they can use different combinations of media to capture the energy and spirit of place.  Use the “Mixed Media Landscape Challenges” resource to inspire and enable their exploration. Allow children to take their time and give them the space to explore as many of the challenges as feels right. We recommend structuring the challenges so all pupils do the same challenge at the same time.  Ideally pupils will be able to draw outside, in whatever your local habitat is – the school grounds, or a local park. Try to work outside for at least one session, but if this is not possible or you wish to draw from a different kind of land or city scape (for example to link in with a curriculum theme) then pupils can draw from image or film.  You may like to use the free to access resources below as source imagery – or find your own.  Drawing Source Material: Drone Footage over Urban Landscapes  Drawing Source Material: Drone Footage over Rural Landscapes  If you wish to extend or challenge:  Introduction to Watercolour  Working wet on wet  You may wish to use the “Introduction to Watercolour” resource if you wish to steer pupils towards a final outcome using watercolour. However, we’d emphasis that this isn’t necessary and a great deal of skills will have been learnt through the above exploration.  Week 6: Present & Share  Share, Reflect, Discuss  graphite sketch of shed  Time to see the work which has been made, talk about intention and outcome.  Display the work in a clear space, with sketchbooks open on desks – encouraging pupils to carefully and respectfully look in each others books. Walk around the work as if you were 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.  You might like to assemble any loose drawings made on sheets into a Backwards Sketchbook. | The Aim of the Pathway  The aim of this pathway is to give pupils the opportunity to use their growing creative independence to discuss, decide, and design. Pupils will explore the responsibilities architects have to create a better world for us all by exploring whether we should “dream big or dream small” when it comes to planning for homes for the future.  Week 1: Introduce  Dream Big or Small?  Dream homes  Introduce pupils to the point for discussion and design:  “As architects, should we aspire to fill the world full of amazing beautiful buildings, or do we serve ourselves and the planet better by designing small, modest, cleverly designed eco homes. Or can we do both?”  Use the free to access “Drawing Source Material: Amazing Architectural Homes” resource to see aspirational architectural design.  Use the “Making Visual Notes” resource to get children to note down forms, structures and materials that they like.  Tiny houses  Then use the free to access “Talking Points: Tiny Houses” resource. Again, use sketchbooks to make visual notes of the details, structures, materials, and ideas which appeal to the children.  Have a class discussion, and perhaps even a vote, about what they feel is important in terms of house design to make the world a better place.  Week 2: Draw  Drawing Houses  Regents Canal by The Urban Sketcher  Regents Canal by The Shoreditch Sketcher  This week, children will work on larger sheets of cartridge or sugar paper (A3 or larger) and revisit the two resources used last week (“Drawing Source Material: Amazing Architectural Homes” and “Talking Points: Tiny Houses“). This time pupils will make drawings of paused moments in the video (so they are working from a still image).  The aim here is not to design a building (they are not designing on paper) but instead to deepen understanding of the form and structures architects might use. Children will use drawing to help look more closely: to collect ideas for when they ‘design through making’.  Try to create between 3 and 5 drawings, each on a fresh sheet, during the session. Pupils will work in handwriting pen and, if they wish, coloured pen to highlight/accent certain features.  They might like to be inspired by the drawings by the Shoreditch Sketcher. You can see his work at “Talking Points: Shoreditch Sketcher“.  You might also like to use the following drawing exercises to inspire their drawings (using handwriting pen):  Continuous Line Drawing  Drawing with a Ruler  If there is a sense of perspective in the image pupils are drawing, invite them to try to capture it on the page. Sometimes, if they are drawing from a still image on a whiteboard, they can use a metre rule or a cane to help see where the lines of perspective are.  Rather than try to draw the whole image, invite them to record what they consider to be the most important elements of the architectural design.  Week 3, 4, 5  Make your Architectural Model  Foamboard construction  Start Week 3 with a recap about the architectural dilemma: dream big or small?  Decide as a class if the children are all going to make models of aspirational homes, or tiny houses, or a mixture of both.  Have sketchbooks open so that pupils can use them as reference material, and have access to the drawings made the week before. Use the “Ink and Foamboard Architecture” resource to help pupils build their architectural models.  Tips:  Remember they are not designing on paper first. Instead pupils are using sketchbooks as reference and using the “Design Through Making” technique.  Remind pupils (if they get frustrated!) that Making is Hard!– but that’s ok!  Allow pupils plenty of time to cut and stick their shapes. You may want to get a head start by having a member of staff cut a selection of shapes beforehand so that pupils can use them as “building blocks” and then cut their own as they need them. See how to cut foamboard here Coming Soon.  Buying foamboard (coming soon)  Week 6  Share, Reflect, Discuss  crit https://vimeo.com/171300551  Time to see the work which has been made, talk about intention and outcome.  Pupils will display the work in a clear space, and walk around the work as if they were in a gallery.  Remember to display sketchbook work too, so that they remember the whole journey and give context to the outcomes.  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. You could also make films by bringing the cameras really close to the models, to see different perspectives and interiors. Explore how children can take high quality photographs of 3d artwork with this resource. |
| **Vocabulary** | Typography, Lettering, Graphics, Design,  Communicate, Emotions, Purpose, Intention,  Playful, Exploratory,  Visual Impact,  Pictorial Maps, Identity, Symbols,  Present, Share, Reflect, Respond, Articulate, Feedback, Crit, Similarities, Differences, | Landscape, Cityscape, Working from Life, Mixed Media,  Senses, Spirit, Energy, Capture,  Composition, Format,  Present, Share, Reflect, Respond, Articulate, Feedback, Crit, Similarities, Differences, | Domestic Architecture, Aspirational, Visionary, Environmental, Tiny House, Movement,  Form, Structure, Materials, Balance, Scale, Interior, Exterior, Context, Location  Design through Making, Model, Maquette,  Present, Share, Reflect, Respond, Articulate, Feedback, Crit, Similarities, Differences, |
| **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. | Cultural Capital: Watch art videos online to increase access to places you are unable to visit. Visit local galleries, museums, crafts groups, artists. | Cultural Capital: Watch art videos online to increase access to places you are unable to visit. Visit local galleries, museums, crafts groups, artists. |
| **Quick Quiz** | Talk about great artists, architects and designers that might have inspired your work. | How have you improved your art and design techniques through this pathway? – painting drawing and sculpture | Talk about how your work engaged imagination. |